

**A Study of Visitors to  
*Up Where We Belong: Native Musicians in Popular Culture* at the  
National Museum of the American Indian**



Smithsonian Institution

Office of Policy and Analysis

**Contents**

Preface..... 3

Introduction..... 4

Purpose & Methodology ..... 5

Part 1. Quantitative Survey ..... 6

    Rating ..... 6

    Interactions..... 7

        Interactions and Rating..... 7

    Experiences..... 8

        Experiences and Rating..... 9

        Experiences and Interactions ..... 10

    Ideas..... 11

        Ideas and Rating..... 12

        Ideas and Interactions ..... 13

    Improvements ..... 13

        Improvements and Rating ..... 14

    Visitor Characteristics..... 14

        Age..... 15

        Age, Rating and Experiences..... 15

        Age, Interactions and Ideas ..... 15

        Age and Improvements..... 16

Part 2. Qualitative Interviews ..... 17

    Exhibition Draw..... 17

    General Impressions..... 18

    Themes/Ideas..... 18

    Musical preferences and familiarity with the musicians in the exhibition..... 19

    Audio guides..... 19

    Improvements ..... 21

Discussion..... 24

Appendix A: Questionnaire for *Up Where We Belong* ..... 25

Appendix B: Response Frequencies for *Up Where We Belong* ..... 26

Appendix C: Qualitative Interview Guide..... 30

## **Preface**

Native American Musicians, including Buffy Sainte-Marie and Jimmy Hendrix, contributed greatly to contemporary music. *Up Where We Belong: Native Musicians in Popular Culture* an exhibition featuring music, album covers, photographs, and instruments showcased Native American's talents and cultural attributes. The exhibition also underscored the complexity of identity.

I wish to thank Kevin Gover, Director of NMAI, and Carolyn Rapkivian, Assistant Director for Education and Museum Programs at NMAI, for their sustained interest in visitor studies.

I also wish to thank the OP&A personnel who put this study together. Lance Costello and Andy Pekarik designed the survey. Whitney Watriss, Ikuko Uetani, Jarrid Green, Ben Wilson, and interns Bethany Miller and Daniel Garcia assisted with survey administration. Bethany also conducted the initial analysis of the quantitative survey data and drafted that section of this report. Claire Eckert, Andy Pekarik, Lance Costello and Ikuko Uetani conducted the qualitative interviews, and Claire wrote the qualitative section of this report.

## Introduction

*Up Where We Belong: Native Musicians in Popular Culture*, an exhibition at the National Museum of the American Indian (NMAI), was on view from July 2, 2010 to January 2, 2011. The exhibition illustrated the influential role of Native musicians in contemporary 20<sup>th</sup> century music. The title, *Up Where We Belong*, is a reference to the award-winning song by Buffy Sainte-Marie, which is famously recognized in the 1982 classic movie *An Officer and A Gentleman*.

The exhibition was divided into three main sections. The first section, “In the Spotlight,” focused on artists who represented early Native artists in American popular music. The second section, “Encore,” emphasized the achievements of Native artists who had transcended into mainstream music. The third section, “Keeping the Beat,” highlighted Native artists receiving recognition across music genres.

The exhibition was further subdivided into thirteen numbered segments, each featuring an artist or band. Album covers, photographs, and informational text were displayed for each artist. From a cart at the exhibition entrance, museum visitor services staff offered visitors use of an audio guide—an MP3 player that provided oratorical and musical accompaniment. By pressing numbers on the audio guide that corresponded to each segment, visitors could hear more about the artist from a narrator or hear the artist perform.

The presentation also included iconic objects, such as Jimmy Hendrix’s multi-color leather coat and Stevie Salas’ green electric guitar. A video that depicted live performances of the artists and provided a history and progression of the music ran on a continuous loop at the back of the exhibition.

The exhibit portrayed struggles of identity as Native musicians assimilated into mainstream music but fought to maintain their original cultural attributes. The band Redbone depicts this contrast with their Native Indian headdresses juxtaposed against their ‘70s funk sound. Balancing these seemingly dichotomous features parallels the overall struggle of Native American identity within or as part of the American identity. This concept of struggle is captured in the lyrics of *Up Where We Belong*:

*the road is long and there are mountains in our way  
but we climb a step every day*

## Purpose & Methodology

The purpose of this study was to provide the Museum with information that could be used to improve the exhibition, if needed, for its planned relocation to the National Museum of the American Indian's George Gustav Heye Center in New York, NY. To this end, the OP&A study team explored how much visitors utilized the various features of the exhibit, what ideas visitors took away from the exhibit, and what improvements visitors felt would have enhanced their experiences in the exhibit.

The Office of Policy and Analysis was also asked to obtain an overall rating for the exhibit as well as visitor demographics.

In conducting this study, the OP&A study team used two main research methods:

- *A census survey of visitors exiting the exhibition.* Visitors were intercepted as they exited the exhibition and asked to complete a self-administered questionnaire (Appendix A). Data collection took place between December 17<sup>th</sup> and 28<sup>th</sup> 2010. Of the 450 visitors eligible<sup>1</sup> to participate, 312 completed the questionnaire, for a response rate of 69 percent (Appendix B contains the frequencies of responses to the questions<sup>2</sup>).
- *In-depth qualitative interviews with visitors to the exhibition.* Some interviews were done prior to the survey for the purpose of informing its content. The study team conducted 16 qualitative interviews with over 23 visitors to the exhibition. Most interviews were between 5 and 20 minutes long. Interviews were analyzed by the study team to search for common themes and well-articulated insights.

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<sup>1</sup> Only voluntary visitors to the exhibition, age 12 or older, were eligible to participate in this study, i.e., Smithsonian staff and contractors, and members of organized tours or school visit groups were not interviewed.

