



Treasures of the Desert

A Visitor Study of
Art of Being Tuareg:
Sahara Nomads in a Modern World
 At the National Museum of African Art

Office of Policy and Analysis
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Preface

This study of *Art of Being Tuareg* is the latest in a series of visitor studies undertaken by the Smithsonian Office of Policy and Analysis (OP&A) at the request of the Director of the National Museum of African Art (NMAfA), Sharon Patton. The exhibition, curated by the Cantor Center for the Visual Arts at Stanford University and the Fowler Museum at the University of California, Los Angeles, offers a glimpse of Tuareg lifestyle and culture through the works of Tuareg artisans, augmented by video presentations. The exhibition also explores the process of transformation that these nomadic peoples are undergoing as the 21st century unfolds.

As with other exhibitions at NMAfA, *Art of Being Tuareg* comes alive with eye-catching objects that acquaint the visitor with the unique arts of Africa's diverse cultures. The alluring colors and spacious design of the galleries complement the objects, evoking the mystery and beauty of the Tuareg and their desert home.

I wish to thank OP&A analyst Ioana Munteanu, who managed the study and analyzed the survey data. She was assisted in writing the report by Josh Brown, one of OP&A's talented interns, who contributed to all phases of the study; and by OP&A analyst James Smith, who contributed to administration of the survey and the analysis of interview data, and edited the report. As usual, the resulting study not only provides useful insights about a specific exhibition, but also offers information that can be used more generally by museum professionals who are interested in improving the effectiveness of their efforts.

Carole M.P. Neves
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Introduction and Methodology

From October 10, 2007 to January 27, 2008, the Smithsonian's National Museum of African Art (NMAfA) hosted *Art of Being Tuareg: Sahara Nomads in a Modern World*, an exhibition jointly curated by the Cantor Center for the Visual Arts at Stanford University and the Fowler Museum at the University of California, Los Angeles. It featured over 200 objects created by the nomadic Tuareg people of northwest Africa, including silver jewelry (earrings, bracelets, amulets, pendants), leather works (bags, wallets), weapons, tea paraphernalia, elaborately carved tent poles, and miscellaneous utilitarian objects such as razors, locks, and keys.

With an eye to placing these works in their historical and social context, the objects were complemented by photographs, maps, a bazaar display with mannequins in Tuareg dress, a desert diorama featuring a Tuareg sleeping tent, a re-creation of a modern boutique with jewelry and scarves fashioned by Tuareg craftspeople for an upscale international market, and several video presentations on Tuareg craftsmanship, society, and life. Object labels and wall text also placed the objects in the context of a traditional society confronting and adapting to a rapidly changing world in which their nomadic lifestyle has become difficult to sustain.

In the winter of 2007, NMAfA senior management approached the Office of Policy and Analysis (OP&A) to request a visitor study of *Art of Being Tuareg*. NMAfA leaders were particularly interested in the following questions:

- ❖ Who is visiting *Art of Being Tuareg*, and why? What are the demographics and interests of exhibition visitors?
- ❖ How do visitors respond to the information provided in the exhibition?

- ❖ What do visitors expect to see and experience in the exhibition, and how does this compare with what they actually reported seeing and experiencing after the fact?
- ❖ How do differences in expectations or experiences correlate with visitor characteristics such as race/ethnicity, first-time versus repeat-visitor status, and overall satisfaction with the exhibition?
- ❖ Do visitors believe they learned something from the exhibition?
- ❖ What are visitors' opinions of design features, such as the desert diorama, the bazaar scene, and the boutique display?
- ❖ What do visitors like about the show? Where do they see weaknesses and a need for improvement? On the whole, how satisfied were they?

To answer these questions and gain other insights into how visitors saw *Art of Being Tuareg*, this study used two main research methods:

- ❖ Two separate but coordinated surveys of random samples of entering and exiting exhibition visitors, respectively. Visitors coming into the exhibition through the main entrance completed 296 self-administered entrance survey questionnaires, with a response rate of 88 percent. Visitors leaving the exhibition through the main exit completed 309 self-administered exit survey questionnaires, with a response rate of 87 percent. The survey instruments are reproduced in Appendix A. Frequencies of responses to survey questions are provided in Appendix B, and visitors' verbatim responses to open-ended write-in questions are given in Appendix C.
- ❖ In-depth qualitative interviews with visitors exiting the exhibition. These were undertaken prior to the survey, partly for the purpose of informing its content. The OP&A study team conducted 15 interviews, involving a total of 20 people.

Interviews were recorded, transcribed, and analyzed by the study team to search for common themes and well-articulated insights.

In addition, members of the study team inspected comment books in which exhibition visitors were invited to write their thoughts and reactions to the show. The OP&A study team analyzed over 300 such comments.

Findings

Visitors

Demographics¹

The demographics of visitors to *Tuareg* did not differ much from those of visitors to NMAfA's *African Vision* exhibition in the summer of 2007, or those of visitors to NMAfA as a whole in the summer of 2004. (See Appendix D.) The only notable exceptions were that *Tuareg* appeared to attract a higher percentage of visitors from the Washington DC metro area (44 percent) than *African Vision* (23 percent) or the museum as a whole in summer 2004 (20 percent),² and that *Tuareg* and *African Vision* both appeared to have lower percentages of African-American visitors (28 percent and 33 percent, respectively) than the museum itself attracted in summer 2004 (46 percent), and correspondingly higher percentages of white visitors.

Fifty-nine percent of visitors to *Tuareg* were first-time visitors to NMAfA, while 41 percent had been to the museum before the day they were intercepted for this study. The proportion of visitors who had been to NMAfA before the day they were intercepted was high compared to *African Vision* (26 percent) and similar to the figure for the Museum itself in summer 2004 (34 percent).

Half of the survey respondents (50 percent) said they learned about the exhibition simply from wandering by, while about a quarter (23 percent) said they heard about it from family/friends/colleagues, and 18 percent from a newspaper.³

¹ For questions asked on both the entrance and exit surveys, figures reported in the text are weighted averages of both surveys, unless otherwise noted. Entry and exit figures for demographic questions were not statistically different, with one exception noted below.

² This difference may be due to the fact that data collection for *Tuareg* was skewed toward weekends, for cost-effectiveness reasons.

³ The entrance figure for *newspaper* was statistically different from the exit figure. This may have been due to survey scheduling—for example, random correlations between days on which entrance vs. exit surveys were scheduled and days on which notices for *Tuareg* appeared in local newspapers.

Background and Interests

In response to a question about visitors' familiarity with Africa and African art/cultures, about half of the visitors surveyed (51 percent) noted they had read books about African art/culture; about four in ten (38 percent) had traveled or lived in Africa; and about one in three (29 percent) studied Africa in school or college. Only a quarter (25 percent) indicated they had none of the ties to Africa suggested on the questionnaire—similar to the percentage who indicated that they collect African art (19 percent). (See Table 1.)

Table 1. Which of the Following Applies to You?

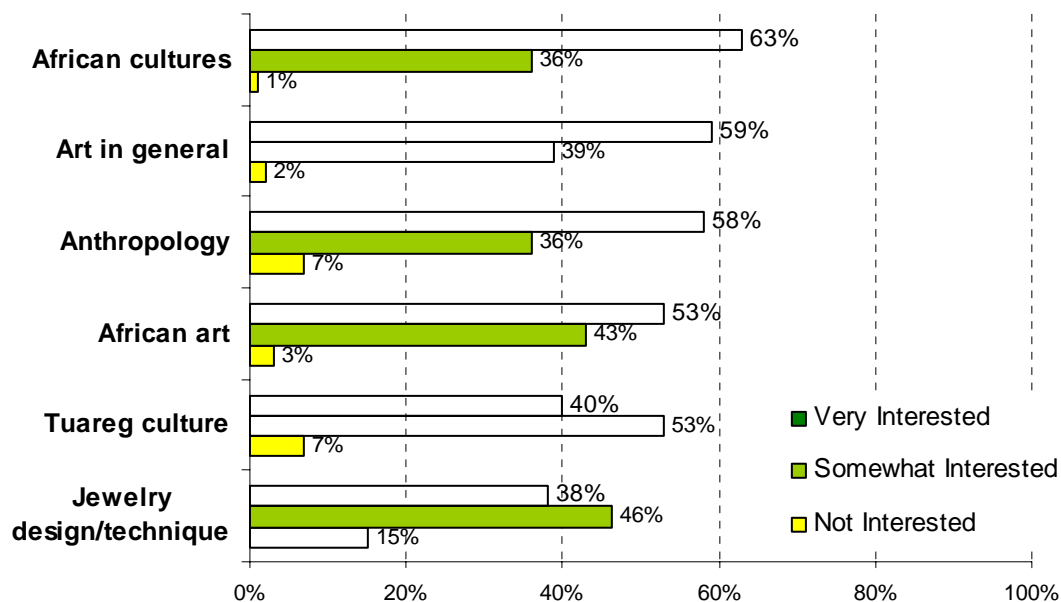
| | |
|---|-----|
| I have read books about African art/cultures | 51% |
| I have traveled or lived in Africa | 38% |
| I studied African art/culture/history in school/college | 29% |
| I collect African art | 19% |
| I have professional or business ties to Africa | 13% |
| None of the above | 25% |

Visitors were also asked to note their level of interest (*very interested*, *somewhat interested*, or *not interested*) in six areas: art in general, African art, African cultures, anthropology, Tuareg culture, and jewelry design/technique. Entering visitors brought with them particularly high levels of interest in African cultures (63 percent *very interested*), art in general (59 percent *very interested*), anthropology (58 percent *very interested*), and African art (53 percent *very interested*). (See Figure 1, next page.)

Several interviewees enthusiastically discussed their personal experiences in Africa as travelers or residents:

We're both very interested in African art and culture. We both lived in Africa when we were small kids. ... Our parents lived in Rwanda [at the time] and traveled in the region. In April, I'm going to Rwanda again for an internship.

Figure 1: In General, How Interested Are You in the Following? (*Entering Visitors*)



I know a lot about the Tuareg. I dealt with them quite a bit in Morocco, and then a few years ago I went to Mali and Timbuktu. I actually went out into the Sahara and had tea with the Tuareg, which was an amazing experience.

We were in Mali in January—my wife and I, and few other couples. We went to Timbuktu and the Festival of the Desert, which is a Tuareg festival. We saw lots of stuff there that is in this [exhibition], so it brought back very fond memories. ... It makes me think I'd like to go back, and now I can see things differently. With everything in here, it gives me a new perspective.

Reasons for Visiting *Tuareg*

Visitors were asked if they came to the museum specifically to see the *Tuareg* exhibition. The percentage of these *exhibition-specific visitors*—42 percent—is the highest OP&A has measured for all exhibitions it has studied at NMAfA. Among exhibition-specific visitors, 39 percent were first-time visitors to NMAfA.

The study team was interested in what drew exhibition-specific visitors to *Tuareg*. To this end, exhibition-specific visitors were asked what they hoped to see or learn from among five distinct (albeit overlapping) subject areas covered by the exhibition: (1) African peoples/cultures in general; (2) the Tuareg people/culture specifically; (3)

African art in general; (4) Tuareg art specifically; or (5) jewelry design/technique.⁴ By far the most common reason—given by almost seven in ten exhibition-specific visitors (29 percent of all visitors)—was an interest in seeing or learning about the Tuareg people and culture.

Activities in Exhibition

Exiting visitors were asked what they did in the exhibition. Table 2 shows their responses to this question.

