

A Study of Visitors to
Up Where We Belong: Native Musicians in Popular Culture
at the George Gustav Heye Center-New York
National Museum of the American Indian



Smithsonian Institution
Office of Policy and Analysis

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Preface

The Office of Policy and Analysis (OP&A) expresses its sincere appreciation to Carolyn Rapkievian, Assistant Director for Education and Museum Programs, National Museum of the American Indian (NMAI), for her sustained interest in exhibition evaluation studies. As always, it was a great pleasure to work with NMAI.

Any study involves the hard work of many people; I would like to acknowledge them here. OP&A staff Zahava D. Doering, assisted by Lance Costello, designed the study, oversaw the implementation, and supported the data analysis. Data collection was efficiently completed by Sarah Block, an OP&A contractor, and Margaret Sagan, Visitor Services Manager at the George Gustav Heye Center, along with the Center's interns Joshua Zoppi and Gonsel Faraguna. Alicia Hai, an OP&A intern, undertook responsibility for the data processing. Ikuko Uetani, an OP&A contractor, completed the analysis and report preparation. I thank them all.

Whitney Watriss, Acting Director
Office of Policy and Analysis

Cover Photo Credit
Buffy Sainte-Marie at the Newport Folk Festival, 1969.
Photo by David Gahr. Courtesy Buffy Sainte-Marie.

Abstract

This study explored visitors' responses to *Up Where We Belong: Native Musicians in Popular Culture*, an exhibition that originated at the National Museum of the American Indian on the Mall in Washington, D.C. (NMAI-DC) and then moved on to the George Gustav Heye Center of the National Museum of the American Indian-New York (NMAI-NY). The Office of Policy and Analysis (OP&A) conducted a study of the original Mall exhibition with a view to providing the Museum with information that could be used to enhance the exhibition for its New York venue. The present study involved essentially the same survey questionnaire as for the previous study one.

Visitor ratings for *Up Where We Belong* at NMAI-NY improved over those for the Mall exhibition. They were also quite good in comparison with previous exhibitions at NMAI-NY that OP&A studied. Overall, the results indicate that the modifications made to the original exhibition were effective. The findings show that adding more objects, which visitors to the Mall exhibition had suggested, and augmenting those exhibition elements that satisfied Mall visitors produced favorable results. The study also found that visitors' responses varied depending on their residence and ages—the exhibition was more successful in engaging or communicating with older and domestic audiences.

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Background

The exhibition *Up Where We Belong: Native Musicians in Popular Culture (Up)* was on view at the National Museum of the American Indian-New York, George Gustav Heye Center (NMAI-NY) for one year, from August 4, 2012 to August 11, 2013. The exhibition was an expanded and upgraded version of the exhibition that had been displayed at the National Museum of the American Indian on the Mall in Washington, D.C. (NMAI-DC). That exhibition had been on view for six months, from July 2, 2010 to January 2, 2011.

The title, *Up Where We Belong*, was taken from the award-winning song by Buffy Sainte-Marie (Cree), which is famously recognized in the classic 1982 movie *An Officer and A Gentleman*. The exhibition illustrated the influential role of Native American artists in contemporary music, as well as their struggles for identity as they assimilated into mainstream music. The exhibition featured 14 Native musicians across time and genres, presenting photographs, objects (such as album covers and instruments), and music pieces, accompanied by informational text.

The gallery at NMAI-NY in which the exhibition was displayed was about 65 percent larger than the NMAI-DC space and allowed the Museum to undertake some modifications to enhance visitor experiences. This expanded version of *Up* featured 19 objects, compared to three in the Mall exhibition, and more text and narrative materials. Efforts were also made to improve the audio-visual interactive elements. The physical design of the performance lounge was altered to make viewing the film that showed performances of the artists and provided a history and development of the music more appealing. The film itself was also extended with newly conducted interviews with featured musicians, notably Robbie Robertson, Buffy Sainte-Marie and Rita Coolidge as well as additional performance footage. Additional audio-visual devices in the form of iPads and headphone stations provided greater access to the music and/or stories of the artists. The iPads were mounted in the listening gallery, a defined space within the exhibition; the headphone stations were installed throughout the gallery. A hand-held device-based audio guide was available as it had been on the Mall.

Purpose and Methodology of the Study

The purpose of this study was to evaluate the NMAI-NY *Up* exhibition. In 2011 the Office of Policy and Analysis (OP&A) had conducted a study of the original Mall exhibition with a view to providing the Museum with information that could be used to enhance the exhibition for its stay in New York.¹ At that time the OP&A study team explored how much visitors utilized the various features of the exhibition, what ideas they took away from it, and what improvements they felt would have enhanced their experiences. The study also obtained an overall rating for visitors' experiences in the exhibition and visitor demographics.

In the present study, the study team essentially duplicated the quantitative section of the Mall study in order to compare the results and assess the effects of the modifications made to the original show.² The study team conducted a sample survey for this study:

- It intercepted visitors as they exited the exhibition and asked them to complete a self-administered questionnaire (Appendix A). Data collection took place between July 14th and 17th, 2013. Of the 356 visitors eligible³ to participate, 322 completed the questionnaire, for a very good cooperation rate of 90 percent (Appendix B contains the frequencies of responses to the questions⁴).

¹ A report for the 2011 study is found at:

<http://www.si.edu/content/opanda/docs/Rpts2011/11.06.UpWhereWeBelong.Final.pdf>.

² To evaluate the added features, two response options were added to a question on the questionnaire.

³ Only voluntary visitors to the exhibition aged 12 and older were eligible to participate in complete the questionnaire; Smithsonian staff and contractors, and members of organized tours or school visit groups, were not intercepted.

⁴ Based on the sample size, the results presented in this report are representative of the population visiting the exhibition during the period of the study, with a 95% probability that the actual percentage for the population will be within plus or minus five percent of the survey percentage.