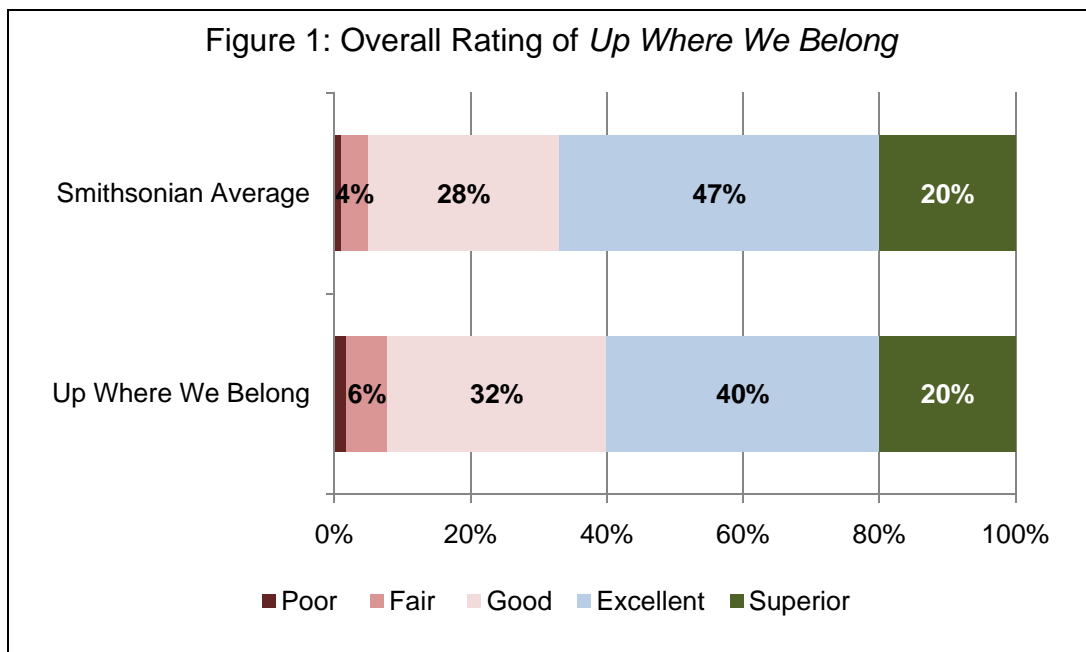
<sup>2</sup> Based on the sample size, the results presented in this report are representative of the population visiting the exhibition during the period of the study with a 95% probability that the actual percentage for the population will be within plus or minus five percent of the survey percentage.

## Part 1. Quantitative Survey

### Rating

Visitors were asked to rate their overall experiences in the exhibition on a five-point scale: *Poor*, *Fair*, *Good*, *Excellent*, and *Superior*. This rating scale is routinely used by OP&A for exhibitions across the Smithsonian. From previous study results, OP&A has found that visitors mark *Poor*, *Fair*, or *Good* when they are critical of their experience to some degree; select *Excellent* when they are satisfied with their visit; and rate their experience *Superior* when they feel that their visit was so special that *Excellent* is not adequate.

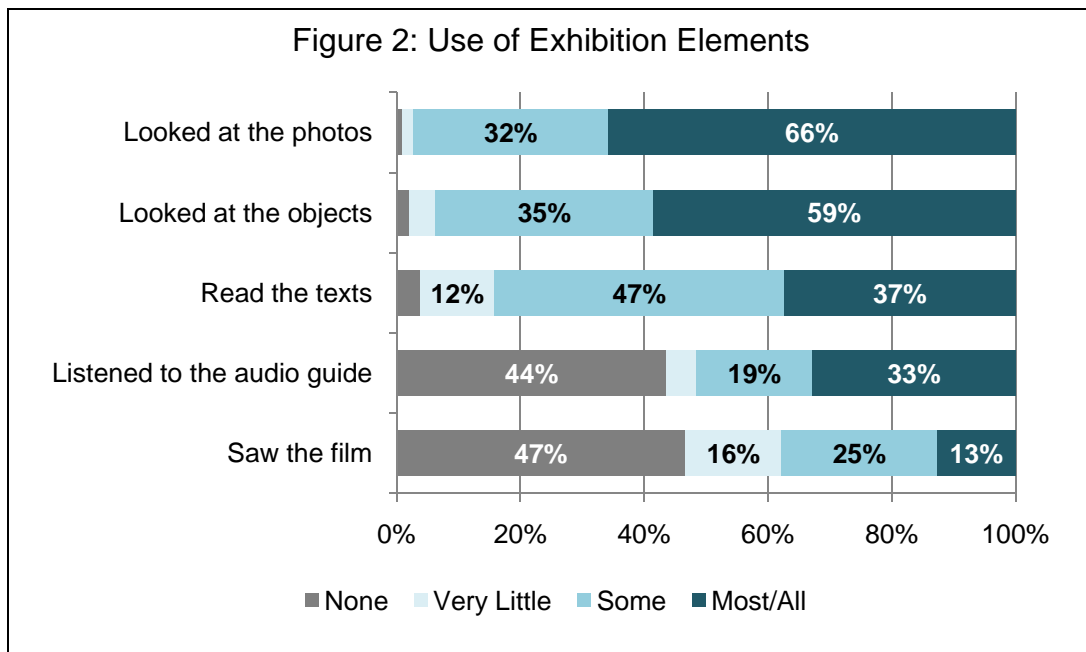
The ratings for *Up Where We Belong* indicate that three in five visitors to the exhibition were satisfied with their overall experience—20% rated it *Superior* and 40% marked *Excellent*. The other two in five visitors were critical to some degree—32% selected *Good*, 6% *Fair*, and 2% *Poor*. These ratings are close to the average rating for exhibits across the Smithsonian (see Figure 1).