Table 2. Which of the Following Did You Do in this Exhibition Today?

| | |
|--|-----|
| Looked closely at the art/objects | 96% |
| Read labels | 76% |
| Looked closely at the photographs | 63% |
| Watched video (s) | 58% |
| Looked for recurring designs or motifs | 40% |
| Sat on the floor | 15% |
| Other activities | 5% |

Not surprisingly, an overwhelming majority indicated that they looked at the objects (96 percent). Reading object labels (76 percent), looking at photographs (63 percent), and watching videos (58 percent) were also popular activities.

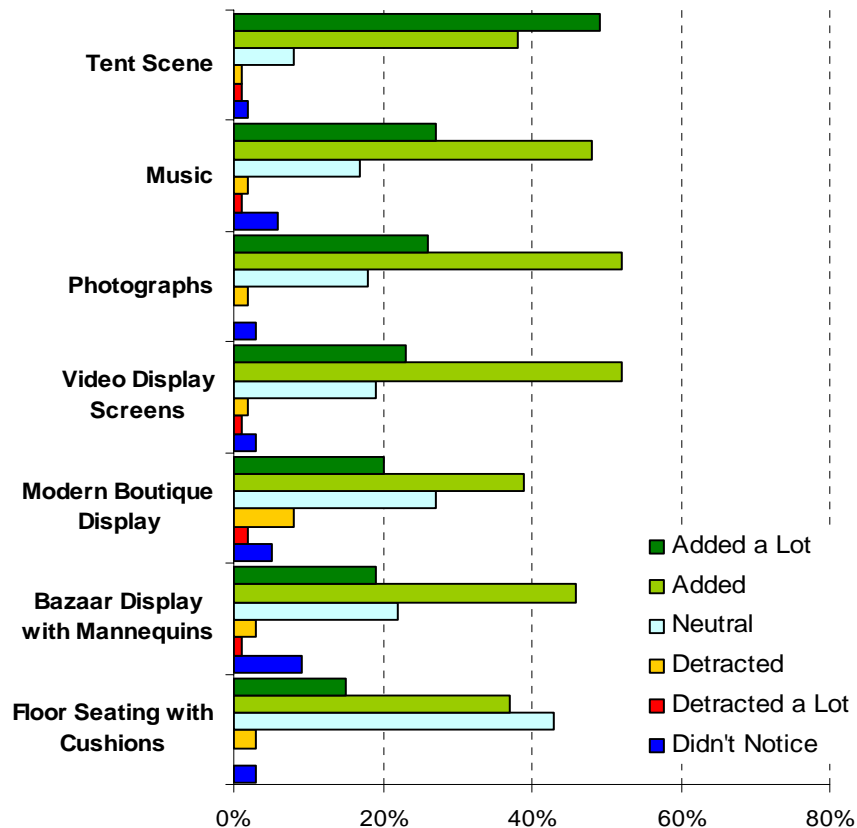
Design

The exit survey asked visitors about their responses to seven design elements—the bazaar scene, video display screens, tent scene, photographs, floor cushions, background music, and boutique scene—to determine which visual elements of the design attracted the most attention. Visitors were asked to choose whether each design element *added a lot to*,

⁴ A write-in “other” option was also available on the survey.

added to, *detracted* from, or *detracted a lot* from their experience; visitors were also given the opportunity to express a *neutral* stance toward each element, or to mark that they had not noticed it. The results, shown in Figure 2, indicate that visitors' responses to all seven of these design elements were generally positive.

Figure 2. How Did the Following Elements Affect Your Experience?



The tent scene stood out as making a particularly strong positive contribution to the experience of many visitors. About half of all respondents (49 percent) said it *added a lot* to their experience, and nearly nine in ten (87 percent) indicated it either *added a lot* or *added* to the experience. At the other end of the scale, a relatively high percentage of visitors indicated a *neutral* stance toward the floor cushions (43 percent), and the percentage of visitors indicating a negative (*detracted* or *detracted a lot*) stance toward

the boutique display—while still very low in absolute terms, at 10 percent—was high relative to all of the other elements.

Visitors who expressed opinions through interviews or written comments praised the exhibition's organization. Several noted their appreciation for its logic and clarity, which provided a useful physical and intellectual orientation:

There was a distinction as you went through, with certain rooms being more focused on certain aspects. So even if you weren't particularly attuned to the fine distinctions in the details of the objects, that [organization] would probably lead you to an understanding of those distinctions—just the physical layout of how certain things were clustered together.

Other interviewees and comment-writers spoke positively on the lack of clutter and the sense of openness in the exhibition, which for them effectively conjured up the environment in which the Tuareg live and create their art:

I found it very helpful to not be claustrophobically surrounded by pieces, but to have room to flow around them. ... You can come to the object, rather than having the object close in on you. ... [I appreciate that you spent] the time to carefully select a small group of representative pieces, rather than just scattering a large crowd of objects and making the rooms tighter. That was very helpful to me as a first-timer, coming in and having very little context.

The big room seemed like it would be appropriate for the desert. It conveyed that sense of openness.

There's lots of empty space, and that's what the Tuaregs live in. ... There are some nice pictures of the ... mountains in Niger. Maybe some more pictures like that would have been interesting. It gives you a sense of the spaciousness and sparseness of Tuareg life.

An insightful take on the question of scale and space in the exhibition was offered by one interviewee who emphasized the contrasts and connections between the big landscapes that the Tuareg inhabit and the intimate scale of the art they produce:

You are talking about people who don't collect in great masses. Smaller groups of people: immediate families, maybe near-extended families. Maybe 100 people would be a large crowd in a culture like this. That was the way it seemed to be laid out, because everything seemed to be at a scale where you would think maybe

a group of ten or twenty people would be able to function. ... [Tuareg art is] something maybe to be passed around or shown to your children or relatives. You physically handle it. I'm sure you get the opportunity to get "large-scale looking at things" just from the landscape—the rockiness, the hills, the dry lakebeds and riverbeds.

On a very different design note, one interviewee commented how the *Tuareg* exhibition was especially hospitable to people like her:

I'm handicapped and I have a problem standing for long periods of time. This is the only museum I've been to that has places where you can sit in the exhibit, so you can fully appreciate the exhibit. ... I've been able to go into a room, sit down for a few minutes, recover, walk a little more, then sit down and recover.

Another design feature that came up frequently in interviews and comment sheets was the use of various visual and audio media—photographs, videos, and music—to convey aspects of Tuareg life to visitors:

The more interactive you get—I'm not going to say the more "into it" you can get, but the more entertaining it can be. The more information you have about something, the more you can get swept up into it. ... I think the TVs are a good thing to have.

The Tuareg exhibit is stunning. ... The pieces on display are magnificent and refined in themselves, but are equally enhanced by the large background photos. ... Excellent videos and music. ... The Tuaregs really come to life here.

I noticed near the musical instruments, they had a little recording going. That was kind of nice.

Even some visitors who did not specifically stop to watch or listen, or did so only casually, indicated that they considered these media features useful:

I notice that a lot of people, especially those who don't spend a lot of time in museums, really need some sort of video or audio to connect to a set of humans—to see the people, to understand the people. Then they can go from that back to the objects. ... I like to work from the objects out, but there's a big crowd that likes to go the other way, you might say.

The room with the tent diorama and floor seating cushions garnered many comments. While one interviewee suggested such features were mainly of interest “for the kids,” most who mentioned them felt they added to the exhibition:

[I liked the room] where you are immersed in the feeling of being in a [desert] location, with the wall mural and the living display.

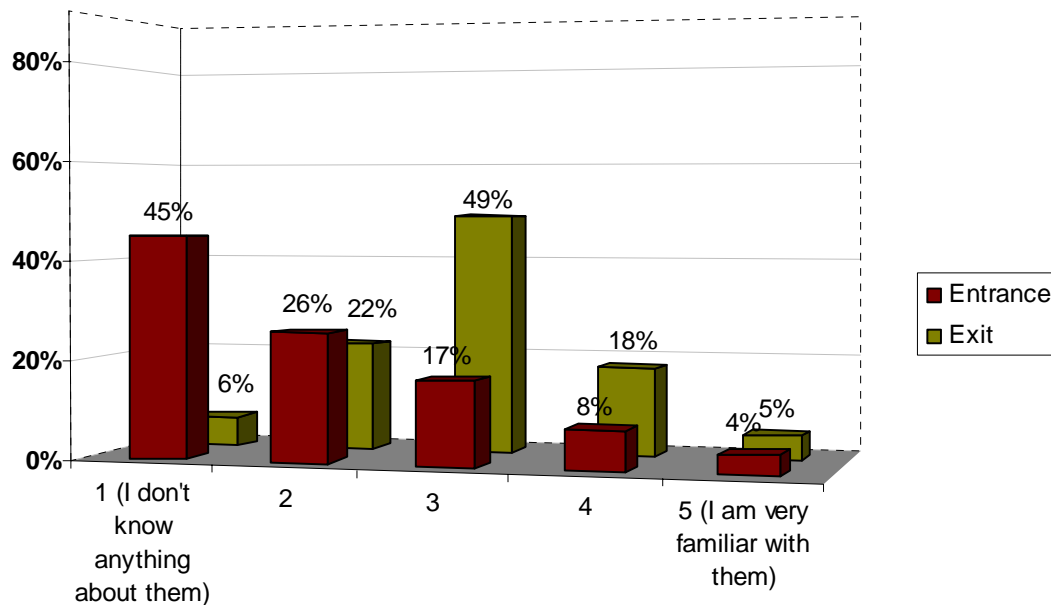
I thought [having the seating cushions on the floor] was a great idea. ... When I first walked in and saw that circle of pillows, I didn't realize that we were allowed to touch them. But then in the second circle, I saw that people were [sitting], that you could use that as a gathering place. ... I love to sit and let an experience roll over me.

Learning

Both entering and exiting visitors were asked to rate their background knowledge and understanding of the Tuareg people and culture on a scale of one to five, with one indicating *I don't know anything about them* and five indicating *I am very familiar with them*. The difference in the average responses of entering and exiting visitors, respectively, might be expected to offer some sense of whether the exhibition succeeded its educational goal of increasing visitors' understanding of Tuareg life, culture, art, and craftsmanship.

Almost half of entering visitors (45 percent) rated their knowledge at one, indicating they *do not know anything* about Tuareg people or culture. On the exit survey, however, only 6 percent of respondents still indicated they *do not know anything* about the Tuareg. Moreover, the percentage of exiting visitors rating their knowledge at the mid-point of three on the scale climbed to 49 percent (from 17 percent on the entrance survey), and those rating themselves at four rose to 18 percent (from 8 percent). (See Figure 3, next page.)

**Figure 3. Rate Your Knowledge/Understanding of the Tuareg People and Culture
(Scale of 1-5)**



These results suggest that the exhibition achieved one of its primary goals: increasing visitors' knowledge of Tuareg art and culture. Comments from interviews and written comment sheets strongly reinforced the conclusion that *Tuareg* provided effective opportunities for learning; indeed, the word “informative” was pervasive in interviews and written comments. Some visitors indicated they had little knowledge of the Tuareg before entering, and were pleased to have received an effective introduction:

I knew nothing of Tuareg art. I found the exhibition very informative and full of insight into the art of a people who, although influenced by Europeans, still developed in their unique way. I will use these ideas in my own work as a teacher and photographer.

[The Tuareg are] a cultural group that maybe you wouldn't think about when you are coming to the African Art Museum. I've been to the Museum before, and I don't think I've heard about this group. So it was kind of an expansion.

Others may have known more about the Tuareg coming in, but still expressed gratification to see the exhibition educating the public about a little-known culture.