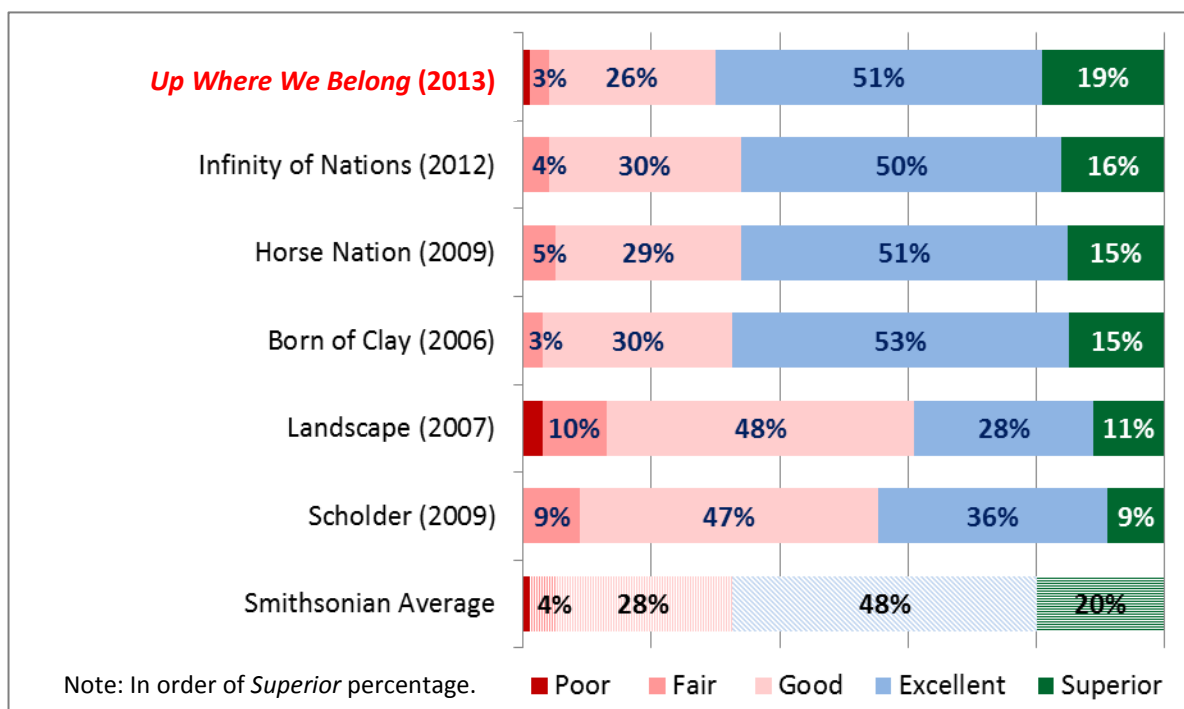
Findings

Overall Experience Rating

Visitors were asked to rate their overall experience in the exhibition using OP&A’s standard five-point evaluation scale for museums and exhibitions across the Smithsonian: *Poor*, *Fair*, *Good*, *Excellent*, and *Superior*.⁵

Overall, the ratings for *Up* at NMAI-NY indicate that visitors were pleased with their experience: seven in ten visitors gave it a positive rating—19% chose *Superior* and 51% *Excellent*. The remaining three in ten visitors were critical to some degree—26% selected *Good*, 3% *Fair*, and 1% *Poor*. These ratings are close to the average rating for exhibitions across the Smithsonian (*Superior* 20%, *Excellent* 48%). Figure 1 shows ratings for *Up*, previous exhibitions that have been studied at NMAI-NY, and the Smithsonian average.

Figure 1: Visitor Ratings for *Up Where We Belong*, Previous Exhibitions at NMAI-NY, and the Smithsonian Average



⁵ From previous studies, OP&A has found that visitors mark *Poor*, *Fair*, or *Good* when they are critical of their experience to some degree; select *Excellent* when they are satisfied with their visit; and rate their experience *Superior* when they feel that their visit was so outstanding that *Excellent* is not adequate.

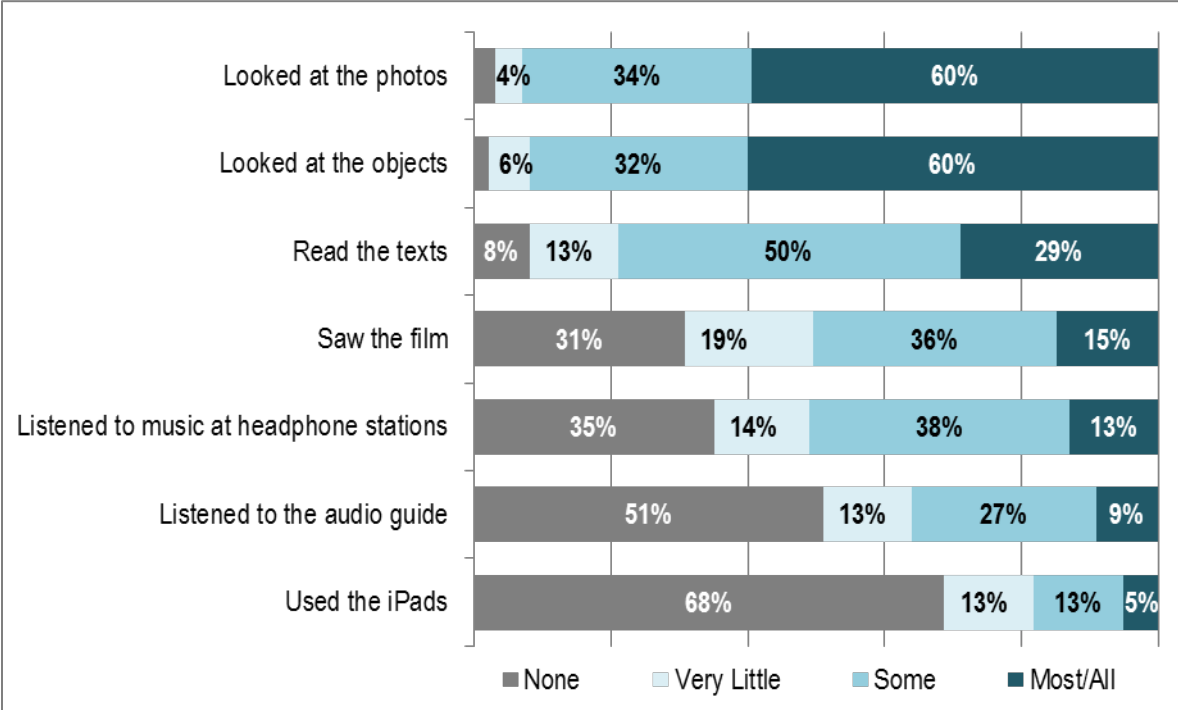
Element Usage

Visitors were asked how much they utilized seven elements of the exhibition—the audio guide, headphone stations, film, iPads, texts, photos, and objects. For each element, they were offered four choices: *None*, *Very Little*, *Some*, or *Most/All*.

As shown in Figure 2, the elements with the highest usage were photos and objects. Three in five visitors reported that they looked at *Most/All* of both elements (60% each), and one third looked at *Some* (34% photos; 32% objects). The next most used elements were the texts—almost three in ten read *Most/All* of the texts (29%) and half read *Some* (50%).