## Interactions

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

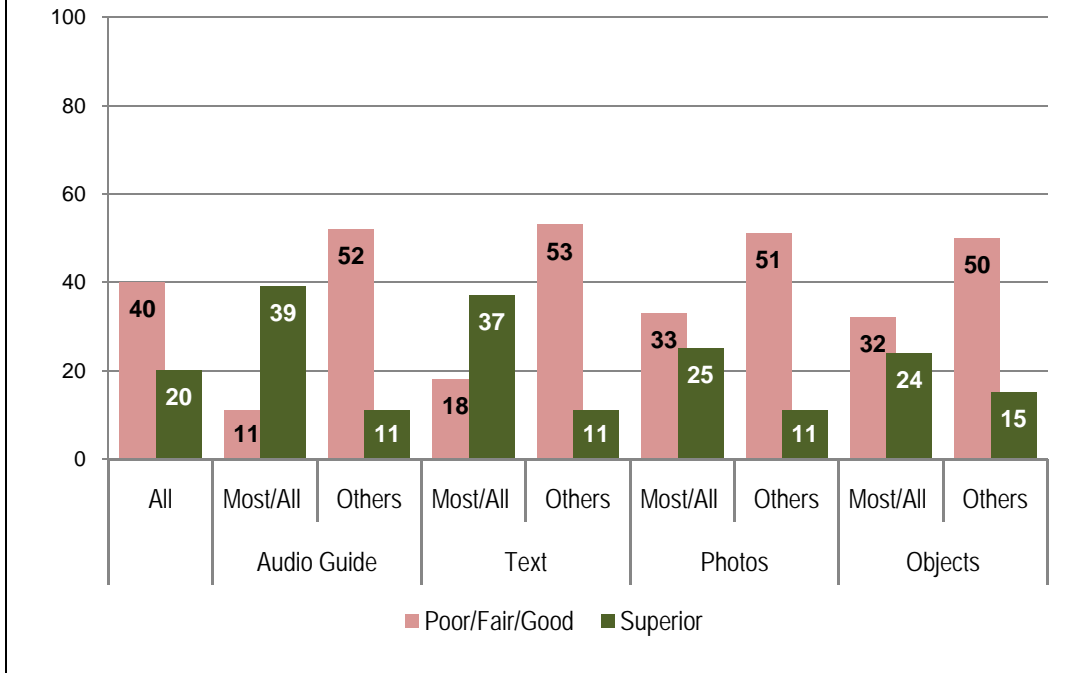
The elements with the highest usage were photos and objects—about two in three visitors looked at *Most/All* of the photos (66%) and three in five looked at *Most/All* of the objects (59%). Next most used were the texts—more than one in three read *Most/All* of the texts (37%) and about half read *Some* (47%). While one in three listened to *Most/All* of the audio guide (33%), more than two in five listened to *None* (44%). The film was least used; one in eight saw *Most/All* of the film (13%) and just under half saw *None* (47%)(see Figure 2).



## Interactions and Rating

Except for watching the film, visitors' interactions with each of these elements was positively associated with the ratings. For each element, visitors who utilized less than *Most/All* were more likely to rate the exhibit *Poor/Fair/Good*. Notably, visitors who listened to *Most/All* of the audio guide or read *Most/All* of the texts were twice as likely to rate the exhibit *Superior* (see Figure 3).

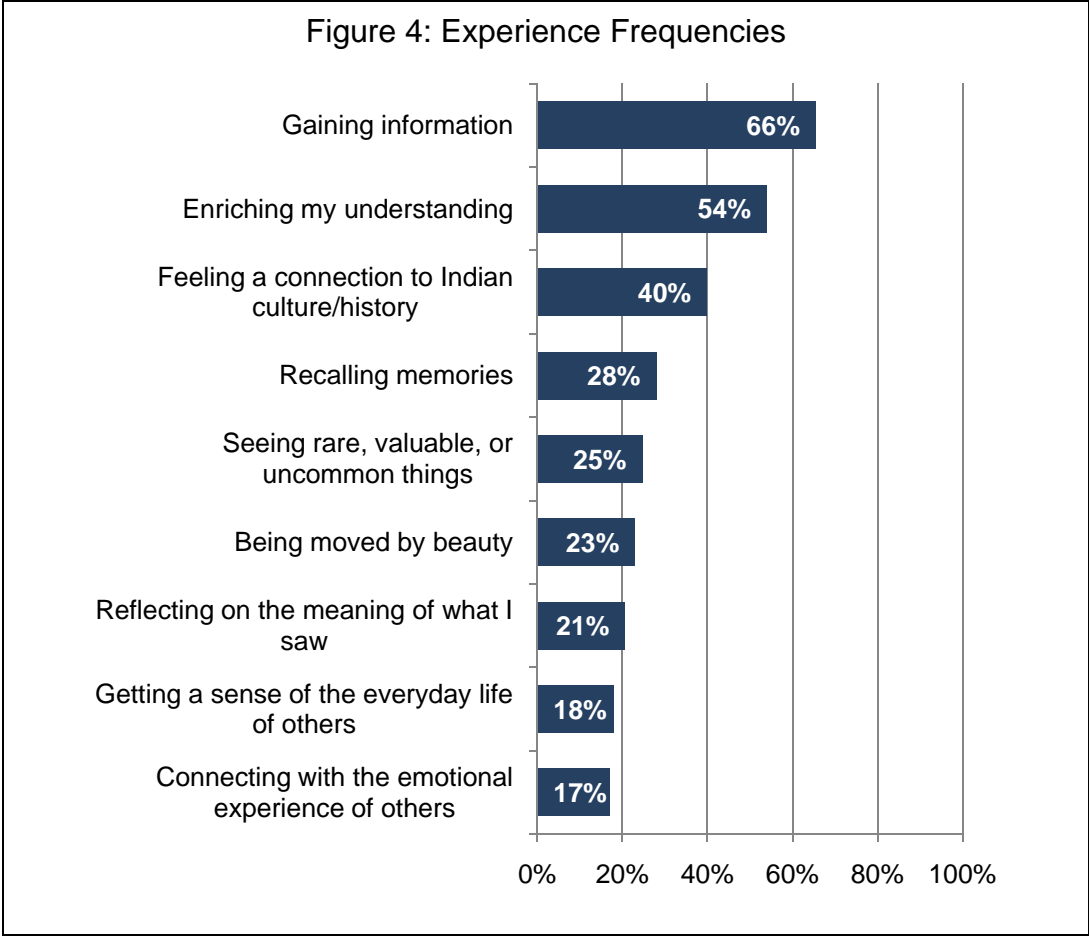
Figure 3: Poor/Fair/Good and Superior Ratings Among Visitors Who Used Most/All of the Exhibition Elements (In percent)