The wall text and labels were often mentioned by interviewees and comment-writers as useful resources for understanding the context in which the objects were created:

Great, short, and informative introductions to each room.

I'm a big nerd, so I like to read a lot. When I go to the botanical gardens, I want the Latin name, the family name, the genus, the species. So that's what I normally expect. ... To be honest, I felt like I learned more than I expected [in this exhibition], and it was nice. It was well-presented; the information was easily digestible.

The label text was very helpful. I'm always drawn to the label text, because it's my first attempt at context. If I look at the label text and it's well done, it will tell me the "where" and "when" and "how" from a curator's perspective. Then I'll shift gears and look at the objects to try to see how they fit together as objects.

In addition to general comments about the value of the wall text, some interviewees singled out specific contextual details gleaned from the text that enhanced their experience in the exhibition:

We like to really dive deep, to get [a lot of information]. ... We read about the women being the owners of the tent and stuff like that. I'm personally interested in gender roles, so that was interesting to see. ... It was a pity to read that that's becoming different now, now that they are settling down.

I particularly enjoyed the descriptions of the formation of the Sahara, and the fact that it was once a sea and then it dried out and became good pastureland, and then it became even drier and became a very difficult place to live. It's a testament to what the human brain is able to do—it's able to figure out how to survive under very difficult conditions.

Others indicated that they picked up important messages about cultural context from the video clips:

I liked the little clips you had, especially the fellow who was speaking French and was talking about how the Tuareg need to modernize and integrate. ... This fellow was fascinating. He was saying it was very difficult, because you don't want to lose what makes them Tuareg, what makes them unique, what deserves to be preserved.

[Although the video screens] didn't seem to be essential to getting enough context to know how the objects worked together, I did watch some of the interview

footage in the back, which was very interesting. It focused on, “How do we, as a culture, survive and thrive?”—given the demands of modern international politics and the tendency to settle and become sedentary.

Overall, visitor comments collected for this study suggested that *Tuareg* did a fine job in presenting enough context to facilitate visitors’ appreciation of the art, but not so much that the show came across as a dry anthropological exercise. Some of these comments are worth quoting at length:

The explanatory material was definitely very helpful. You can appreciate art for its own sake, but if you get more background on the people who made this art and their way of life, that art in context is more powerful. It seems more human, because you can see the totality of what produced it.

It’s the same thing at the American Indian museum: how much of it is about the artifacts of Indians, and how much is about their way of life? I think [NMAfA] tends to do better at putting the art in the cultural context, explaining the usefulness of the art. But maybe that’s just because the art [here] needs more explanation to occidental eyes, and therefore you have to explain the culture that it comes from. ... I think the worst thing is when you have a natural history museum where African art appears as part of “natural history”—something that was there to be explored. But this Museum, with the mission of focusing attention on African art, is fairly unique. In other museums, it comes across as more of anthropology. There aren’t many other African art museums, but there are museums of African artifacts.

Even one visitor who admitted he was generally an “object person” agreed that contextual information at the level provided in *Tuareg* was extremely helpful to him in gaining a deeper appreciation of the objects:

*Even though you’re in an art museum, objects of art are always an artifact of human culture. So if you left all the politics out and just gave me a set of objects with little bits of [label] text and **nothing** else, then I might leave finding these people as mysterious as when I walked in. Having a little bit of context did help me to understand the difficulties of a nomadic people in a modern, international world, and the pressure that puts on the culture. ... If you had had two or three times as much of that information, that might have been a bit much. ... But I think having the amount that was here was helpful, because we’re talking about a region that I’m not really familiar with.*

Objects

When reviewing qualitative comments, the study team saw relatively little focus on aesthetics *per se*, and more on what the objects suggested about the Tuareg, their lives, their culture, and their world.⁵

Commenting visitors found the variety and character of the objects to be unusually thought-provoking. For example, many indicated that the exhibition had led them to reflect on the essential functionality of much of the art from this part of the world:

One important thing about what we call “art” in Africa is that these people have very sparse lives; they don’t have a lot of possessions, so their possessions have to be useful. It’s important to establish the purposes of the things that were being made. Sometimes they’re made purely for fun, purely for pleasure, purely for decoration. But most of the time, they are made with a function.

So much of their art is functional. They lead very simple lives, so instead of just having a calabash, they decorate it, because it makes something interesting in their lives.

This theme of combining beauty with functionality also came up in comments about specific types of objects on display, including locks, hammers, and bags:

I was really interested in all the locks and keys for some reason; I just thought they were very interesting. You have maybe a set idea of what something is supposed to look like, and they look so different [from our idea of locks and keys]. ... When you have a key, you expect to see just one little pointed edge with ridges. Most of these were rectangular, with different parts jutting out of them. I didn’t even really know how it would work.

Another thing that jumped out at me were the sugar hammers. You had these pieces that were on the one hand very ornate, but then on the other hand extremely practical. It was just very interesting to see the practical, necessity-driven design [coming together with] the ornate sense that you got with the jewelry. That’s not something I would expect in most cultures, where if I’m

⁵ However, differences between the figures for anticipated satisfying experiences (on the entrance survey) and actual satisfying experiences (on the exit survey) suggest that *Tuareg* did have profound effects at visitors on the object/aesthetic level. These findings are discussed later.

looking at day-to-day tools, I'm looking at very utilitarian, drab designs. ... This is done as art. It's not just "This is a ball peen hammer to hit nails."

It was interesting to see the leather bags; that was a surprise for me. ... They go way beyond functionality. A bag just needs to be a bag—you don't need the tassels, you don't need the beadwork, and so on.

Other interviewees and comment-writers were particularly fascinated by the craftsmanship underlying the objects:

It seemed like a lot of very careful, close work had been put into those pieces. I have a tendency to look at ceramics and visualize how they were made. A lot of it [that you see elsewhere] comes off as being a very simply-made thing where ornament has been added after the fact. But these pieces seemed to have a lot more of the physical detail in the initial working of the pottery. That really impressed me.

The ornamental (primarily silver) jewelry that was arguably the central focus of the exhibition received many positive comments. A few female interviewees noted how the jewelry provided a sense of connection to their distant Tuareg counterparts:

The women there are much like us; they want to have nice jewelry and be attractive. ... I'm embarrassed to say this, but I am hoping that some of the earrings we saw in there will be in the gift shop—or some of the silver! [Laughs]

Several interviewees spontaneously mentioned the recurring cross motif as an especially fascinating and thought-provoking feature—sometimes with the implication that they might have liked more information on the origins and significance of this design:

When you see a cross with a circle on the top and a triangle on the bottom—that doesn't look like a cross to me. To me, a cross looks like a Christian cross. I don't even understand it now, as I'm thinking about it. Why is it called a cross? They're not Christians; they're Muslims. Why are they called crosses?

Why there were so many designs of crosses? Was it just an abstract design? Was it just individual craftsmen who made it? Did each individual have their own "trademark cross"? Or did everybody produce a variety of crosses? Is it really important as a [religious] cross, or was it just one of the various shapes—the cruciform design, without necessarily thinking of a cross itself...?

One interviewee—who spent upwards of an hour and a half in the exhibition—indicated that the wide variety of objects was a major plus, and an important reason why he could spend so much time in *Tuareg* without getting bored:

If it had been an endless wall of two or three different kinds of objects, eventually I would probably get overwhelmed. [In many a] European museum, you see so much gold leaf and eventually you just sort of think, “Okay, I can’t take any more gold leaf.” [Laughs] And then you just sort of mentally shut down. But I never got the sense of there being too much, of a glut of something. It was at least wide-ranging enough that I never got mentally tired.

Theme

The study team was interested in whether people picked up on the underlying theme that the exhibition’s creators had in mind: the idea of a traditional culture confronting the inexorable encroachment of modernity and globalization.

A write-in survey question asking visitors what they saw as the central theme of the exhibition was inconclusive, with many respondents offering highly cursory suggestions (“the culture,” “culture and art,” and so on—see Appendix C). However, visitors commenting on the issue of the exhibition’s theme in interviews and comment sheets generally did appear to grasp the idea of a people struggling to adjust to an increasingly globalized world while preserving the traditions and elements that make them unique. Those who picked up on this theme seemed to regard it as an interesting and accessible underlying narrative:

[I] loved the emphasis on [adapting] to modern economic markets. ... I think that helps people realize that the Tuareg are a modern people living in a way we once may have considered “primitive.” ... You have portrayed the Tuareg in a fair and modern light.

Your decision to present the culture both in traditional practices and as they live in the 21st century was excellent.

What I got ... was that their culture is kind of disappearing. The real Tuareg culture is disappearing. They are becoming part of the world around them—

whether identifying themselves as Libyans, or realizing that there is a market for their handicrafts and that these can be a source of income, or whatever.

The boutique display in the last room of the exhibition provided an interesting opportunity for reflection on this theme:

I like the link you have made between the Hermes jewelry ... and the workshops in the Sahara. I'd seen these designs from Hermes on scarves and things like this, and I didn't realize they were actually made by Tuareg silversmiths.

It's interesting to see the fashion and to see how Western art has taken some of the fashion from them—and how expensive it can be in Hermes! [Laughs]

[What caught my eye were] the jewelry and the scarves. They were saying those are becoming kind of fashionable, and people are buying them on the Internet. I found that to be interesting.

I don't know how I feel about them changing their art for the market. ... I don't know what the impact would be on the art, and I don't know if I necessarily like that. I feel like if you keep doing that, you might lose the art in the process.

I didn't realize that Hermes was actually buying directly from the Tuareg. I thought they were just copying the ideas and producing the things in China. [Laughs]

However, not everyone agreed that the exhibition successfully conveyed this central theme. For example, one interviewee, quoting from the introductory wall text after visiting the exhibition, noted:

"In a modern world" ...? I didn't get the "modern" part so much. ... I didn't see any influences of the "modern" part of the title. I didn't see that reflected as much in the exhibition as I thought I might.

Another, when informed that the exhibition strove to present the Tuareg in their own distinctive voice, responded that she heard mainly a Western curatorial voice:

[The only place where I got that sense of a "Tuareg voice" was with] the French fellow in the video who was talking about the challenges the Tuareg face, and how the Westerners romanticize them. Which I think is true. We always romanticize lives that are different from our own.

Outcomes

Visitor Interest

Interest levels in five of the six subject areas about which the surveys asked were not significantly different for exiting visitors than for entering visitors: art in general, African art, African cultures, anthropology, and jewelry/design technique. However, exiting visitors reported considerably higher levels of interest in Tuareg culture (52 percent *very interested*) when compared with entering visitors (40 percent *very interested*).

Anticipated vs. Actual Satisfying Experiences

Entering visitors were asked what kinds of experiences—educational, imaginative, reflective, aesthetic, social, and so on—they were looking forward to in the exhibition, while exiting visitors were queried about what experiences they actually found particularly satisfying during their visit. (See Appendix A for the precise wording of the choices presented to visitors.)

Among entering visitors, well over half (61 percent) were looking forward to the experience of *getting a feel for different art/cultures*, while about half were looking forward to *gaining information* (53 percent) and *enriching their understanding of African art/cultures* (51 percent). Perhaps surprisingly, only about a third of incoming visitors were anticipating object experiences such as *seeing rare art* (36 percent) or aesthetic experiences such as *being moved by beauty* (33 percent).