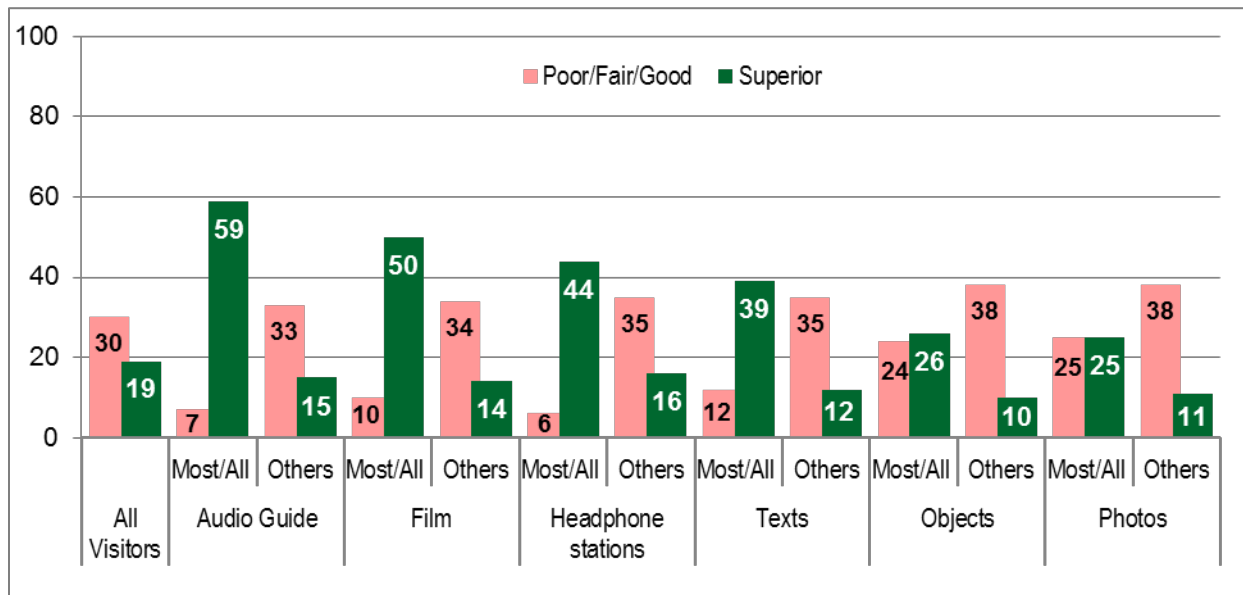
The audio-visual features were less utilized. About half the visitors saw the film or listened to music at the headphone stations (51% each, *Most/All* and *Some* combined), and the remaining half did so *Very Little* or *None* (49% each, *Very Little* and *None* combined). Fewer visitors used the audio guide and iPads. While one in three listened to the audio guide and just under one in five used the iPads to some degree (*Most/All* and *Some* combined was 31% for the audio guide and 18% for the iPads), the majority utilized the audio guide and iPads *Very Little* or *None* (*Very Little* and *None* combined 64% and 81%, respectively).

Figure 2: Use of Exhibition Elements



Usage and Overall Experience Rating. Visitors’ usage of each of these exhibition elements were positively associated with the overall experience ratings except in the case of the iPads (too few respondents used the iPads for such an analysis to be applicable). For each element, visitors who utilized less than *Most/All* were more likely to rate the exhibit *Poor/Fair/Good*. Visitors who listened to *Most/All* of the audio guide, saw *Most/All* of the film, listened to *Most/All* of the music at the headphone stations, or read *Most/All* of the texts were much more likely to rate the exhibit *Superior* (Figure 3).

Figure 3: *Poor/Fair/Good* and *Superior* Overall Experience Ratings by Visitors Who Marked *Most/All* for Each Exhibition Element [in percent]



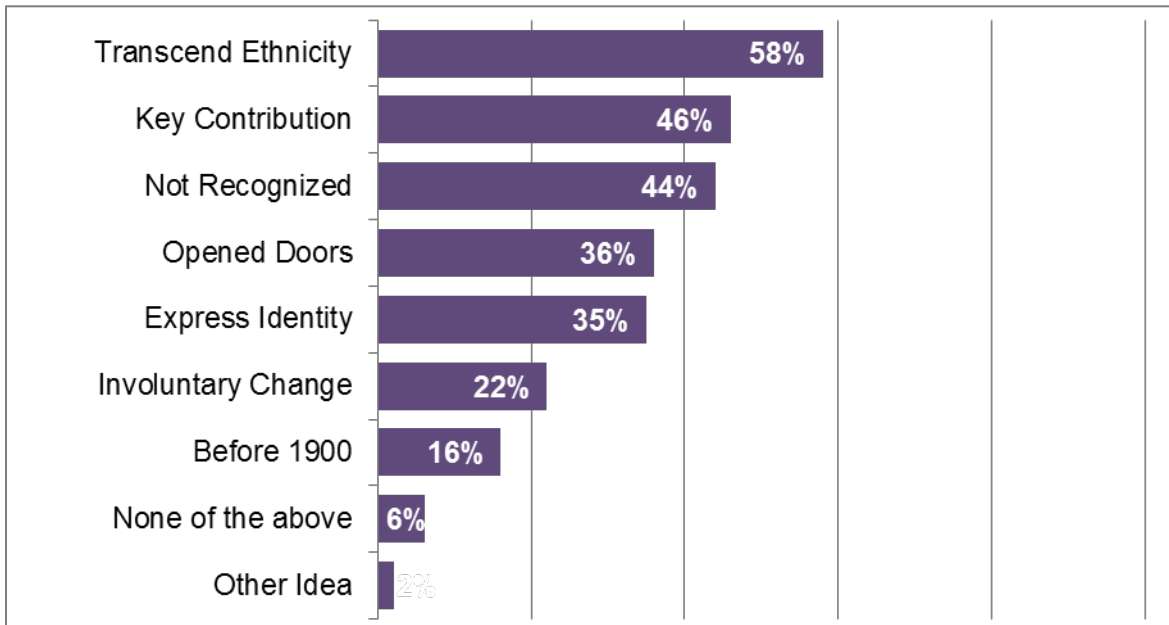
Ideas

Visitors were asked to select from a list of seven ideas the one(s) they took away from the exhibition. They could also add another idea or select none of the above.

The idea selected most often—by three in five visitors—was “Music has the ability to transcend ethnicity” (*Transcend Ethnicity*, 58%). Two ideas were selected by slightly fewer than half the visitors—“Native American musicians made key contributions to popular music genres from 1900 to today” (*Key Contributions*, 46%); and “Some important American Indian musicians were not generally recognized as being Native American” (*Not Recognized*, 44%). Another two ideas were selected by one third of visitors—“Early American Indian musicians opened doors for present day Native musicians” (*Opened Doors*, 36%); and “Some American Indian musicians use popular music genres to express their Native identity” (*Express Identity*, 35%). About one in five or fewer visitors chose the two

remaining ideas—“Involuntary social change set the background for Native people to become immersed in mainstream music” (*Involuntary Change*, 22%) and “Before 1900 Native Americans had very little involvement in popular American music” (*Before 1900*, 16%)(Figure 4). On average, visitors marked 2.5 ideas.

Figure 4: Idea Frequencies

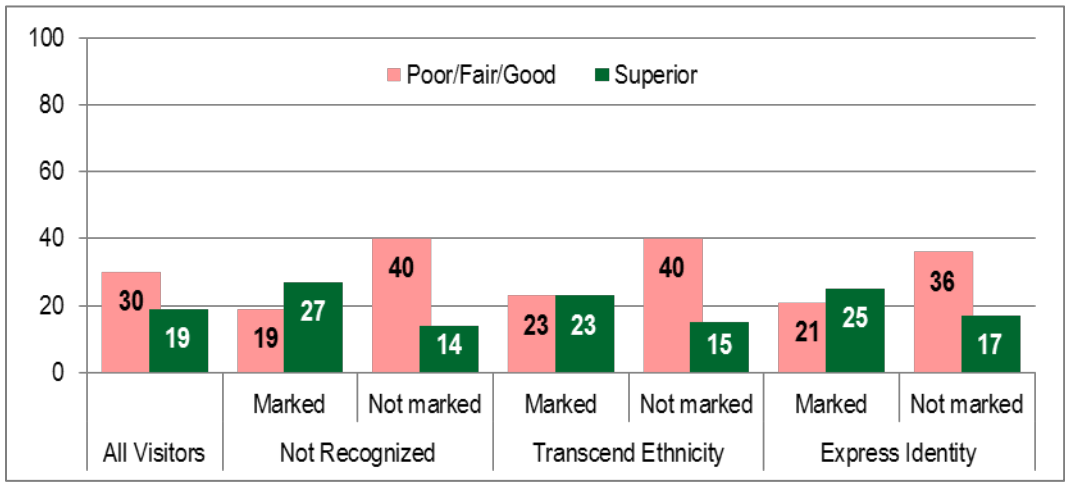


Ideas and Overall Experience Rating. Three ideas were correlated with the overall experience ratings. Visitors who marked *Not Recognized* were more likely to rate the exhibition *Superior* and less likely to rate it *Poor/Fair/Good*. Those who marked *Transcend Ethnicity* or *Express Identity* were also less likely to rate it *Poor/Fair/Good* (Figure 5, next page).