### Experiences

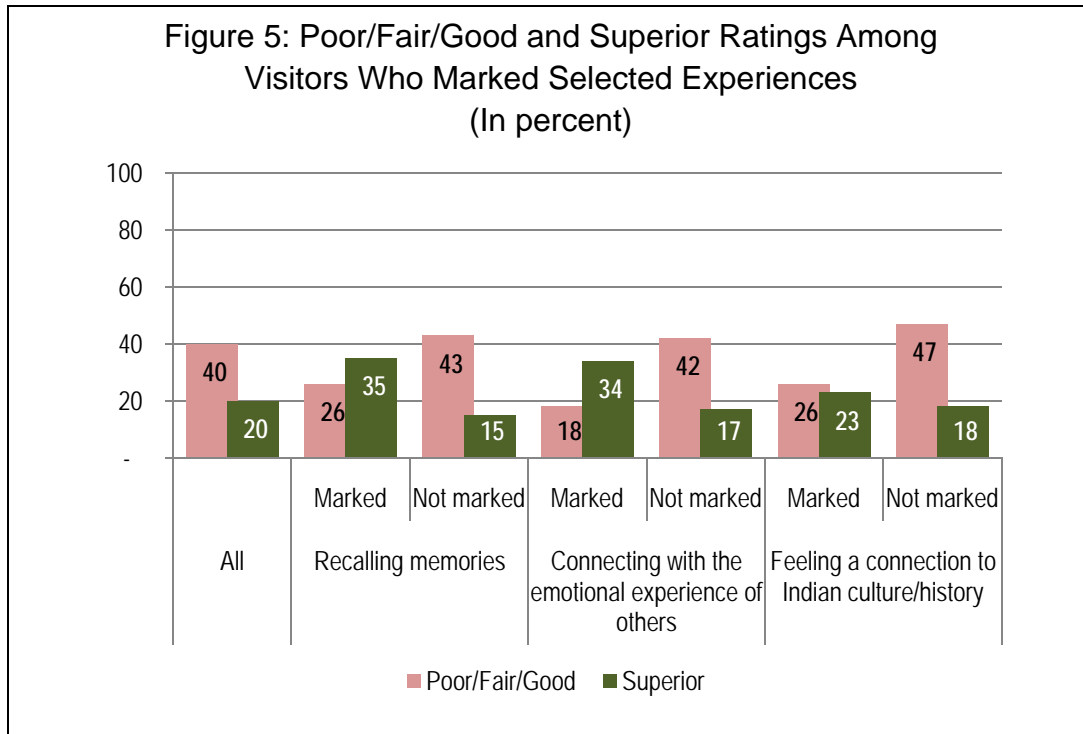
From a list of nine experiences visitors were asked to select the ones they found especially satisfying in the exhibition. Two experiences were selected by a majority of visitors: Gaining information (66%) and Enriching my understanding (54%)(see Figure 4 for a full listing of experiences). On average, visitors selected three experiences.





***Experiences and Rating***

Visitors who found Recalling memories, Connecting with the emotional experience of others, and Feeling a connection to Indian culture/history especially satisfying were more likely to rate the exhibit *Superior* and less likely to rate the exhibit *Poor/Fair/Good* (see Figure 5).



### ***Experiences and Interactions***

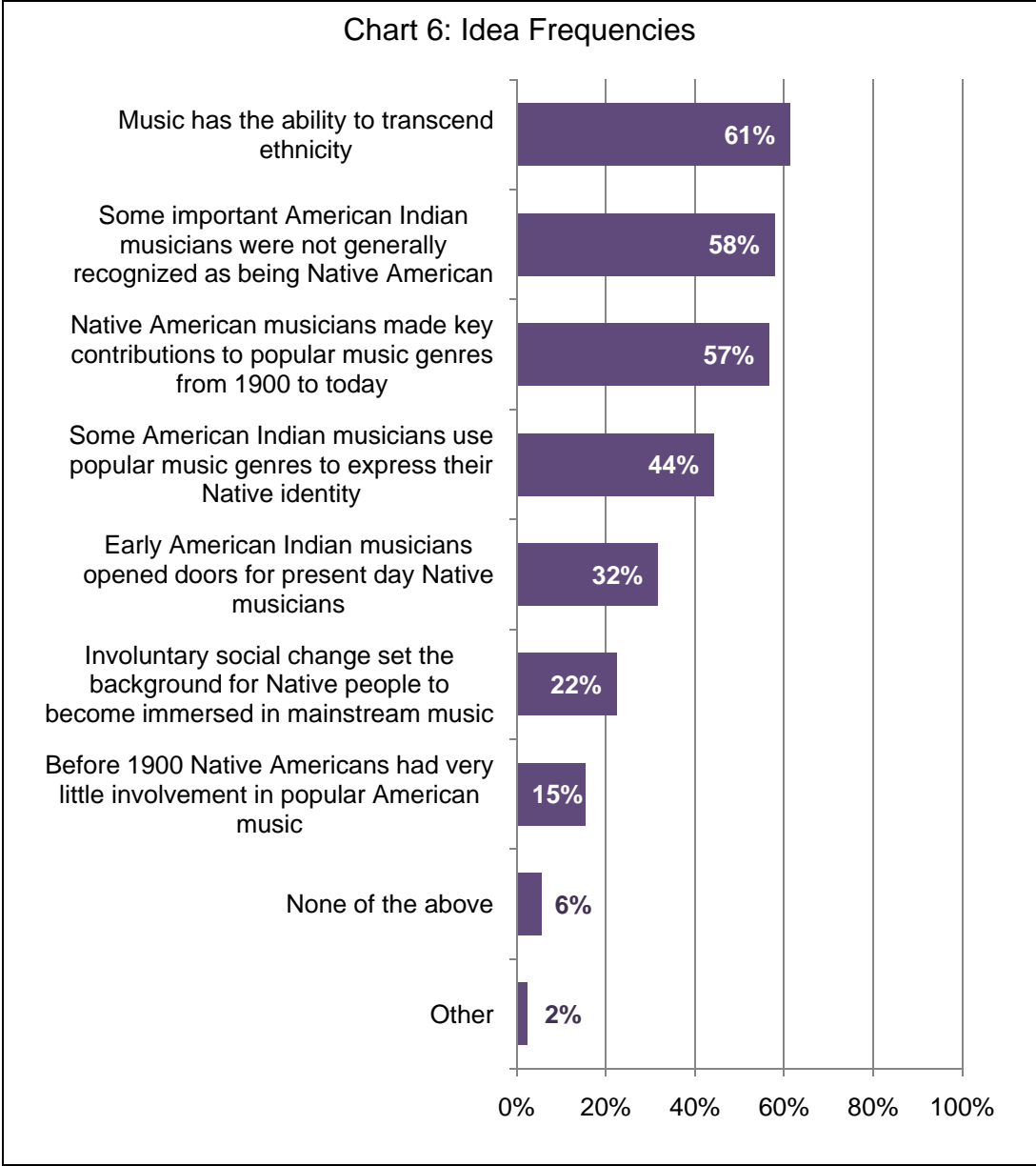
Use of the audio guide, texts, photos and objects was associated with the number of experiences visitors marked. Visitors who indicated that they used *Most/All* of any of these interactions were more likely to mark four or more experiences (Audio guide, 42% vs. 25% of others; Texts, 44% vs. 23%; Photos, 37% vs. 20%; Objects 37% vs. 23%).