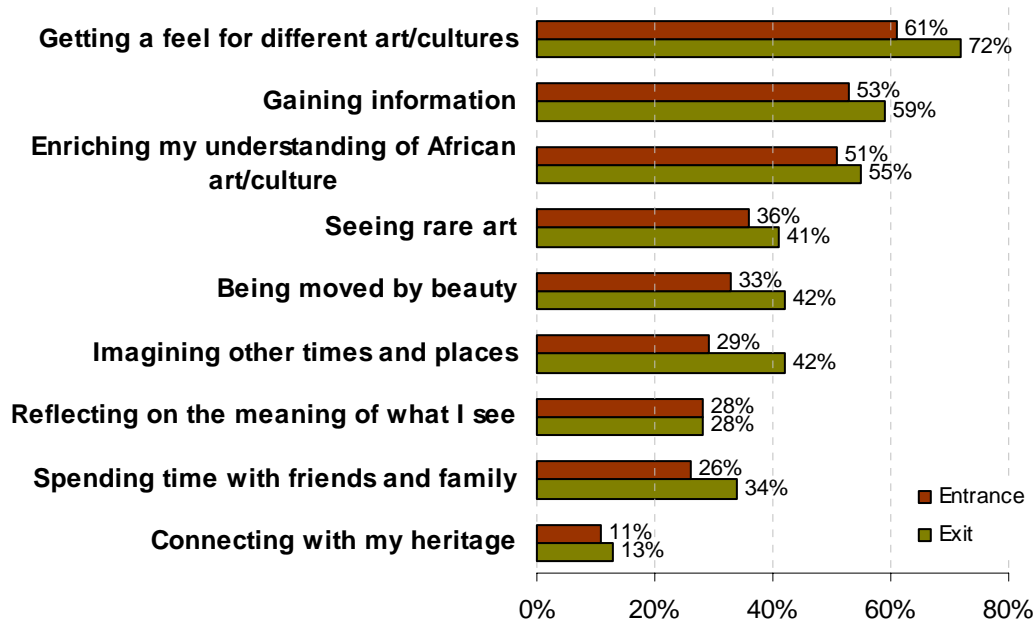
Statistically, four experiences were marked significantly more often at the exit than at the entrance:

- *Imagining other times or places* (13 percent increase)
- *Getting a feel for different art/cultures* (11 percent increase)
- *Being moved by beauty* (9 percent increase)

- *Spending time with friends/family* (8 percent increase)

Exiting visitors selected the remaining experiences at approximately the same levels that entering visitors did. (See Figure 4.)

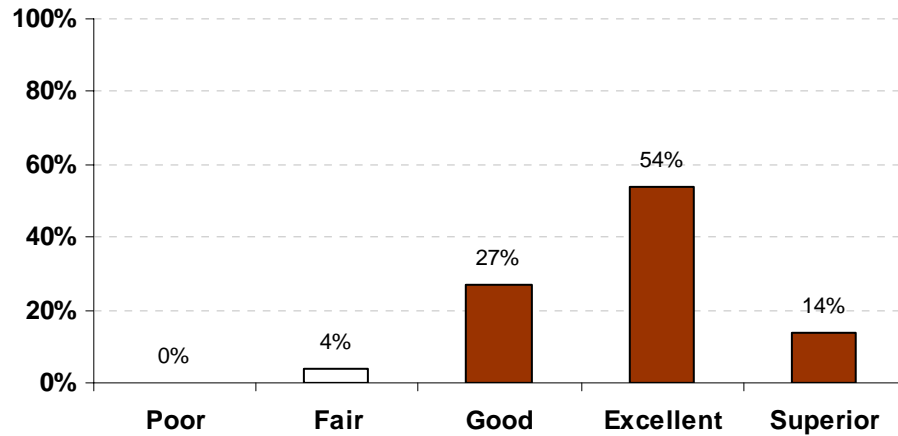
Figure 4. Anticipated vs. Actual Satisfying Experiences



Exhibition Rating

Exiting visitors were asked to rate their overall satisfaction with the exhibition on a five-point scale (*poor, fair, good, excellent, superior*). The distribution of satisfaction ratings for *Tuareg* is shown in Figure 5 on the next page. A majority of visitors (54 percent) rated it in the second-highest category of *excellent*, while an additional 14 percent gave it the highest rating of *superior*.

Figure 5. How Would You Rate This Exhibition, *Art of Being Tuareg*?



Superior satisfaction ratings were associated with the following:

- ❖ Visitors who named *being moved by beauty* as a particularly satisfying experience in the exhibition were more likely (21 percent) to rate the exhibition *superior*.
- ❖ Those who indicated that the following design elements *added a lot* to their experience in the exhibition were more likely to rate the exhibition *superior*:
 - Modern boutique display (32 percent)
 - Photographs (29 percent)
 - Music (28 percent)
 - Bazaar display with mannequins (28 percent)
 - Tent scene (19 percent)
- ❖ Those who said they were *very interested* in jewelry design and technique (23 percent), anthropology (18 percent), and Tuareg culture (17 percent) were also more likely to give the exhibition *superior* ratings.

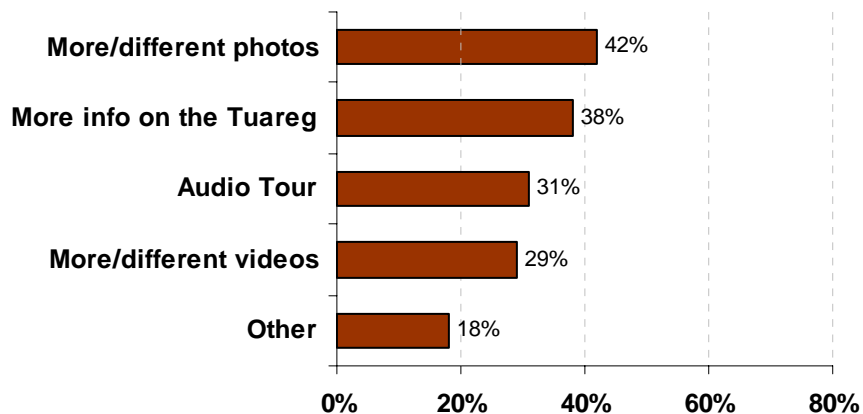
At the other end of the scale, visitors who rated their overall satisfaction with the exhibition as *good* or lower were more likely to be *somewhat interested* or less in Tuareg culture (38 percent) and jewelry design/technique (37 percent). They were less

likely to list *being moved by beauty* as a satisfying experience, and more likely to indicate their experience in the exhibition would have been enhanced by *more/different photographs*.

Criticisms and Suggestions

Exiting visitors were asked to choose from a list of four specific options—*more/different photos*, *more info on the Tuareg*, *audio tour*, and *more/different videos*—the ones they believed would have enhanced their visit to *Tuareg*. The results are presented in Figure 6. Seventeen percent of respondents also wrote in *other* suggestions for improvements, such as providing hands-on artifacts, personal stories of Tuareg life, displays of Tuareg clothing, more historic information on the interactions of the Tuareg with Europeans, and more background music.⁶ (See Appendix C.)

Figure 6. Which of the Following Would Have Enhanced Your Visit?



Most of the criticisms articulated on comment sheets and in interviews were relatively marginal. For the most part, they involved a wish to see *more* of something already in

⁶ Many write-in “other” responses were in fact variations of the four specific suggestions. See Appendix D for write-in responses to this and other survey questions.

the exhibition: more photographs, more background information, or more details on some particular subject such as gender roles or the writing system:

I was a little bit disappointed, because I wanted a few more pictures of people, a little bit more anthropologically rich images. So that was a bit of a disappointment. But I think the artifacts definitely made up for that.

It would have been interesting to know a bit more in detail—the numbers, how many are still nomadic, and how the nomads still make a living. It also refers [briefly] to how the role of women has been weakened by settlement. The men are property owners, whereas before when they were nomadic, there was a [communal] ownership of the various goods and chattel. And then [more information on] what the prospects are for the Tuareg in the modern world.

More information about food, literature, customs, and beliefs. A better look at the daily life of the Tuareg would be interesting.

I would have liked to have seen more about the writing. Because they alluded to the fact that the way they write their language is unique, and that the writing is unique.

*I would have liked [more of] the black-and-white photographs of the Tuaregs on their camels. Or more things like this [introductory video display screen]—the faces are great! ... It would have been nice when they were talking about women getting jewelry with their marriage to have had photographs of Tuareg weddings, or something to make it come alive. ... You got a sense of **them** being **here** [in a museum], rather than an appreciation of the place, an appreciation of what it means to live in the desert and to be Tuareg. ... Maybe more Tuareg music? A Tuareg tea ceremony? Tuareg dances?*

One evidently knowledgeable visitor complained that some of the objects (particularly in the first room) were not museum-quality pieces, but rather were the sorts of items that would be on display in their hundreds on city streets in Mali or Niger where Tuareg craftsmen sold their goods to international visitors. Another interviewee suggested that the Museum as a whole should provide more learning opportunities for African-Americans curious about their cultural roots, and less of a focus on objects:

[I would like to see] more about the culture, and what it meant. Why they wore the jewelry, why they wore the crosses, why they did the things that they did. Because [so much of African culture is] a lost culture. We lost it when we were brought over [to the Americas]. ... I'm not disappointed. I'm glad you have it.

It's just that you could have a little bit more. ... I think educating black Americans on African culture is more important than just showing the material things.

On the other hand, another visitor thought the exhibition was already too focused on the anthropological and cultural aspects of its subject, at the expense of the art itself:

I hope that someday people will take into consideration the contemporary production of art in Africa, and get away from the ethno-geographic perspective.

Other suggestions for improvements included the following (some of which are clearly more practical than others):

- Offer live demonstrations of Tuareg craft-making, music, or dance
- Play appropriate background music throughout the exhibition
- Improve the technical quality of video clips⁷
- Provide a take-home information brochure
- Allow photography within the exhibition⁸
- Provide maps to pinpoint exact locations of Tuareg populations and settlements
- Provide activities or resources specifically for children
- Raise the level of the lighting.⁹

⁷ Several visitors suggested subtitles for one of the English-language videos in the tent diorama room, because the sound quality was poor and words were indistinct.

⁸ Some visitors also noted that the signs forbidding photography were easy to miss.

⁹ At the same time, a few visitors praised the dim lighting in several of the rooms as providing an appropriate atmosphere for the exhibition.

Analysis

The OP&A study team looked in great detail three types of visitors whose responses tend to differ systematically from those of other visitors:

- Those who came specifically to see the *Tuareg* exhibition;
- Those who were visiting NMAfA for the first time (as opposed to repeat visitors); and
- African Americans (as opposed to all other racial/ethnic groups).

Exhibition-Specific Visitors

In comparison with the figures for other exhibitions that OP&A has studied for NMAfA, an unusually high percentage of visitors to *Art of Being Tuareg* had come to NMAfA specifically to see that exhibition. These exhibition-specific visitors gave *Tuareg* overall satisfaction ratings similar to those given by other visitors, but differed from other visitors in several important respects. Understanding exhibition-specific visitors' responses was a central concern for the study team.

About six in ten (61 percent) exhibition-specific visitors were also repeat visitors to NMAfA. They were 45 years old on average—8 years older than those who did not come specifically to see *Tuareg*. When compared to other visitors, exhibition-specific visitors were more likely to be white and to reside in the Washington DC metropolitan area. About six in ten (58 percent) said they had traveled or lived in Africa, compared to 26 percent for other visitors. About one in four (22 percent) said they had professional or business ties to Africa, far higher than the figure of 7 percent for other visitors. About two in five learned about the exhibition through a newspaper or word of mouth (38 percent and 36 percent, respectively)—as compared to 4 percent and 12 percent, respectively, for other visitors.