Ideas and Usage. Use of the texts in the exhibition was associated with the number of ideas visitors marked on the survey. Visitors who read *Most/All* of the texts were more likely to mark four or more ideas (44% vs. 22% of others).

Visitors who read *Most/All* of the texts were more likely select *Key Contributions* (67% vs. 37% of visitors who read *Some* or less); *Not recognized* (60% vs. 38%); and *Involuntary Change* (34% vs. 18%). Those who saw *Most/All* of the film were more likely mark *Express Identity* (59% vs. 31%).

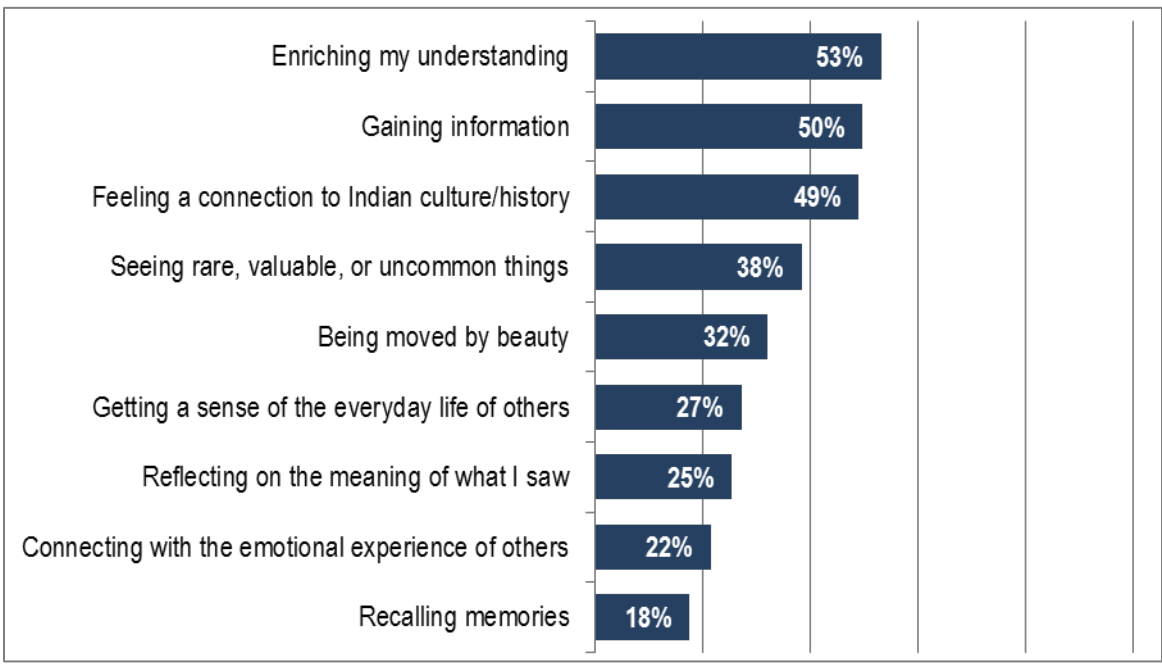
Figure 5: Poor/Fair/Good and Superior Overall Experience Ratings Among Visitors Who Marked Selected Ideas [in percent]



Experiences

From a list of nine experiences visitors were asked to select the ones they found especially satisfying in the exhibition. Around half the respondents selected three of the experiences: Enriching my understanding (53%), Gaining information (50%), and Feeling a connection to Indian culture/history (49%) (Figure 6 shows a full listing of experiences). On average, visitors selected 3.1 experiences.

Figure 6: Experience Frequencies



Experiences and Overall Experience Rating. Visitors who found Enriching my understanding especially satisfying were less likely to rate the exhibition *Poor/Fair/Good* (22% vs. 37% of others).

Experiences and Usage. Use of the texts in the exhibit had an impact on the number of experiences visitors selected on the survey. Visitors who indicated that they read *Most/All* of the text were more likely to select four or more experiences (53% vs. 27% of others).

Use of specific elements was associated with specific experiences. Visitors who read *Most/All* of the texts were more likely to select the following six experiences:

- Enriching my understanding (68% vs. 47% of others);
- Gaining information (66% vs. 43%);
- Feeling a connection to Indian culture/history (63% vs. 44%);
- Being moved by beauty (46% vs. 27%);
- Reflecting on the meaning of what I saw (43% vs. 19%); and
- Connecting with the emotional experiences of others (32% vs. 16 %).

Those who saw *Most/All* of the film were more likely to select:

- Feeling a connection to Indian culture/history (77% vs. 43% of others)
- Gaining information (70% vs. 46% of others).

Those who looked at *Most/All* of the objects or the photos were more likely to select:

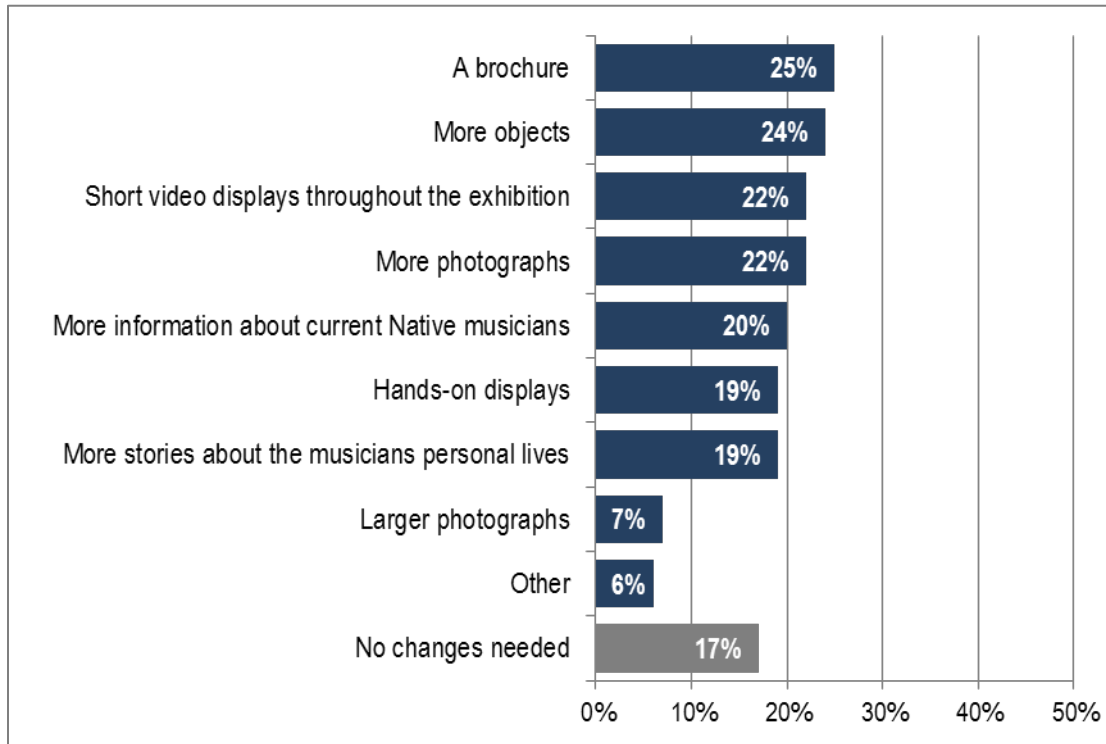
- Reflecting on the meaning of what I saw (*Most/All* objects 33% vs. 16% of others; *Most/All* photos 32% vs. 17%).