Interactions with individual elements also correlated with specific experiences. Visitors who read *Most/All* of the texts were more likely to mark Connecting with the emotional experiences of others (31% vs. 9 % of others); Recalling memories (39% vs. 21% of others); and Gaining information (75% vs. 60% of others). Those who looked at *Most/All* of the objects were more likely to select Seeing rare, valuable, uncommon things (32% vs. 16% of others) and Connecting with the emotional experiences of others (22% vs. 10% of others).

Visitors who listened to *Most/All* of the audio guide were more likely to mark Feeling a connection to Indian culture/history (53% vs. 37% of others). Finally, those who looked at *Most/All* of the photos were more likely to mark Reflecting on the meaning of what I saw (26% vs. 13% of others).

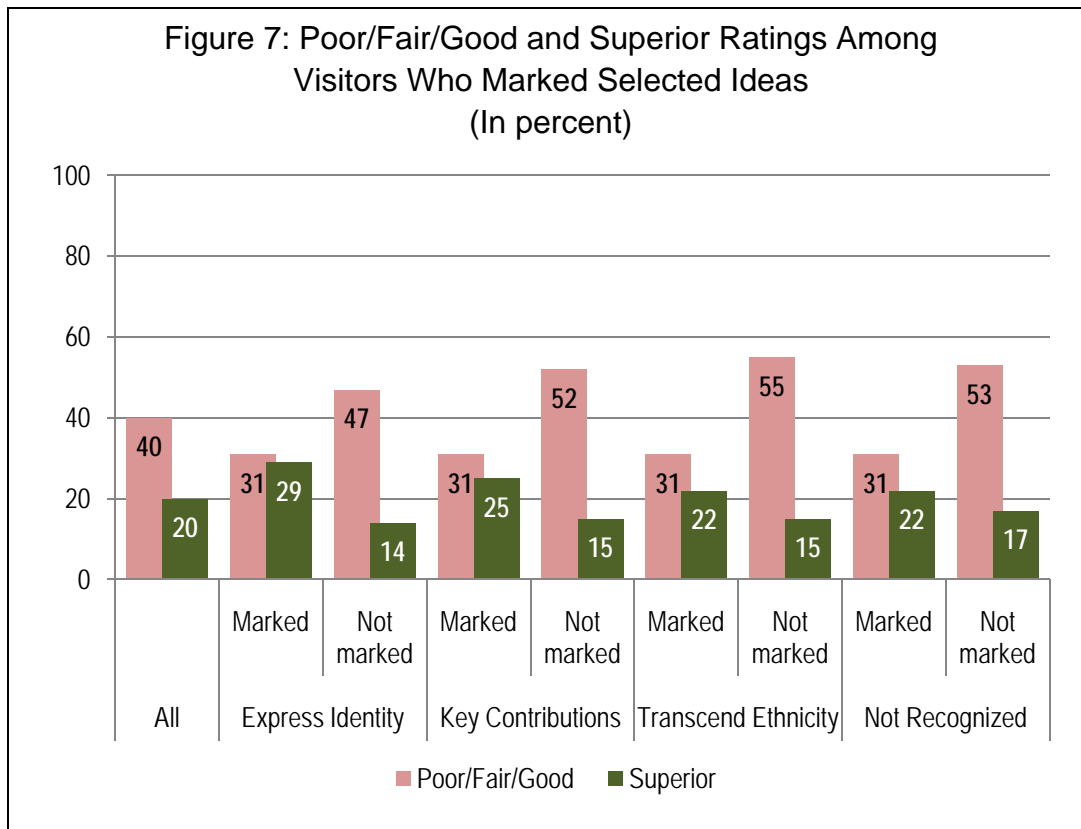
## **Ideas**

From a list of seven ideas visitors were asked to select the idea or ideas they took away from the exhibition. Visitors could also add another idea or select none of the above. The three ideas selected most often, each by about three in five visitors, were Music has the ability to transcend ethnicity (Transcend ethnicity, 61%), Some important American Indian musicians were not generally recognized as being Native American (Not recognized, 58%), and Native American musicians made key contributions to popular music genres from 1900 to today (Key contributions, 57%) (See Figure 6 for full list). On average, visitors marked three ideas.



***Ideas and Rating***

Four ideas correlated with ratings. Visitors who marked Some American Indian musicians use popular music genres to express their Native identity (Express identity) or Key contributions were more likely to rate the exhibition *Superior* and less likely to rate it *Poor/Fair/Good*. Those who marked Transcend ethnicity or Not recognized were also less likely to rate it *Poor/Fair/Good* (see Figure 7).