Six in ten exhibition-specific visitors (62 percent) said they were *very interested* in Tuareg culture on the entrance survey—more than twice as many as among other visitors (25 percent). By contrast, entering exhibition-specific visitors expressed the same levels of interest in art in general, African art, African culture, jewelry design and technique, and anthropology as other visitors.

Entering exhibition-specific visitors were also more familiar with the Tuareg people and culture than other visitors; only 21 percent indicated that they *did not know anything about them* (one on the one-to-five scale), while a large majority of other visitors (62 percent) marked this option. Like other visitors, exhibition-specific visitors rated their knowledge and understanding of the Tuareg at higher levels when exiting.

Exhibition-specific visitors were particularly inclined to say that design elements such as the video display screens (33 percent, versus 19 percent for others) and photographs (35 percent versus 21 percent) *added a lot* to their experience in the exhibition.

Finally, entering exhibition-specific visitors were looking forward to a very different set of satisfying experiences in comparison to other visitors. The former entered with greater anticipation of *being moved by beauty* (43 percent versus 27 percent), while the latter entered the exhibition more likely to expect *getting a feel for a different culture* (68 percent versus 54 percent). This suggests that exhibition-specific visitors were more likely to be African art aficionados expecting aesthetic experiences, while other visitors were more likely to be expecting a cultural learning experience. The exit survey results indicate the exhibition met the expectations of both these categories of visitors.

On the exit survey, both exhibition-specific and other visitors indicated similar satisfying experiences.

New vs. Repeat Visitors

First-time and repeat visitors to NMAfA gave *Tuareg* similar satisfaction ratings. However, they differed in terms of their demographic characteristics, backgrounds, reasons for visiting, expectations, and responses to the exhibition.

Unsurprisingly, new visitors were more likely to live outside the Washington DC (66 percent versus 40 percent). It is also no surprise that new visitors were younger on average than repeat visitors—46 years old as compared to 36 years old.

As one might expect, repeat visitors had more exposure to African art and culture when compared to the new visitors. They were much more likely to have read books about African art/cultures (61 percent versus 44 percent), to have traveled or lived in Africa (54 percent versus 29 percent), or to collect African art (26 percent versus 14 percent). Entering repeat visitors were much more likely than entering first-time visitors to be *very interested* in art in general (69 percent versus 52 percent), anthropology (68 percent versus 50 percent), and Tuareg culture (49 percent versus 33 percent).

Repeat visitors were about three times as likely as new visitors to have come to the museum specifically to see *Tuareg* (66 percent versus 23 percent), and were also much more likely to indicate that their reason for wanting to see the exhibition was to learn more about Tuareg people/culture and art (54 percent versus 12 percent). New visitors, on the other hand, were much more likely to have learned about the exhibition just by wandering by (26 percent versus 70 percent).

Entering repeat visitors anticipated having different satisfying experiences in *Tuareg*. Like exhibition-specific visitors, they were significantly more likely than others to anticipate *being moved by beauty* (42 percent versus 26 percent).

On the exit survey, repeat visitors were more likely than new visitors to list *enriching my understanding* as an actual satisfying experience (65 percent versus 48 percent) in the exhibition.

African Americans

African Americans are a key NMAfA audience, and past studies have revealed that African-American NMAfA visitors differ systematically from others in terms of their expectations when visiting the Museum, as well as in other areas. Such differences continued to appear in the *Tuareg* survey results.

African Americans constituted about a third (28 percent) of all visitors to *Tuareg*—a lower percentage than for some (but not all) other NMAfA exhibitions for which OP&A has data, as well as for the Museum as a whole (46 percent) in the summer of 2004 (the last date for which OP&A has Museum-wide visitation figures). African-American visitors to *Tuareg* were less likely than other visitors to have come to NMAfA specifically to see that exhibition (22 percent versus 46 percent). They were less likely to have traveled or lived in Africa (31 percent versus 41 percent), but more likely to have studied African art/history/culture (37 percent versus 26 percent).

On the entrance survey, eight in ten African Americans (76 percent) said they were *very interested* in African cultures, far higher than the 56 percent figure for other visitors. When leaving the exhibition, far higher percentages of African Americans said they were *very interested* in African cultures (83 percent versus 58 percent), African art (79 percent versus 48 percent), and jewelry design and technique (52 percent versus 30 percent) when compared with other visitors.

On the entrance survey, a larger proportion of African Americans (59 percent) than other visitors (41 percent) rated their knowledge of the *Tuareg* as a one (*I don't know anything about them*) on the one-to-five scale. However, African Americans also appeared to feel that they learned more in the exhibition than other visitors felt they learned; about twice

as many exiting African Americans rated their knowledge of the Tuareg as a four or a five (32 percent, versus 18 percent for other visitors)—even though a lower percentage of African Americans said they read labels (62 percent versus 80 percent).

Unsurprisingly, entering African-American visitors were far more likely than others to anticipate that they would enjoy *connecting with my heritage* (33 percent versus 3 percent). This is a particularly important distinction between African Americans and other visitors: about a third of the former came expecting some kind of personal cultural connection, whereas this motivation was negligible among visitors of other ethnicities. Comments from some African-American interviewees and comment-sheet writers echo this motivation:

I think it is really cool to be an African American and to learn part of my family's culture.

It was so beautiful. It is a treat to be able to visit the artwork and feel a connection to the motherland, the beauty, and the culture.

[My boyfriend] has his German heritage, so we went to the Holocaust museum. And [me] being black, we came to see the African museum. That's pretty much how we chose it. [Laughs] ... It's nice to come and see your history and your roots. I'm from Alabama, where a lot of these things aren't taught in schools, so you have to go get it yourself. ... You feel a kind of connection; when you leave, you feel like you know your history better. So that's why I like to come here from time to time. ... I like to think sometimes about how it would be different if I was still over there. What would I be doing?

When exiting, African Americans were even more likely than other visitors to cite *connecting with my heritage* as a satisfying experience in the exhibition (35 percent versus 2 percent). Another change from the entrance survey was that exiting African Americans were much more likely than other visitors to list *seeing rare art* (60 percent versus 36 percent) as a satisfying experience.

Looking at only African-American survey respondents, several differences between entrance responses and exit responses emerged. African Americans were much more likely to cite *gaining information and knowledge* (65 percent versus 52 percent); *seeing*

rare art (60 percent versus 40 percent) and *being moved by beauty* (50 percent versus 25 percent) as satisfying experiences after the fact than to mention them as anticipated satisfying experiences on the entrance survey. The exhibition appeared to be particularly effective for African-American visitors with regard to its learning goals; as mentioned, while a majority of African Americans (59 percent) felt they knew nothing (one on a scale of one to five) about the Tuareg people and culture on their way into the exhibition, only one in ten (10 percent) felt the same way on the way out. Moreover, far higher percentages of African Americans left the exhibition saying they were *very interested* in the following topics, as compared with the figures for entering African Americans:

- Tuareg culture (46 percent versus 29 percent)
- African art (79 percent versus 62 percent)
- Art in general (62 percent versus 52 percent)

Conclusion/Discussion

One theme that has come up in every OP&A visitor study at NMAfA concerns the balance between “art as aesthetic object” and “art as a mirror of culture.” On the whole, *Tuareg* interviewees, comment-writers, and survey respondents agreed with visitors to other recent NMAfA shows that the Museum does a good job of striking a good balance.

Compared to exhibitions such as *African Vision* and *Treasures*, interviewees and comment-sheet writers indicated a greater interest in the cultural aspects of the subject, and less of an interest in art and aesthetics for their own sake. The relatively low percentage of entering visitors anticipating an aesthetic (*being moved by beauty*) experience also suggests that many visitors approached *Tuareg* expecting more of a cultural discovery experience than an aesthetic experience.¹⁰ On the other hand, the fact that exiting visitors were more likely than entering visitors to cite *being moved by beauty* as a satisfying experience indicates that the objects had a greater tendency to affect visitors at an aesthetic level than the visitors themselves anticipated.

There can be little doubt that *Tuareg* succeeded as a learning and understanding experience, and that visitors were generally very pleased with the show’s overall look, feel, and design. Entering visitors were more likely to anticipate experiences associated with exploring an unknown culture (*getting a feel for different art/cultures, gaining information, and enriching my understanding of African art/cultures*) than other types of experiences, and the same pattern held for exiting visitors.¹¹ This—along with the dramatic rise between entry and exit in visitors’ self-assessments of their knowledge/understanding of the *Tuareg* and the pervasive comments from interviewees

¹⁰ Although as discussed, one key visitor group—exhibition-specific visitors—were far more likely than others to be looking forward to aesthetic experiences.

¹¹ In addition, there was a statistically significant increase in the percentage of visitors citing *getting a feel for different art/cultures* on the exit survey.

and comment-sheet writers about the exhibition's "informative" nature—provides convincing evidence of success in the learning and understanding dimensions.

As far as key audience groups go, it appears that the exhibition attracted many exhibition-specific visitors with an interest in—and some background knowledge of—Tuareg art and culture. These visitors came anticipating aesthetic experiences to a greater extent than others, and the exhibition met their expectations. NMAfA repeat visitors exhibited similar patterns, coming in with a greater focus on aesthetics, and having their expectations met if not exceeded. The latter group also emerged more pleased with the cultural/learning dimension of their visit than they anticipated, as evidenced by a 17 percentage-point jump between entry and exit figures for *enriching my understanding* as an anticipated/actual satisfying experience. Overall, these results suggest that even many of those who approached the show as aesthetic experience were pleasantly surprised by the opportunities for cultural learning and understanding they found.

For African-American visitors, the exhibition appeared to be particularly successful as both a learning experience and an object/aesthetic experience. The exhibition appeared to have piqued a great deal of interest among African Americans in African cultures and art, and to have been regarded by such visitors as an effective educational vehicle in its own right.