Improvements

The questionnaire included a list of eight possible improvements and asked visitors to indicate the ones they thought would have improved the exhibition for them. They could also offer another improvement idea or mark that no improvements were needed. On average, visitors selected 1.6 improvements from the eight provided, with about one in five selecting no changes needed. Seven of the eight options were selected by between one in four and one in five visitors (Figure 7, next page).⁶

⁶ The one exception was *Larger photographs*, which was selected by 7%.

Figure 7: Improvement Frequencies



Improvements, Ideas, and Experiences. A desire for a brochure was correlated to the number of ideas and experiences respondents marked on the survey. Those who marked four or more ideas or experiences were more likely to indicate that a brochure would have improved the exhibition (39% vs. 21% for fewer than four ideas or 35% vs. 20% for fewer than four experiences).

Three improvements were each associated with a specific experience that visitors selected as especially satisfying:

- Those who selected Enriching my understanding were more likely to indicate that a brochure would have improved the exhibition (32% vs. 17% of others).
- Those who selected Seeing rare, valuable, or uncommon things were more likely to indicate that More objects would have improved the exhibition for them (35% vs. 16%).
- Those who selected Feeling a connection to Indian culture/history were more likely to indicate that More information about current Native musicians would have improved the exhibition for them (28% vs. 14%).

Visitor Demographics/Characteristics

The vast majority of visitors were making their first visit to NMAI-NY (90%). A majority was visiting with other adults (65%); one in four was in a group with children under 18 (24%); and one in five was visiting alone (22%). Visitation among men and women was essentially equal (51% and 49%, respectively). One in eight identified as Native American (13%).

Residence

Half the visitors were from another country (50%) and one in six visitors was from the five boroughs of New York City (16%).

Residence and Overall Experience Rating, Satisfying Experiences, and Improvements.

Previous studies at NMAI-NY as well as across the Smithsonian have found that domestic and international visitors report their experiences differently, especially in ratings.⁷

Consistent to those study findings, the results indicate that US visitors to *Up* were more likely to rate their experience *Superior* (26% vs. 13% of international visitors).

Residence was also associated with the number of especially satisfying experiences visitors selected. US visitors were more likely to select four or more experiences (42% vs. 26% of international visitors). On average, US visitors marked 3.5 experiences whereas international visitors marked 2.6. In particular, US visitors were more likely to select the following three experiences:

- Gaining information (58% vs. 41% of international visitors)
- Being moved by beauty (43% vs. 21%)
- Connecting with the emotional experience of others (30% vs. 13%)

Additionally, US visitors were more likely to report that *Hands-on displays* would have improved the exhibition (26% vs. 13% of international visitors).

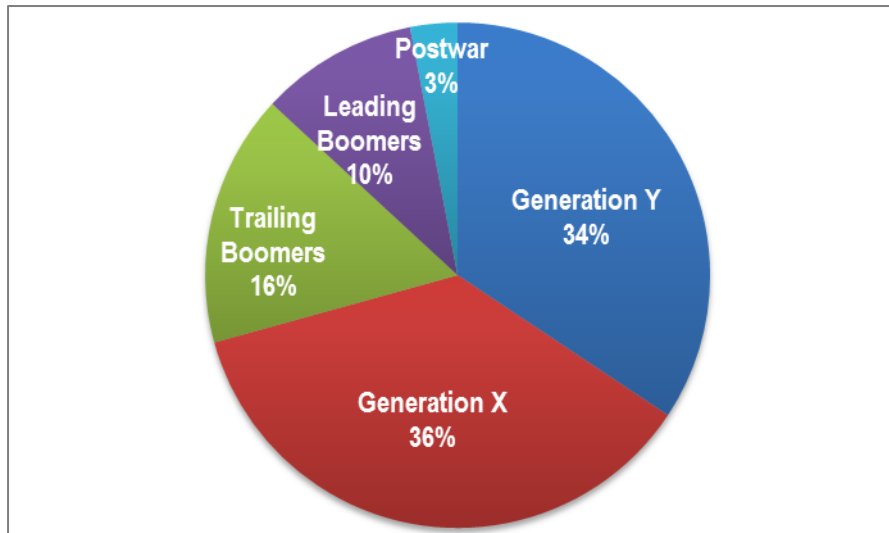
Age

The average and median age of visitors was 40. The audience fell into three age groups, each comprising about one third of visitors—those born in 1964 or before (Postwar Generation

⁷ Although this has been found across the Smithsonian, it is especially notable at NMAI-NY, where half the visitors are from outside the U.S. At the other Smithsonian museums, the impact of international visitors is small or immeasurable in individual evaluation studies since the proportion of international visitors is generally low.

and Baby Boomers, 29%); those born between 1965 and 1981 (Generation X, 36%); and those born between 1982 and 2001 (Generation Y, 34%) (Figure 8).