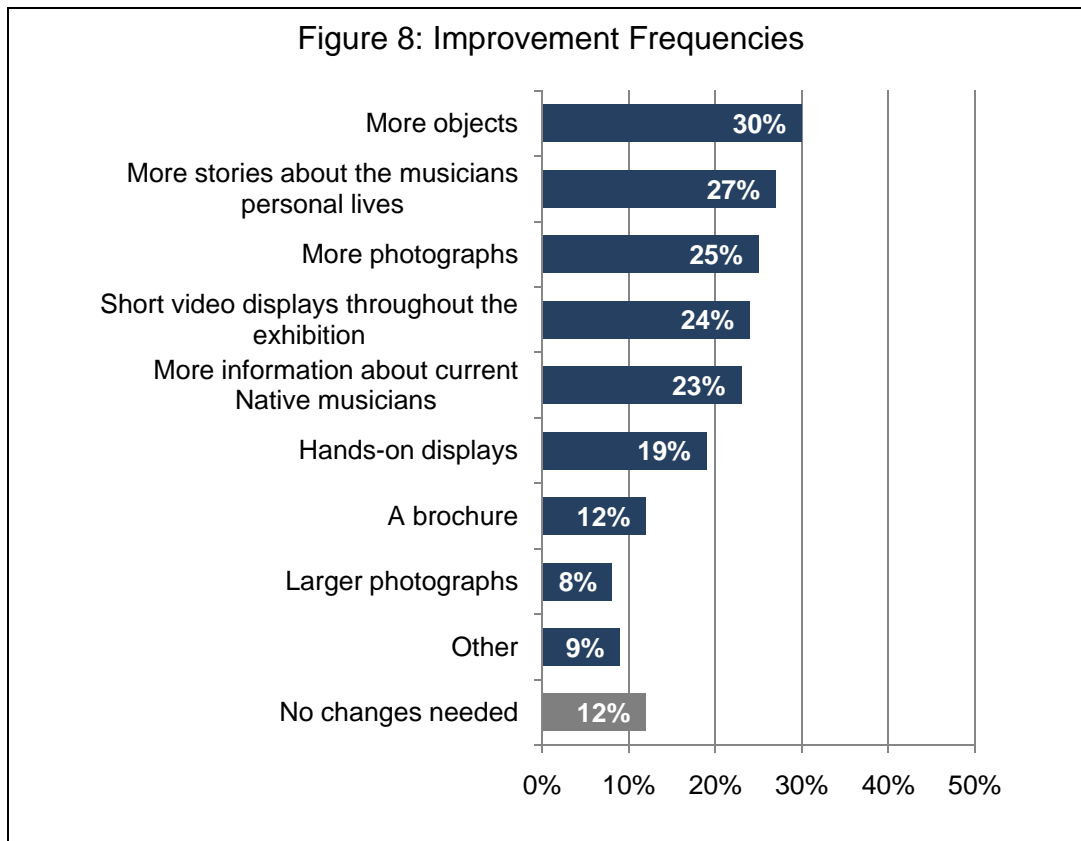


### ***Ideas and Interactions***

Use of the audio guide and texts in the exhibit had an impact on the number of ideas visitors marked on the survey. Visitors who listened to *Most/All* of the audio guide were more likely to mark four or more ideas (60% vs. 31% of others) as were those who read *Most/All* of the texts (59% vs. 28% of others).

### **Improvements**

The survey included a list of eight possible improvements and asked visitors to choose the ones they thought would have improved the exhibition for them. They could also offer another improvement idea or mark that there were no improvements needed. Half of the exhibit visitors selected one improvement (51%)(see Figure 8 for frequencies).



***Improvements and Rating***

One improvement was correlated to rating—visitors who thought the exhibition would be improved by Larger Photos were more likely to rate it Poor/Fair/Good (74% vs. 36% of others).

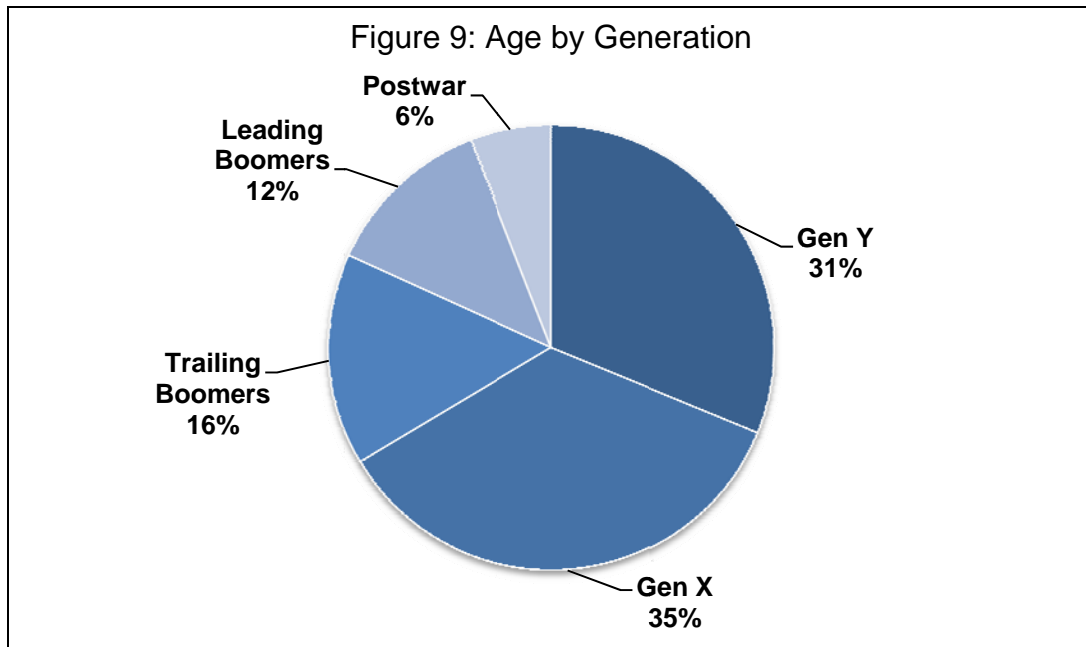
**Visitor Characteristics**

Three in four visitors were making their first visit to NMAI (75%). One in seven visitors was from the local Washington D.C. metropolitan area (15%) and one in six was from another country (17%).