Appendix A: Questionnaires

Visitor Entrance Survey: *Art of Being Tuareg*

| | | |
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| Is today your first visit to the National Museum of African Art? | <input type="checkbox"/> Yes <input type="checkbox"/> No, I have visited this museum <table border="1"><tr><td></td><td></td></tr></table> times before today | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|--|--------------------------|--------------------------|---------------------|-------------------|--------------------------|--------------------------|---|--------------------------|--------------|--------------------------|--------------------------|--------------------------|-------------------------------------|--------------------------|--------------------------|--------------------------|------------------|--------------------------|--------------------------|--------------------------|-------------|--------------------------|--------------------------|--------------------------|----------------|--------------------------|--------------------------|--------------------------|
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| How did you learn about this exhibition, <i>Art of Being Tuareg</i> ? | <input type="checkbox"/> Wandered by <input type="checkbox"/> Friends/family/colleagues <input type="checkbox"/> Newspaper article/advertisement/notice <input type="checkbox"/> Web <input type="checkbox"/> Information desk in pavilion upstairs <input type="checkbox"/> Information desk elsewhere in Smithsonian <input type="checkbox"/> Other: _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Today, did you specifically come to this Museum to see this exhibition, <i>Art of Being Tuareg</i> ? | <input type="checkbox"/> No If no, which of the following describes your reason(s) for coming into this exhibition? (Mark one or more) <input type="checkbox"/> My companion(s) wanted to come in <input type="checkbox"/> I am trying to see everything in this Museum <input type="checkbox"/> Sounded/looked interesting <input type="checkbox"/> No particular reason <input type="checkbox"/> Other: _____ <input type="checkbox"/> Yes If yes, which of the following describes your reason(s) for wanting to see this exhibition? (Mark one or more) <input type="checkbox"/> To see/learn about African peoples/cultures in general <input type="checkbox"/> To see/learn about the Tuareg people/culture specifically <input type="checkbox"/> To see/learn about African art in general <input type="checkbox"/> To see/learn about Tuareg art specifically <input type="checkbox"/> To see/learn about jewelry design and technique <input type="checkbox"/> Other: _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| What experiences are you especially looking forward to in this exhibition, <i>Art of Being Tuareg</i> ? (Mark one or more) | <input type="checkbox"/> Gaining information <input type="checkbox"/> Getting a feel for different art/cultures <input type="checkbox"/> Imagining other times and places <input type="checkbox"/> Connecting with my heritage <input type="checkbox"/> Enriching my understanding of African art/cultures <input type="checkbox"/> Seeing rare art <input type="checkbox"/> Being moved by beauty <input type="checkbox"/> Reflecting on the meaning of what I see <input type="checkbox"/> Spending time with friends and family | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Which of the following applies to you? (Mark one or more) | <input type="checkbox"/> I have read books about African art/cultures <input type="checkbox"/> I have traveled or lived in Africa <input type="checkbox"/> I collect African art <input type="checkbox"/> I studied African art/cultures/history in school or college <input type="checkbox"/> I have professional or business ties to Africa <input type="checkbox"/> None of the above | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| In general, how interested are you in the following? | <table border="1"><thead><tr><th></th><th>Not Interested</th><th>Somewhat Interested</th><th>Very Interested</th></tr></thead><tbody><tr><td>Jewelry design/technique</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr><tr><td>Anthropology</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr><tr><td>Tuareg culture</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr><tr><td>African cultures</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr><tr><td>African art</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr><tr><td>Art in general</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td></tr></tbody></table> | | Not Interested | Somewhat Interested | Very Interested | Jewelry design/technique | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Anthropology | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Tuareg culture | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | African cultures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | African art | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Art in general | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| | Not Interested | Somewhat Interested | Very Interested | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Jewelry design/technique | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Anthropology | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tuareg culture | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| African cultures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| African art | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Art in general | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | | | | | | | | | | | | | | | | | | | |
| How would you rate your knowledge/understanding of the Tuareg people and culture, on a scale of 1-5? (Please circle number) | <table border="1"><thead><tr><th></th><th>1</th><th>2</th><th>3</th><th>4</th><th>5</th></tr></thead><tbody><tr><td><i>I don't know anything about them</i></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td><i>I am very familiar with them</i></td><td></td><td></td><td></td><td></td><td></td></tr></tbody></table> | | 1 | 2 | 3 | 4 | 5 | <i>I don't know anything about them</i> | | | | | | <i>I am very familiar with them</i> | | | | | | | | | | | | | | | |
| | 1 | 2 | 3 | 4 | 5 | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>I don't know anything about them</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| <i>I am very familiar with them</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| With whom are you visiting this exhibition today? (Mark one or more) | <input type="checkbox"/> I am with a school group / organized group <input type="checkbox"/> I am alone <input type="checkbox"/> I am with others | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| If with others, how many people <i>other than yourself</i> are with you today? (Write numbers) | <table border="1"><tr><td></td><td>Adults over 18</td><td></td><td>Youth 12 to 17</td><td></td><td>Children under 12</td></tr></table> | | Adults over 18 | | Youth 12 to 17 | | Children under 12 | | | | | | | | | | | | | | | | | | | | | | |
| | Adults over 18 | | Youth 12 to 17 | | Children under 12 | | | | | | | | | | | | | | | | | | | | | | | | |
| Where do you live? | <input type="checkbox"/> United States, Zip Code: <table border="1"><tr><td></td><td></td><td></td><td></td><td></td></tr></table> <input type="checkbox"/> Other Country: _____ | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| What is your age? | <table border="1"><tr><td></td><td></td></tr></table> | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| What is your gender? | <input type="checkbox"/> Male <input type="checkbox"/> Female | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Are you of Latino/Hispanic origin? <input type="checkbox"/> No <input type="checkbox"/> Yes | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | What race/ethnicity do you consider yourself to be? (Mark one or more) <input type="checkbox"/> African American / Black <input type="checkbox"/> American Indian or Alaskan Native <input type="checkbox"/> Asian American / Asian <input type="checkbox"/> Native Hawaiian or Pacific Islander <input type="checkbox"/> White | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | Thank You! | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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| 1 | 2 | 3 | | | | | | | |
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Visitor Exit Survey: Art of Being Tuareg

Is today your first visit to the National Museum of African Art? ☐ Yes ☐ No, I have visited this museum times before today

Today, did you specifically come to the museum to see this exhibition, *Art of Being Tuareg*? ☐ No ☐ Yes

If yes, which of the following describe your reason(s) for wanting to see this exhibition? (Mark one or more)

☐ To see/learn about peoples/cultures of Africa in general

☐ To see/learn about Tuareg people/culture specifically

☐ To see/learn about African art in general

☐ To see/learn about Tuareg art specifically

☐ To see/learn about jewelry design and technique

☐ Other: _____

How did you learn about this exhibition, *Art of Being Tuareg*? ☐ Wandered by ☐ Friends/family/colleagues

☐ Newspaper ☐ Other: _____

How would you rate this exhibition, *Art of Being Tuareg*? ☐ Poor ☐ Fair ☐ Good ☐ Excellent ☐ Superior

Which of the following did you do in this exhibition today? (Mark one or more)

☐ Looked closely at the art/objects

☐ Looked closely at the photographs

☐ Looked for recurring designs or motifs

☐ Read labels

☐ Watched video(s)

☐ Sat on the floor

☐ Other (Please specify: _____)

Did you find anything surprising in this exhibition?

What experiences did you find especially satisfying in this exhibition, *Art of Being Tuareg*? (Mark one or more)

☐ Gaining information

☐ Getting a feel for different art/cultures

☐ Imagining other times or places

☐ Connecting with my heritage

☐ Enriching my understanding of African art/cultures

☐ Seeing rare art

☐ Being moved by beauty

☐ Reflecting on the meaning of what I saw

☐ Spending time with friends and family

After visiting this exhibition, how would you rate your knowledge/understanding of the Tuareg people and culture on a scale of 1-5? (Please circle number)

I don't know anything about them 1 2 3 4 5 *I am very familiar with them*

Which of the following would have enhanced your visit in this exhibition? (Mark one or more)

☐ An audio tour ☐ More/different videos

☐ More/different photographs ☐ More info on the Tuareg

☐ Other: _____

How did the following elements affect your experience in this exhibition, *Art of Being Tuareg*?

| | Didn't Notice | Detracted a Lot | Detracted | Neutral | Added | Added a Lot |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Bazaar display with mannequins (first room) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Video display screens | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Tent scene | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Photographs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Floor seating with cushions | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Music | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Modern boutique display (last room) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

What did you see as the main point or main theme of this exhibition?

Which of the following applies to you? (Mark one or more)

☐ I have read books about African art/culture

☐ I have traveled or lived in Africa

☐ I collect African art

☐ I studied African art/culture/history in school/college

☐ I have professional or business ties to Africa

☐ None of the above

In general, how interested are you in the following?

| | Not Interested | Somewhat Interested | Very Interested |
|--------------------------|--------------------------|--------------------------|--------------------------|
| Jewelry design/technique | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Anthropology | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Tuareg culture | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| African cultures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| African art | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Art in general | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

1 2 3 C R L I

Where do you live?

☐ United States, Zip Code:

☐ Other country, Please specify: _____

What is your age?

What is your gender? ☐ Female ☐ Male

With whom are you visiting this exhibition today?

☐ I am with a school group/organized group

☐ I am alone

☐ I am with others

If with others, how many people other than yourself are with you? (Please write numbers)

Adults Youth Children

18 or over 12 to 17 under 12

Are you of Latino/Hispanic origin? ☐ No ☐ Yes

What race/ethnicity do you consider yourself to be?

☐ African American / Black

☐ American Indian or Alaskan Native

☐ Asian American / Asian

☐ Native Hawaiian or Pacific Islander

☐ White

Appendix B: Survey Frequencies ¹²

| | | Entrance | Exit |
|---|--|----------|------|
| <i>Is this your first visit to NMAfA?</i> | No | 42% | 40% |
| | Yes | 58% | 60% |
| <i>Did you specifically come to the museum to see this exhibition?</i> | No | 59% | 58% |
| | Yes | 41% | 42% |
| <i>Which of the following describe your reasons(s) for wanting to see this exhibition? (Mark one or more)</i> | | | |
| | To see/learn about African peoples/cultures in general | 5% | 12% |
| | To see/learn about the Tuareg people/culture specifically | 29% | 29% |
| | To see/learn about African art in general | 4% | 10% |
| | To see/learn about Tuareg art specifically | 15% | 17% |
| | To see/learn about jewelry design and technique | 4% | 5% |
| | Other | 4% | 4% |
| <i>How did you learn about this exhibition?</i> | Wandered by | 50% | 51% |
| | Newspaper | 27% | 11% |
| | Friends/family | 24% | 21% |
| | Other | 7% | 17% |
| <i>How would you rate this exhibition?</i> | Poor | | 0% |
| | Fair | | 4% |
| | Good | | 27% |
| | Excellent | | 54% |
| | Superior | | 14% |
| <i>Which of the following did you do in this exhibition today?</i> | | | |
| | Looked closely at the art/objects | | 96% |
| | Looked closely at the photographs | | 63% |
| | Looked for recurring designs or motifs | | 40% |
| | Read labels | | 76% |
| | Watched video (s) | | 58% |
| | Sat on the floor | | 15% |
| | Other activity | | 5% |
| <i>What experiences did you find especially satisfying in this exhibition?</i> | | | |
| | Gaining information | 53% | 59% |
| | Getting a feel for different art/cultures | 61% | 72% |
| | Imagining other times and places | 29% | 42% |
| | Connecting with my heritage | 11% | 13% |
| | Enriching my understanding of African art/cultures | 51% | 55% |
| | Seeing rare art | 36% | 41% |
| | Being moved by beauty | 33% | 42% |
| | Reflecting on the meaning of what I see | 28% | 28% |
| | Spending time with friends and family | 26% | 34% |

¹² Results are statistically representative of all visitors entering/exiting *Tuareg* during the survey period. Reported percentages have a margin of error of +/- 6% (at the 95% probability level). Statistically significant differences between entry and exit figures are highlighted in yellow.