Figure 8: Age by Generation



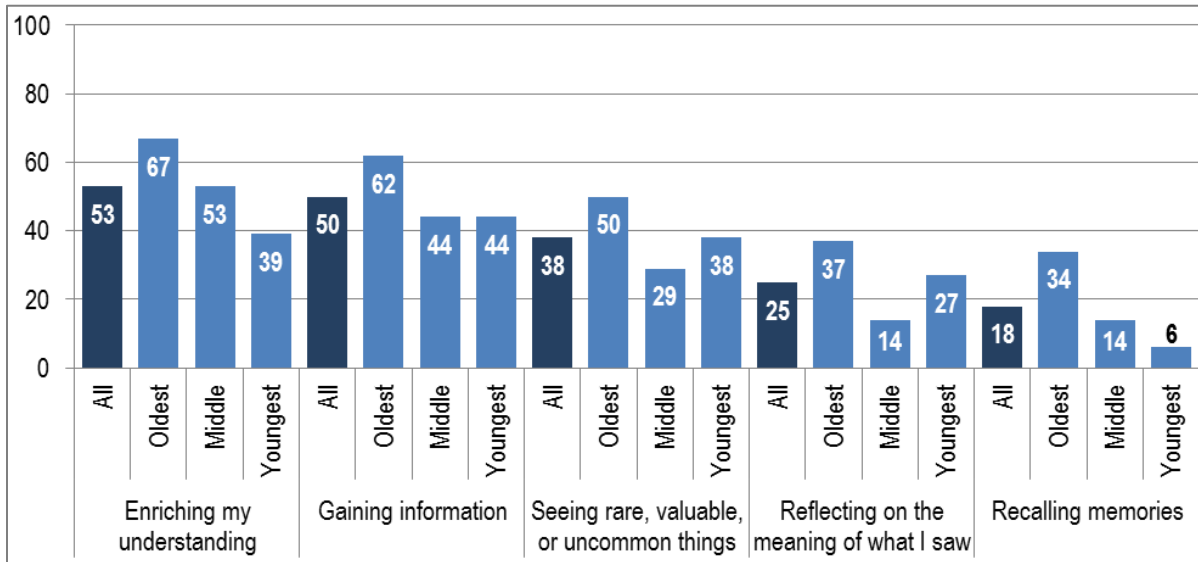
Age, Rating and Experiences. The youngest third of the audience was more likely to rate the exhibit *Poor/Fair/Good* (40% vs. 25% of others).

The number of experiences visitors selected as especially satisfying also varied by age group. The oldest third of the audience was more likely and the youngest third less likely to select four or more experiences (oldest, 53% vs. 26% of the other two thirds; youngest, 23% vs. 39%). On average, the oldest third of visitors marked 4.1 experiences; the middle selected 2.8; and the youngest chose 2.6.

Visitors' ages were associated with reporting specific experiences as especially satisfying (Figure 9, next page):

- The oldest third of visitors was more likely to select Enriching my understanding; Gaining information; Seeing rare, valuable, or uncommon things; Reflecting on the meaning of what I saw; and Recalling memories;
- The middle third was less likely to select Reflecting on the meaning of what I saw; and Seeing rare, valuable, or uncommon things; and
- The youngest third was less likely to select Enriching my understanding; and Recalling memories.

Figure 9: Ages and Selected Satisfying Experiences [in percent]

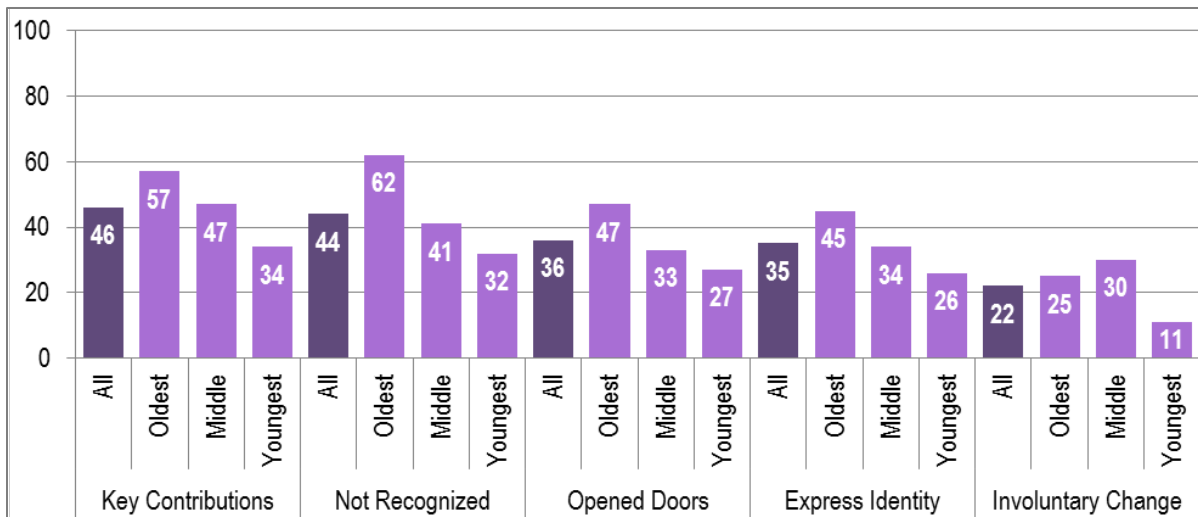


Age and Ideas. The oldest third of visitors were more likely and the youngest third were less likely to select four or more ideas (oldest, 44%; middle, 28%; and youngest, 12%).

Visitors' ages were associated with the specific ideas they took away (Figure 10):

- The oldest third of visitors was more likely to select *Key Contributions, Not Recognized, Opened doors, and Express Identity*;
- The youngest third was less likely to select *Key Contributions, Not Recognized, and Involuntary Change*.

Figure 10: Ages and Selected Ideas [in percent]

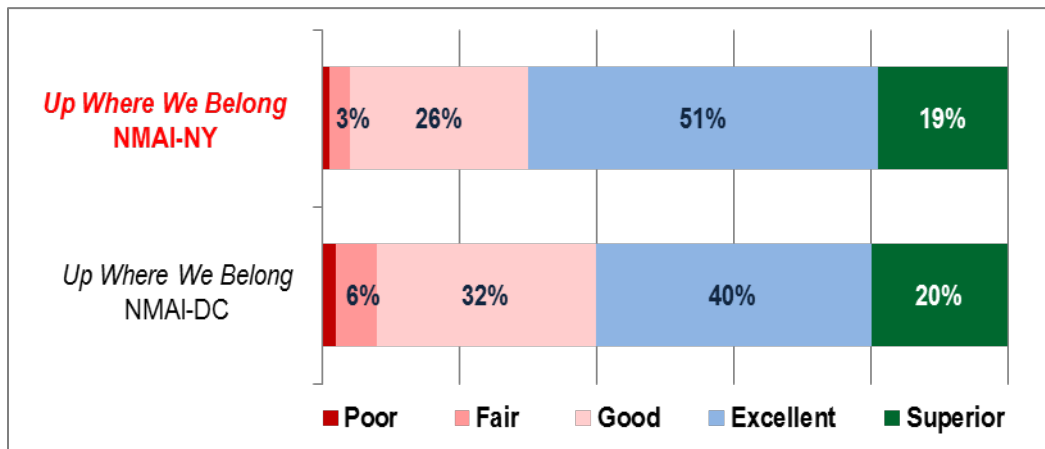


GGHC NY and Washington, DC Mall Comparison

Overall Experience Rating

Compared to the Mall exhibition, fewer visitors rated *Up Where We Belong* in New York below *Excellent* (30% vs. 40% in DC) (Figure 11).