The majority of visitors were visiting with other adults (77%); one in four was in a group with children under 18 (27%); and one in seven was visiting alone (15%). Visitation among men and women was equal (49% and 51%, respectively). One in seven identified as Native American (15%).

## Age

The average age of visitors was 39 and the median age was 40. The audience fell into three age groups, each comprising about one third of visitors—those born in 1964 or before (the Postwar Generation and Baby Boomers, 34%); those born between 1965 and 1981 (Generation X, 35%); and those born between 1982 and 2001 (Generation Y, 31%)(see Figure 9).



## Age, Rating and Experiences

The oldest third of the audience (born in 1964 or before) was more likely to rate the exhibit Superior (28% vs. 16% of others). Visitors in this age group were also more likely to select two experiences more than younger visitors:

- Recalling Memories (43% vs. 20% of others)
- Reflecting on the meaning of what I saw (31% vs. 15% of others)

## Age, Interactions and Ideas

The oldest third of the audience was also more likely to listen to *Most/All* of the audio guide (45% vs. 26% of others) and to read *Most/All* of the texts (46% vs. 32% of others).

Overall, the oldest third of visitors were more likely to select four or more ideas (52% vs. 32% of others). Two specific ideas were selected more often by this group: ,

- Some American Indian musicians use popular music genres to express their Native identity (58% vs. 36% of others)
- Involuntary social change set the background for Native people to become immersed in mainstream music (34% vs. 16% of others).

### ***Age and Improvements***

The youngest two-thirds of visitors were more likely to indicate that more objects would have improved their visit (35% vs. 20% of others) and the youngest third was more likely to select hands-on displays (30% vs. 14% of others).



## Part 2. Qualitative Interviews

During the time *Up Where We Belong* was on display at NMAI, the OP&A study team conducted semi-structured, qualitative interviews with visitors exiting the exhibition. In conducting the interviews, staff used an interview guide developed with input from NMAI staff. (Appendix C). This guide served as a base for questioning visitors; however, visitors were encouraged to talk freely about any topic covered by the exhibition.

Some features of the interviewees are as follows:

- Most interviewees were not local and were visiting NMAI, Washington, D.C. for the first time.
- More female visitors were interviewed than male visitors (14 females, 9 males). Two mothers with young children and a father with an infant were interviewed. Interviewees' ages ranged between 20 and 70.
- Some interviewees made reference to their Native ancestry and connected this to their experiences in the museum.

### Exhibition Draw

With one exception, none of the interviewees had heard of *Up Where We Belong* before arriving to the museum. People were drawn into the exhibition in a variety of ways: one interviewee saw a sign in the museum for the exhibition; many stumbled upon it as they walked through the museum; Jimi Hendrix's coat caught the attention of some of the interviewees as they stood at the doorway. However, the exhibition's topic and content was not always clear to the visitors before entering the gallery. Some suggested that there should be clearer signage.

It is important to note that the attitude and approach of the audio guide attendant had an effect on some visitors' choices to not only take an audio guide, but to visit the exhibition. For example, one mother in her 30s with two children under 8 years old said that the audio guide attendant asked them: "Would you like to listen to some music?" Her response was: "Ahh, OK!" This turned into a very satisfactory visit for the young family. The mother and children each had their own audio guide and their experiences are discussed more under the audio guide section of this report.

## General Impressions

Many interviewees did not realize beforehand that many of the musicians in the exhibition were Native. One interviewee expressed how she was delighted and surprised that some of the musicians who she grew up listening to were Native. Another commented on the contributions Natives have made to a specific genre of music: "I didn't know so many American Indians were involved in jazz. I like jazz music. One of them was the first .... I thought that was pretty cool."

Some liked the multi-sensorial aspect of the exhibition: "I really liked it. I'm a big fan of interactive exhibitions. Here I was able to listen to the music instead of just reading about it."

## Themes/Ideas

Visitors offered a variety of themes and ideas they took away from their visits to the exhibition:

- Exchange of influences between Native and non-Native cultures

*"It works both ways. I think American culture has greatly influenced Indian musicians and Indian musicians have greatly influence American culture. It is a repartee."*

*"What I think is so interesting here [in this exhibition], is that there is such a strong role of Native Americans in popular culture, and it reminded me of your other exhibit that showed the melding of African American and Native culture. And that makes a lot of sense; there was probably a lot of mixing..."*

- Importance and ubiquity of music

*"Music is ubiquitous."*

*"The importance of music to all cultures."*

- Integration of Natives into American society

*"I thought a lot of it was showing that Native Americans are very much a part of society. They are not a separate community. There are a lot of bands that you may be familiar with but not necessarily know that they had Native Americans in them."*

*“To show how Native American people have integrated into society.”*

- Celebrate and bring to light Native contributions to popular music

*“To show that there are artists that you may not have known were American Indians, or there are songs that you may not have known were a part of that culture, and we’ve been listening to them.”*

*“There is a link between what we listen to today and the culture and music of Native Americans.”*

### **Musical preferences and familiarity with the musicians in the exhibition**

Interviewees reported listening to a range of music. Some loved it all; one woman who “grew up on music,” especially loved Rhythm and Blues, Delta Blues, Southern roots, and Rock and Roll. Another described her tastes as “an eclectic mix.” Some interviewees were more specific; one man in his 20s said “rock music” and another man said that he sang and listened to gospel music. No one stated that they disliked music or that it did not matter to them.

Two separate interviewees who were female and in their late 50s both had extremely satisfying experiences. They strongly identified themselves with the period in popular rock and folk music that was highlighted in the exhibition’s video.