| | Entrance | Exit |
|--|--|--|
| <p><i>How would you rate your knowledge understanding of the Tuareg people and culture?</i></p> <p>1 = I don't know anything about them</p> <p>2</p> <p>3</p> <p>4</p> <p>5 = I am very familiar with them</p> | <p>45%</p> <p>26%</p> <p>17%</p> <p>8%</p> <p>4%</p> | <p>6%</p> <p>22%</p> <p>49%</p> <p>18%</p> <p>5%</p> |
| <p><i>Which of the following would have enhanced your visit in this exhibition?</i></p> <p>An audio tour</p> <p>More/different photos</p> <p>More/different videos</p> <p>More info on the Tuareg</p> <p>Other</p> | | <p>31%</p> <p>42%</p> <p>29%</p> <p>38%</p> <p>18%</p> |
| <p><i>How did the following elements affect your experience in this exhibition?</i></p> <p><i>Bazaar display with mannequins</i></p> <p>Did not notice</p> <p>Detracted a lot</p> <p>Detracted</p> <p>Neutral</p> <p>Added</p> <p>Added a lot</p> <p><i>Video displays screens</i></p> <p>Did not notice</p> <p>Detracted a lot</p> <p>Detracted</p> <p>Neutral</p> <p>Added</p> <p>Added a lot</p> <p><i>Tent scene</i></p> <p>Did not notice</p> <p>Detracted a lot</p> <p>Detracted</p> <p>Neutral</p> <p>Added</p> <p>Added a lot</p> <p><i>Photographs</i></p> <p>Did not notice</p> <p>Detracted a lot</p> <p>Detracted</p> <p>Neutral</p> <p>Added</p> <p>Added a lot</p> | | <p>9%</p> <p>1%</p> <p>3%</p> <p>22%</p> <p>46%</p> <p>19%</p> <p>3%</p> <p>1%</p> <p>2%</p> <p>19%</p> <p>52%</p> <p>23%</p> <p>2%</p> <p>1%</p> <p>1%</p> <p>9%</p> <p>38%</p> <p>49%</p> <p>3%</p> <p>0%</p> <p>1%</p> <p>18%</p> <p>52%</p> <p>26%</p> |

| | | Entrance | Exit |
|--|------------------------|----------|----------|
| <i>African art</i> | Not interested | 3% | 3% |
| | Somewhat | 43% | 38% |
| | Very | 53% | 58% |
| <i>Art in general</i> | Not interested | 2% | 4% |
| | Somewhat | 39% | 33% |
| | Very | 59% | 64% |
| <i>Where do you live?</i> | US | 91% | 94% |
| | Other country | 9% | 6% |
| <i>What is your sex?</i> | Male | 35% | 43% |
| | Female | 65% | 57% |
| <i>Latino/Hispanic origin</i> | | 8% | 10% |
| <i>What race/ethnicity do you consider yourself to be?</i> | | | |
| African American/Black | | 29% | 27% |
| American Indian or Alaskan Native | | 3% | 2% |
| Asian American/Asian | | 9% | 9% |
| Native Hawaiian or Pacific Islander | | 0% | 2% |
| White | | 62% | 66% |
| <i>How did you learn about this exhibition?</i> | | | |
| Information desk in pavilion upstairs | | 8% | |
| Information desk elsewhere in Smithsonian | | 2% | |
| My companion(s) wanted to come in | | 1% | |
| I am trying to see everything in this Museum | | 3% | |
| Sounded/looked interesting | | 2% | |
| No particular reason | | 2% | |
| Other reasons for entering the exhibition | | 2% | |
| <i>Age, by generation</i> | | | |
| Millennials (10-19) | | 5% | 5% |
| Generation Y (20-30) | | 31% | 31% |
| Generation X (31-41) | | 18% | 24% |
| Trailing Boomers (42-52) | | 19% | 18% |
| Leading Boomers (53-61) | | 15% | 13% |
| Postwar (62+) | | 12% | 9% |
| <i>Average age</i> | | 41 years | 39 years |
| <i>Region</i> | Metro DC | 44% | 44% |
| | Southeast | 17% | 19% |
| | Mid Atlantic | 17% | 13% |
| | Midwest | 4% | 1% |
| | New England | 1% | 5% |
| | Mountain/Plains | 2% | 2% |
| | West | 5% | 5% |
| | Other Country | 9% | 10% |
| | Other US | 0% | 0% |

Appendix C: Write-In Comments to Survey Questions

“Did you find anything surprising in this exhibition?”

- ❖ Clothing used by desert people
- ❖ That Stanford had so many of the articles
- ❖ Tuareg are not in Sudan
- ❖ Video room seating appropriate for the exhibition
- ❖ How superficial it was, especially for the Smithsonian
- ❖ That we could sit on the cushions
- ❖ How much it moved me. It was very romantic.
- ❖ A people across country borders
- ❖ Interested in French fashion uses and motifs
- ❖ It confirmed my high regard for Tuareg culture and music
- ❖ Most things are current
- ❖ That they heated the metal
- ❖ The amount of silver used. How did the Tuaregs obtain it?
- ❖ Spectacular art
- ❖ Complex design and craftsmanship
- ❖ Dyes on leather
- ❖ Camels can actually run
- ❖ Learned more about the Tuareg
- ❖ Smaller than depicted to be
- ❖ Distribution of Tuareg
- ❖ The tent
- ❖ Not at all. We are familiar with that kind of art and it did not distinguish itself from any other Bedouin art.
- ❖ Short vowels in writing from the Koran. I previously thought the Koran was written without short vowels
- ❖ I was surprised by the level of detail in the artwork, especially the leatherwork.
- ❖ I was surprised that there was a class system within the Tuareg culture
- ❖ Amount of silver used in their jewelry.
- ❖ The skills in the artifacts.
- ❖ Less substantive information on history and culture than I expected
- ❖ Yes—a little scary
- ❖ I love the jewelry
- ❖ That Tuareg women used to own the abode (tent) but now they don't because they are concrete/sedentary
- ❖ No, other than that the beauty and creativity of all cultures is always surprising.
- ❖ White camels
- ❖ Jewelry was beautiful
- ❖ Different types of seating by videos (circle on floor)
- ❖ Surprised at the Hermes aspect at the end of display

- ❖ How modern the designs, motifs appear to be
- ❖ Hermes exportation of Tuareg art
- ❖ Yes. I didn't know some of the jewelry I own comes from this region.
- ❖ That a desert culture was so opulent in their art
- ❖ Their tents are tiny
- ❖ Tuareg native script on a bracelet
- ❖ Hermes used the leather from Tuareg to make its bags
- ❖ The validity of it
- ❖ Sophisticated jewelry
- ❖ Abundance of leather
- ❖ That the desert women look much lighter than the men
- ❖ The girl and man have European “feeling”
- ❖ The statues in the main entrance
- ❖ Bazaar exhibit
- ❖ Tent recreation
- ❖ Excellence of craftsmanship
- ❖ The presence of Tuareg design motifs in Western textiles and jewelry
- ❖ Toyotas in the marriage video!
- ❖ So much focus on the jewelry. I thought it would be much more about Tuareg life today.
- ❖ The values of family and gender roles surprised me as they were depicted in the art
- ❖ The beauty of objects
- ❖ Seeing the swords
- ❖ All the jewelry designs
- ❖ I liked the videos, although they did not give us a complete presentation of any art form
- ❖ Richness of intricate design in many facets of nomadic life and art
- ❖ Africa is richer than I had thought
- ❖ Too much focus on one artisan couple
- ❖ Not too much about history of Tuareg
- ❖ The amount of jewelry found for this exhibition
- ❖ The tent in the middle was so interesting
- ❖ The wall text introducing the Sahara area was especially lyrical—expressing some of the sensory contrasts of daily life in desert land
- ❖ Globalization of design
- ❖ Lots of jewelry
- ❖ Difference in their culture from other parts of Africa
- ❖ Braiding video
- ❖ Instruments
- ❖ Emphasis on two contemporary Tuareg artists
- ❖ Liked how it mixed arts and history
- ❖ The mixing of old with new in their art
- ❖ The Tuareg created and designed jewelry/art of silver a long time ago!
- ❖ The diorama setup—for the most part they gave a sense of how they live!
- ❖ I thought the video was particularly informative

- ❖ The absence of blue
- ❖ Gold and silver jewelry
- ❖ It's unique and different
- ❖ I was surprised that there was no live[?] exhibits
- ❖ Fashion—honest interpretation of Tuareg art
- ❖ Colors/styles
- ❖ The amount of multimedia context
- ❖ The jewelry
- ❖ Learning the history of the Tuareg people
- ❖ The leatherwork was impressive
- ❖ The craftsmanship used in the different things they produced
- ❖ The last display of Tuareg art styles in the global market—esp. the Hermes case
- ❖ The video about the Tuareg man speaking about his people and their lifestyle in a supremely eloquent manner
- ❖ The Agadez cross design
- ❖ That this is a modern lifestyle trying to integrate with the "sedentary" lifestyle
- ❖ Jewelry was gorgeous (design, weight, etc.)
- ❖ The beauty of the people and art
- ❖ The Tuareg people
- ❖ Quote that water makes slave of man
- ❖ Seems different from the rest of the museum
- ❖ The final section on contemporary design using /co-opting /inspired by traditional Tuareg styles
- ❖ How beautiful the metal working is
- ❖ I'm familiar with Tuareg culture, so not really
- ❖ Fantastic interview in French with the Tuareg intellectual about history from their perspectives. Seeing the French and criticizing their work showed the continuity of colonialism
- ❖ The modern use of their art in fashion
- ❖ Intricate design in metals
- ❖ Detail of the jewelry
- ❖ Women's jewelry
- ❖ How intricate the leatherworking was
- ❖ The mat's leather piece to protect when rolled
- ❖ The size of their earrings
- ❖ Women's domain
- ❖ Hardly any dates on the objects
- ❖ Impressed with the survival/independence of the Tuareg people
- ❖ Lots of details
- ❖ The Hermes contracting of Tuareg work
- ❖ The jewelry
- ❖ Leather art items
- ❖ I liked the display of the traditional Tuareg tent complete with sand
- ❖ Beautiful jewelry
- ❖ Not more pictures of people
- ❖ Yes, their clothes and jewelry; video too

- ❖ Text display/description
- ❖ Interested that these tents belonged to women but with more [sedentary] dwellings, those are owned by men
- ❖ The way some of the exhibits were complete
- ❖ Had never seen tent stands
- ❖ Didn't know Agadez had its own cross
- ❖ Gender labor divisions
- ❖ Not many blue textiles
- ❖ Hermes art collection
- ❖ The works by Hermes: out of place
- ❖ Videos of jewelry making

“What did you see as the main point or main theme of this exhibition?”

- ❖ An ancient culture adapting to modern world
- ❖ The tent scene of Tuareg life
- ❖ Life of Tuareg people
- ❖ Culture of Tuareg people
- ❖ Increasing our understanding of other cultures
- ❖ To share knowledge of the Tuareg culture. Make guests aware of the Tuareg culture.
- ❖ Make guests aware of the value of art
- ❖ Giving exposure to a unique culture as it survives/adapts
- ❖ The jewelry
- ❖ Art
- ❖ To showcase Tuareg art
- ❖ The adaptation of Tuareg to life in desert
- ❖ Letting people learn of this fascinating culture
- ❖ Introduce public to Tuareg culture
- ❖ Tent scene
- ❖ Tradition and modernity
- ❖ Recurrent geometric cross theme
- ❖ Promotion of the richness of Tuareg culture
- ❖ Introduce Tuareg culture
- ❖ Sahara culture
- ❖ The unique and valuable experience of the Tuareg people
- ❖ Tuareg culture and various aspects and its evolution over time
- ❖ How they read and what they use in daily life
- ❖ Demystification and appreciation of the art of the Tuareg
- ❖ Teaches about culture of the people
- ❖ The Tuareg culture
- ❖ To learn about Tuareg
- ❖ The art of another culture
- ❖ Nomadic warriors
- ❖ A cultural examination of the Tuareg people