Figure 11: Visitor Ratings for *Up Where We Belong*, NMAI-NY and NMAI-DC



Usage, Ideas, and Experiences. Among US visitors, the usage of two exhibition elements was different at NMAI-NY as compared to at the Mall:

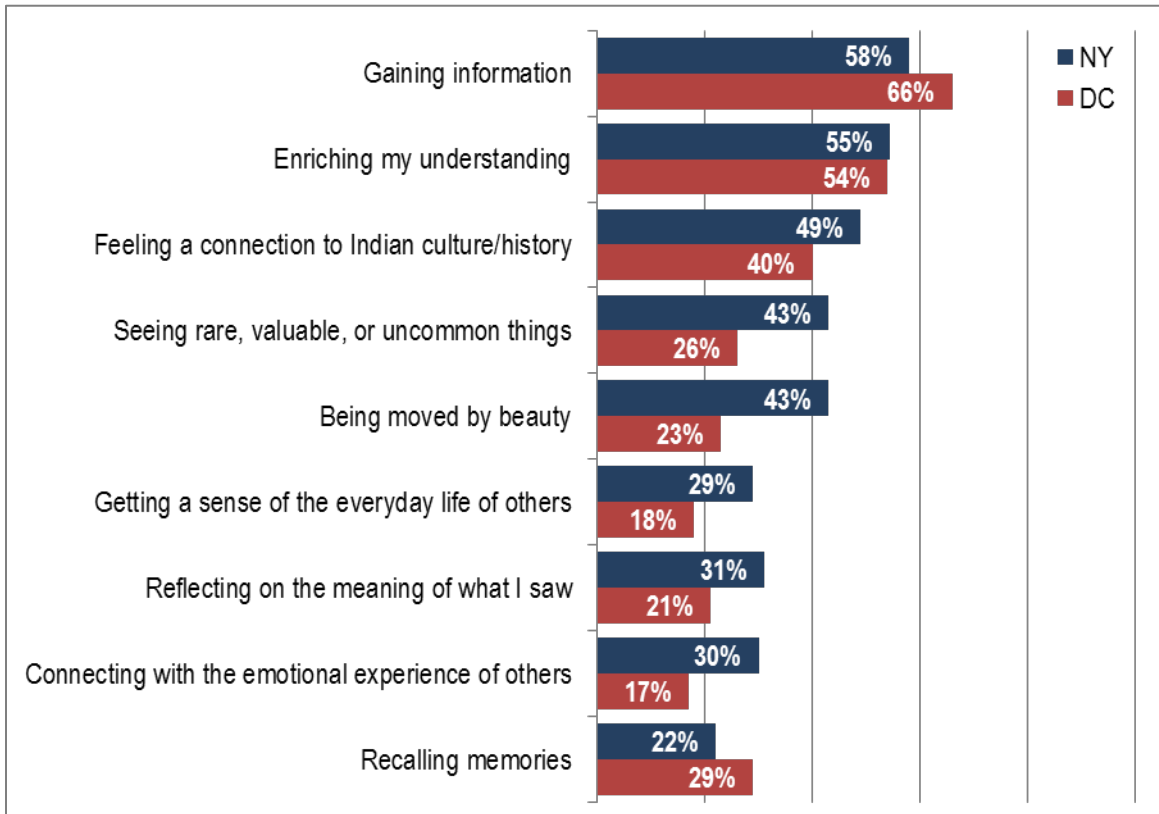
- Fewer visitors used *Most/All* of the audio guide (13% vs. 35% in DC).⁸
- More visitors engaged with seeing the film; while the number of those who saw *Most/All* of the film was essentially the same at both locations, fewer visitors reported that they saw *None* of the film (32% vs. 48% in DC).

Also among US visitors, one of the key ideas was communicated less effectively at NMAI-NY than on the Mall; fewer respondents selected *Not Recognized* as an idea they took away from the exhibition (44% vs. 58% in DC).

At NMAI-NY, US visitors were more likely to select five experiences as especially satisfying: Seeing rare, valuable, or uncommon things; Being moved by beauty; Getting a sense of the everyday lives of others; Reflecting on the meaning of what I saw; and Connecting with the emotional experiences of others (Figure 12, next page).

⁸ At NMAI-NY the audio guide was offered on iPod Touches visitors could check out in the Great Hall while it was offered on an MP3 player at the entrance to the exhibition on the Mall.

Figure 12: US Visitors' Satisfying Experiences, NMAI-NY and NMAI-DC



Improvements. Visitors at NMAI-NY were more likely to suggest a brochure and less likely to suggest that More stories about the musicians' personal lives would have improved the exhibition.

Discussion

The additional space in New York allowed for a considerable expansion of the exhibition's contents. These changes in the exhibition design produced positive results—the visitor ratings for *Up Where We Belong* at NMAI-NY improved over those for the Mall exhibition. The higher ratings were significant despite half of the visitors at NMAI-NY (a higher proportion than at NMAI-DC) being international visitors who rated their overall experience lower than US visitors. The findings provide a clear indication that the changes were well received.

The results suggest that expanding the number of audio-visual elements and providing greater access to them worked well. The audio guide, an exhibition element that emerged as having a positive impact on visitors' experiences in the study of the original exhibition, was augmented in New York by headphone stations throughout the gallery. Though the audio guide itself was less used at NMAI-NY, its use combined with the headphone stations that shared content showed that the audio features as a whole contributed to visitor satisfaction. As for the underutilized iPads, more experiments may be needed to see how best to get visitors to notice the feature and recognize its value, and facilitate understanding how to use it. The performance lounge seems to have successfully provided an inviting viewing environment—visitors at NMAI-NY were more engaged with the film, and that was another positive element in visitor satisfaction. The findings also suggest that the greater number of objects and narratives also contributed to enhancing visitor experiences; visitors at NMAI-NY were more satisfied with object-related experiences and personal and emotional experiences than were those at the Mall exhibition. Overall, it appears that NMAI made good use of the findings from the previous study to modify the exhibition so as to yield favorable results. Both the Museum and the study team should continue the productive effort to hear from visitors.

Regarding the possible improvements suggested by visitors, the associations between the improvements, ideas, and experiences imply that suggesting an improvement should not necessarily be interpreted as a complaint. Rather, it can be interpreted to mean that respondents who had satisfactory experiences in the exhibition would have liked even more. It is notable that visitors were more likely to wish for a brochure at NMAI-NY. It may be conjectured that visitors at NMAI-NY were so intrigued by the themes of the exhibition that they were more likely to want something tangible to take away to explore more on their own.

Across the two locations, the results indicate that *Up Where We Belong* was less successful in engaging the younger audience. This may be in part because of the content; the featured musicians may have predated the younger audience's awareness and were thus less intriguing. Since exhibitions or programs may address different audiences separately, it

should not be a problem in itself that certain groups of visitors were less happy with this particular exhibition. However, the Museum may want to reinforce ways to engage various audiences, especially the younger one.

Appendix A: Questionnaires

New York/GGHC

7782181475 National Museum of the American Indian-New York
George Gustav Heye Center
Up Where We Belong

Is this your first visit to the National Museum of the American Indian?
 Yes No

Please rate your overall experience in this music exhibition, *Up Where We Belong*:
 Poor Fair Good Excellent Superior

How much of the following did you do in this exhibition?

	None	Very Little	Some	Most/All
Listened to audio guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listened to music at headphone stations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Saw the film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Used the iPads	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Read the texts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Looked at the photos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Looked at the objects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

- Please indicate which of these ideas you took away from this exhibition? [Mark one or more]**
- Before 1900 Native Americans had very little involvement in popular American music.
 - Early American Indian musicians opened doors for present day Native musicians.
 - Involuntary social change set the background for Native people to become immersed in mainstream music.
 - Music has the ability to transcend ethnicity.
 - Native American musicians made key contributions to popular music genres from 1900 to today.
 - Some American Indian musicians use popular music genres to express their Native identity.
 - Some important American Indian musicians were not generally recognized as being Native American.
 - Other: _____
 - None of the above

- Which of the following were especially satisfying to you in this exhibition? [Mark one or more]**
- Being moved by beauty
 - Gaining information
 - Enriching my understanding
 - Connecting with the emotional experiences of others
 - Recalling memories
 - Reflecting on the meaning of what I saw
 - Seeing rare, valuable, or uncommon things
 - Getting a sense of the everyday lives of others
 - Feeling a connection to Indian culture/history

- Which of the following would have improved the exhibition for you? [Mark one or more]**
- More objects
 - More photographs
 - Larger photographs
 - Short video displays throughout the exhibition
 - Hands-on displays
 - A brochure
 - More stories about the musicians' personal lives
 - More information about current Native musicians
 - Other: _____
 - No changes needed

Are you male or female?
 Male Female

What is your age?

Do you identify as a Native American?
 Yes No

Do you live in the United States or another country?
 United States, Zip Code:
 Another country, specify: _____

With whom are you visiting this exhibition?
 I am alone
 Other adult(s)
 Child(ren) under 18

Thank you!

Administrative Section	Session <input type="text"/>	Segment <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3	Status <input type="checkbox"/> C <input type="checkbox"/> R <input type="checkbox"/> L <input type="checkbox"/> I	ID <input type="text"/>
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DC/Mall (December 2010)

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National Museum of the American Indian
Up Where We Belong

Is this your first visit to the National Museum of the American Indian?

- Yes No

Please rate your overall experience in this music exhibition, *Up Where We Belong*:

- Poor Fair Good Excellent Superior

How much of the following did you do in this exhibition?

	None	Very Little	Some	Most/All
Listened to audio guide	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Saw the film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Read the texts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Looked at the photos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Looked at the objects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate which of these ideas you took away from this exhibition? [Mark one or more]

- Before 1900 Native Americans had very little involvement in popular American music.
- Early American Indian musicians opened doors for present day Native musicians.
- Involuntary social change set the background for Native people to become immersed in mainstream music.
- Music has the ability to transcend ethnicity.
- Native American musicians made key contributions to popular music genres from 1900 to today.
- Some American Indian musicians use popular music genres to express their Native identity.
- Some important American Indian musicians were not generally recognized as being Native American.
- Other: _____
- None of the above

Which of the following were especially satisfying to you in this exhibition? [Mark one or more]

- Being moved by beauty
- Gaining information
- Enriching my understanding
- Connecting with the emotional experiences of others
- Recalling memories
- Reflecting on the meaning of what I saw
- Seeing rare, valuable, or uncommon things
- Getting a sense of the everyday lives of others
- Feeling a connection to Indian culture/history

Which of the following would have improved the exhibition for you? [Mark one or more]

- More objects
- More photographs
- Larger photographs
- Short video displays throughout the exhibition
- Hands-on displays
- A brochure
- More stories about the musicians' personal lives
- More information about current Native musicians
- Other: _____
- No changes needed

Are you male or female?

- Male Female

What is your age?

--	--

Do you identify as a Native American?

- Yes No

Do you live in the United States or another country?

- United States, Zip Code:

--	--	--	--	--
- Another country, specify: _____

With whom are you visiting this exhibition?

- I am alone
- Other adult(s)
- Child(ren) under 18

Thank you!

Administrative Section

Session

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Segment

- 1 2 3

Status

- C R L I

ID

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Appendix B: Response Frequencies at GGHC and on the Mall

[In Percent]

Is this your first visit to the National Museum of the American Indian?

	GGHC	Mall
Yes	90	75
No	10	25

Please rate your overall experience in this music exhibition, *Up Where We Belong*:

	GGHC	Mall
Poor	1	2
Fair	3	6
Good	26	32
Excellent	51	40
Superior	19	20

How much of the following did you do in this exhibition?

	GGHC				Mall			
	None	Very Little	Some	Most/ All	None	Very Little	Some	Most/ All
Listened to audio guide	51	13	27	9	44	5	19	33
Listened to music at headphone stations	35	14	38	13	n/a	n/a	n/a	n/a
Saw the film	31	19	36	15	47	16	25	13
Used the iPads	68	13	13	5	n/a	n/a	n/a	n/a
Read the texts	8	13	50	29	4	12	47	37
Looked at the photos	3	4	34	60	1	2	32	66
Looked at the objects	2	6	32	60	2	4	35	59

Please indicate which of these ideas you took away from this exhibition? [Mark one or more]

	GGHC	Mall
	Marked	Marked
Music has the ability to transcend ethnicity.	58	61
Some important American Indian musicians were not generally recognized as being Native American.	44	58
Native American musicians made key contributions to popular music genres from 1900 to today.	46	57
Some American Indian musicians use popular music genres to express their Native identity.	35	44
Early American Indian musicians opened doors for present day Native musicians.	36	32
Involuntary social change set the background for Native people to become immersed in mainstream music.	22	22
Before 1900 Native Americans had very little involvement in popular American music.	16	15
Other	2	2
None of the above	6	6

Which of the following were especially satisfying to you in this exhibition? [Mark one or more]

	GGHC	Mall
	Marked	Marked
Gaining information	50	66
Enriching my understanding	53	54
Feeling a connection to Indian culture/history	49	40
Recalling memories	18	28
Seeing rare, valuable, or uncommon things	38	25
Being moved by beauty	32	23
Reflecting on the meaning of what I saw	25	21
Getting a sense of the everyday lives of others	27	18
Connecting with the emotional experiences of others	22	17

Which of the following would have improved the exhibition for you? [Mark one or more]

	GGHC	Mall
	Marked	Marked
More objects	24	30
More stories about the musicians personal lives	19	27
More photographs	22	25
Short video displays throughout the exhibition	22	24
More information about current Native musicians	20	23
Hands-on displays	19	19
A brochure	25	12
Larger photographs	7	8
Other	6	9
No changes needed	17	12

Are you male or female?

	GGHC	Mall
Female	51	51
Male	49	49

What is your age?

	GGHC	Mall
Average	40yr	39yr
Median	40yr	40yr
Postwar (Born 1925-1945)	3	6
Leading Edge Boomers(Born 1946-1955)	10	12
Trailing Edge Boomers (Born 1956-1964)	16	15
Generation X (Born 1965-1981)	36	35
Generation Y (Born 1982-2001)	34	31

Do you identify as a Native American?

	GGHC	Mall
Yes	13	15
No	87	85

Do you live in the United States or another country?

	GGHC	Mall
United States	50	84
<i>Washington D.C. Metro</i>	n/a	15
<i>NYC Boroughs</i>	16	n/a
Another country	50	17

With whom are you visiting this exhibition?

	GGHC	Mall
	Marked	Marked
I am alone	22	15
Other adult(s)	65	77
Child(ren) under 18	24	27