- ❖ Everyday Tuareg life
- ❖ Jewelry craftsmanship and use
- ❖ Importance of beauty in Tuareg life/culture
- ❖ Education about history and modern adaptation
- ❖ Life of the Tuareg
- ❖ Everyday artwork within Tuareg culture
- ❖ Understanding the culture of a nomadic people. Their art reflects their culture.
- ❖ Tuareg life
- ❖ People of Tuareg being exploited and not being valued and treated fairly
- ❖ Learned about jewelry
- ❖ The jewelry
- ❖ To show the arts/crafts of Tuareg
- ❖ To expose the visitor to the history, lifestyle, and culture of Tuareg
- ❖ Informing [visitors about a] fascinating people
- ❖ Tuareg culture and evolution
- ❖ Importance in global economy
- ❖ Learning about the art of a different culture
- ❖ Showing the life of Tuareg in some detail
- ❖ Changing nature of indigenous identity in modernity/globalizing world
- ❖ Art/jewelry
- ❖ Sophisticated beauty and taste—its meaning then and now for Tuareg
- ❖ To teach people something new
- ❖ Persistence of ancient traditions in a modern world
- ❖ Appreciation of another culture
- ❖ Jewelry and videos
- ❖ Educate people about Tuareg culture
- ❖ The clothing
- ❖ The beauty of a culture that is often overlooked
- ❖ Desert pride and values
- ❖ Main theme is missing
- ❖ Tuareg art reflecting the lives of the Tuareg people
- ❖ Beauty of Tuareg art
- ❖ That art is one of the fundamental aspects of Tuareg culture
- ❖ Window into their culture, especially through their art
- ❖ Continuity of Tuareg tradition in the 21st century
- ❖ Humanizing the peoples of Sahara-Africa in the current world-political context
- ❖ Beauty of jewelry
- ❖ Skills of artisans
- ❖ Beauty of jewelry and skills of artisans. Exploitation by European commercial interests
- ❖ Seeing the beauty of life amidst struggles
- ❖ The singular culture of the Tuareg
- ❖ The Tuareg ability to survive
- ❖ The meaning of the different designs and how they represent their [Tuareg] beliefs
- ❖ Lifestyle of a different culture

- ❖ Tuareg art is an integral part of Tuareg life
- ❖ Clothing/accessories
- ❖ Insight into a less known culture
- ❖ How African art has culture
- ❖ I learned more about Tuareg
- ❖ Despite harsh environment, the Tuareg have created a world of beauty
- ❖ Jewelry
- ❖ Rich material culture of a people whose way of life is changing
- ❖ The culture of Tuareg
- ❖ Learn more about how they [Tuareg] lived
- ❖ Jewelry
- ❖ Their [Tuareg] art
- ❖ Learning about another culture
- ❖ Enduring (obstinate) traditions within a changing world
- ❖ While many of the specifics of a tradition may change, the underlining meanings remain surprisingly stable
- ❖ How the culture has adapted to a global economy and participates in it rather than remains apart
- ❖ Jewelry and braces
- ❖ Too much of a focus on modern crafts; little historical perspective
- ❖ Tuareg thrive in a harsh environment
- ❖ Style and crafts
- ❖ African art, different art
- ❖ The languages of the cultures
- ❖ Tuareg today as adaptation to modern world
- ❖ The life of Tuareg and culture
- ❖ Diversity and modernity of Tuareg culture
- ❖ Art as a integral part of the culture
- ❖ Tent scene
- ❖ Artcraft
- ❖ Their art
- ❖ Their way of life
- ❖ Tuareg lifestyle
- ❖ Tuareg crafts
- ❖ Craftsmanship of the Tuareg
- ❖ The changing culture of the Tuareg people
- ❖ The lifestyle of Tuareg people—modern and traditional
- ❖ Art/jewelry in Tuareg culture.
- ❖ How the Tuareg have adapted
- ❖ Focus on design and jewelry
- ❖ Culture/aesthetic education
- ❖ How the region has transformed the lives
- ❖ The depiction of a culture in its [struggle] to be preserved in the modern world
- ❖ Exposing Tuareg art
- ❖ Rich culture, skill of artisans, adaptations to modernity in Europe
- ❖ There is art that symbolizes the different aspects of the African culture

- ❖ Jewelry as an inroad to understanding Tuareg in modern world
- ❖ Tuareg art
- ❖ The Tuareg are a little understood people producing works of great beauty
- ❖ Not sure
- ❖ Art in daily life
- ❖ The way of life of the Tuareg
- ❖ Change and continuation [in] Tuareg art
- ❖ The Tuareg culture
- ❖ Culture and how Tuareg use art in daily life
- ❖ Info on this specific culture and the art they create
- ❖ Tent scene
- ❖ Music, art, food
- ❖ The multiple modes in which the Tuareg have adapted or maintained their nomadic lifestyle in the modern art
- ❖ Perception of a people by others and the people themselves
- ❖ Jewelry
- ❖ Everything
- ❖ Culture and art
- ❖ People surviving through the ages and modern challenges
- ❖ Tuareg arts and crafts and how it/they have adopted to a changing world
- ❖ To show the lifestyle of a nomadic people in a contemporary setting
- ❖ Art reflects needs of the society
- ❖ Jewelry
- ❖ Jewelry, tent setup
- ❖ Tuareg culture and art forms
- ❖ Tuareg people yesterday and today
- ❖ Art and cultural history that is still lived and practiced today; as much part of "modern" life
- ❖ Craftsmanship
- ❖ To bring awareness about African culture
- ❖ Beautiful art
- ❖ Demonstrating their lives through art
- ❖ How one group has been able to successfully maintain their culture and traditions in spite of colonialism and globalization
- ❖ Tuareg wedding
- ❖ Design in a nomadic culture
- ❖ Wedding display
- ❖ The transformation of Tuareg art and culture
- ❖ Resilience of the Tuareg
- ❖ Design; independence of Tuareg people
- ❖ The ways of life—How art has a functional significance in the culture?
- ❖ Exploring the culture
- ❖ Meeting of modern and traditional
- ❖ To educate
- ❖ Beauty
- ❖ Their culture

- ❖ The beauty and change of a culture
- ❖ To spread knowledge of a strange culture
- ❖ Insights into a vanishing culture
- ❖ Fascination by culture
- ❖ Tuareg continue to change
- ❖ How trade disrupts culture
- ❖ Some similarities in various African cultures
- ❖ Learning about one of the many great people of Africa
- ❖ A people who survive with style
- ❖ Art is everywhere
- ❖ Awareness of Tuareg culture
- ❖ Art objects created by Tuareg
- ❖ How Tuareg are adapting to modern society while still trying to maintain a sense of who they are
- ❖ Experiencing the art/culture
- ❖ Cultural experience
- ❖ Display of arts and crafts
- ❖ The Tuareg males' knives and swords
- ❖ How a nomadic, rather veiled people are very advanced in superior ways
- ❖ An introduction to the culture of the Tuareg people
- ❖ Jewelry/sculptures
- ❖ It was wonderful
- ❖ Tuaregs represent rich cultural heritage that continues to be in practice to this day
- ❖ How Tuaregs used art
- ❖ Functional and ceremonial objects
- ❖ Designs used
- ❖ Crosses
- ❖ Skilled craftsmen
- ❖ Culture
- ❖ Art
- ❖ Longevity of Tuareg culture
- ❖ Culture of the Tuareg
- ❖ Work ethic and jewelry making
- ❖ Artistic, ornate details

Other Suggested Enhancements

- ❖ More culture
- ❖ Real Tuaregs here
- ❖ Not enough explanation about the motifs, various crosses, uses of leather goods
- ❖ Not enough photos
- ❖ Interactives
- ❖ Tour guide
- ❖ Information about current events
- ❖ More like tent and sand

- ❖ A sense of Tuareg movement. Did they encounter other cultures/influences in design?
- ❖ More labels
- ❖ Exhibit fitted the space well
- ❖ Circle rug sitting
- ❖ More photos
- ❖ More info on the political system and social structure
- ❖ Tour guide
- ❖ Real Tuareg
- ❖ Excellent as is
- ❖ Children of Tuareg
- ❖ I like the addition of music in the background
- ❖ Info on the children
- ❖ Get rid of annoying beeping
- ❖ Better flow through the exhibits
- ❖ More personal stories
- ❖ Wanted to watch more videos but could not hear
- ❖ More historic information of Europeans in Africa
- ❖ Downloadable podcast tours
- ❖ Better organized artifacts
- ❖ More cultural context
- ❖ More diverse artists
- ❖ More space to watch the video would be nice
- ❖ More writing on the wall about the Tuareg
- ❖ More videos
- ❖ Individual artist profiles
- ❖ Timeline
- ❖ Hands-on artifacts
- ❖ Continuous Tuareg music
- ❖ Narration or written [transcript of] the video
- ❖ Better audio quality on video
- ❖ More time for videos, interesting elements
- ❖ Music performances
- ❖ Tea demonstration
- ❖ More subtitles for some videos
- ❖ More music and food smells
- ❖ Examples of their script
- ❖ Info on their lives in different contexts
- ❖ Not just Niger—more about Mali
- ❖ Music
- ❖ Photos of how the jewelry was worn
- ❖ Louder volume and audio
- ❖ Dates of the objects
- ❖ What were the lock and keys for?
- ❖ More music
- ❖ Men's clothing

- ❖ Turbans
- ❖ Perhaps and explanation of a day in the life of a Tuareg person
- ❖ I did not know that floor seating was for us—maybe a sign should be set up there to point it out
- ❖ More detailed explanations of artifacts
- ❖ More music would be great
- ❖ Meaning of symbols
- ❖ More time to stay
- ❖ More of everything
- ❖ More photographs of the art in relation to the people

Appendix D: Demographic Comparisons

Tuareg (winter 2007), *African Vision*¹³ (summer 2007), *NMAfA*¹⁴ (summer 2004)

| | <i>Tuareg</i> | <i>African Vision</i> | <i>NMAfA</i> 2004 | | <i>Tuareg</i> | <i>African Vision</i> | <i>NMAfA</i> 2004 |
|---------------------------------------|---------------|-----------------------|----------------------|--|---------------|-----------------------|----------------------|
| Gender | | | | Latino/Hispanic origin? | | | |
| Female | 61% | 62% | 63% | Yes | 9% | 8% | 8% |
| Male | 39% | 38% | 37% | No | 91% | 92% | 92% |
| Generation (at time of survey) | | | | Race/Ethnicity | | | |
| Millennials | 5% | 6% | n/a ^a | African-American/Black | 28% | 33.0% | 46% |
| Generation Y (19-29) | 31% | 21% | 29% ^a | American Indian or Alaskan Native | 3% | 1.0% | 3% |
| Generation X (30-40) | 21% | 18% | 21% | Asian American/Asian | 9% | 8.0% | 8% |
| Trailing Baby Boom (41-51) | 19% | 22% | 24% | Native Hawaiian or Pacific Islander | 1% | 1.0% | 1% |
| Leading Baby Boom (52-60) | 14% | 21% | 15% | White | 64% | 59.0% | 46% |
| Post War (61 and over) | 10% | 13% | 11% | | | | |
| Where do you live? | | | | With whom are you visiting? | | | |
| Washington D.C. metro area | 44% | 23% | 20% | Alone | 24% | 33% | 27% |
| Southeast | 18% | 21% | 28% | With others (excluding organized groups) | 71% | 61% | n/a ^b |
| Mid Atlantic | 15% | 16% | 13% | With school/organized group | 5% | 7% | n/a ^b |
| Midwest | 3% | 9% | 9% | | | | |
| New England | 3% | 4% | 3% | | | | |
| Mountain Plains | 2% | 7% | 4% | | | | |
| West | 5% | 9% | 10% | | | | |
| Other country | 10% | 8% | 14% | | | | |

a. The NMAfA 2004 study included Millennials in the Generation Y group.

b. Question was not asked in a similar way in the NMAfA 2004 study.

¹³ *Through Visitors' Eyes: A Study of Visitor Responses to African Vision: The Walt Disney-Tishman African Art Collection*, Washington, DC: Office of Policy and Analysis, December 2007, <http://si.edu/opanda/docs/Rpts2007/Tishman.final.071213.pdf>

¹⁴ *An Overview of Visitors to the National Museum of African Art in June 2004*, Washington, DC: Office of Policy and Analysis, June 2004, <http://si.edu/opanda/Reports/Reports/NMAfA%20OverviewReport.pdf>



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