Familiarity with the musicians varied. Jimi Hendrix and Ozzy Osborne were most well known. Some mentioned learning about and listening to artists they had not heard of before.

### **Audio guides**

Some of the interviewees did not use the audio guide. They offered various reasons for not using the audio guide:

- Did not know (some simply did not realize the service was available or did not see the cart; others avoided the cart because they thought the attendant was surveying or selling something);
- No time or time restraints (only a quick visit to the museum or restricted by a set amount of time on each floor);
- With children who were tired;

- No free hands (e.g. one woman had come straight from the airport with luggage. Given the cold weather outside, many people had outdoor clothing that may have made picking up an audio guide less appealing);
- Thought the exhibition was less extensive than it turned out to be (some expressed regret that they had not taken an audio guide because they thought they wouldn't be in the exhibition for very long).

No one said that they disliked audio guides in principle and that they would never use them. On the contrary, some suggested their experiences in the exhibition would have been enhanced by the use of an audio guide. Upon reflection about why they refrained to use the guide, more than one interviewee said that they would like to return and use the device in the future. These interviewees felt they had missed out on a worthwhile experience. The experience of two women in their late 60s exemplifies this: they did not take the guide because they did not plan to stay in the exhibition for very long. They tried to read all the panels but could not accomplish more than a quick scan. In hindsight, they thought that the audio guide would have provided them with more information with less reading.

Among those interviewees who used the audio guide, many preferred the music over the curators' commentary.

- "I press[ed] play as soon as I start[ed] reading [the panel] so I could read about the background at the same time as listening [to the music]."
- "It was harder to listen to what they were telling you in the audio guide; I used it for the music."
- *So, you would cut out the curator/talking?* "No, I wouldn't do that" ... "I was trying to listen, it was just hard [to read] at the same time."
- "I liked the fact that I could listen to the music while I read about it, because, well obviously who hasn't heard Jimi Hendrix, but there are other people that I haven't heard of, it was nice to listen to what their music sounds like while reading about it." ... *Did you listen to the curator or just the music?* "I listened to both, but I preferred the music."

These comments suggest that while the spoken information was appreciated, the written text panels competed with the audio. Some interviewees tended to read instead of listen to the information. A mother and her two children, who each had their own audio guides,

commented on this experience. The mother preferred to look at the pictures and listen to the music over reading the text panels. They described their experiences with the guides:

*How did you use your audio guides?*

*Daughter: We had to press the numbers to get the songs.*

*Mother: We usually press[ed] the number and then the green button to get right to the music. So you were skipping over the curator to get to the music?*

*Mother: Unless it was an artist that we really liked, we wanted to hear the other songs. We wanted to get straight to the music.*

...

*Mother: I liked that the text [panels] were there—in case it was music that I really liked, after looking at the pictures and listening to the music. So the way it is, is great.*

*Did you read too? Son: I don't know how to read. (He had an audio guide and listened to the music) Mother to the son: Did you look at the pictures? Son: Yes.*

## **Improvements**

Visitor suggested improvements to the exhibition were varied. Some mentioned the advertising and signage for the show:

- “Better advertising perhaps. I didn't realize this exhibition was here. Of course, I saw a sign at the beginning, but I didn't think about it. An explanation at the entrance that explains what the exhibition will be covering would be helpful.”
- About the title *Up Where We Belong*: “Of course I know the song, but I didn't know it had any links to Native American music. So, perhaps an explanation right at the beginning and something about what else you can find once you enter the exhibit.”
- Placement of the exhibition in the museum made it the last thing that one interviewee saw. She recommended advertising it more at the start.

Other visitors suggested more objects, particularly costumes and instruments:

- Several visitors liked seeing Jimi Hendrix's coat and suggested additional costumes. However, for one interviewee, just displaying the costumes would not be enough; she was interested in the stories behind the creation of the costumes. "How a performer decides to represent their identity through their stage costumes is really interesting." She wondered about how people in the audience reacted to stage performers wearing Native garments. Where did the garments come from? Who made them? What do they symbolize? She pondered: "Does it mean more if a performer wears on stage a costume that their grandmother made instead of just having someone make a costume for them that looks Native?" She reflected that her daughter who is 14 and "too cool for museums" loved the Native clothing exhibition. "Costumes are a great way (to excite young audiences). Girls love fashion, clothing and jewelry. My daughter will come to this museum; she will come and see the skateboards. ... They think about their clothing very carefully."
- One woman in her 50s, noting that there were not enough objects for her, said that she would like to see more instruments.

"More stories" was echoed by other interviewees as well.

- More personal stories about individual experiences, such as overcoming barriers to become successful musicians
  - One interviewee wanted less of a historical overview, and more personal stories told from the perspective of the musicians, what she referred to as "living histories." Although the musician Cher, whom she believed had Native ancestry, was not in the exhibition, she felt that Cher had an interesting story that she would like to know more about.

Some interviewees were asked directly if they thought interactives would improve the exhibition. Although they responded that interactives would not appeal to them, they suggested that it may appeal to others, especially children.

- For one interviewee, watching the video was an immersive, evocative experience. She recalled what it felt like to be in the crowd at a concert. She could see why interactives would be appealing, but it wouldn't appeal to her and her peers whom she labeled "the old fogies like me, who were not always old fogies. Watching the videos is tangible, it evokes such powerful memories that you don't want to be doing anything with your hands, or anything else, because you are reliving the experience. You smell things, you see things, you remember the people you are with; you are having a tangible experience." She suggested that people that did not live through those times would not have the same intense, sensory experience, so they wouldn't

understand. “Someone who is younger, who doesn’t have those memories and didn’t go through those times, will not have these same powerful experience, so they may need activities.”

- One 50 year old woman did not think it was important to include hands-on displays. However, she reflected that she “couldn’t keep her hands off the corn in the exhibition upstairs.” She is “a texture person [who likes] touching things, not buttons.”
- A young family reported that their children liked the interactives in another exhibition in NMAI where they could touch the screen and “zoom in.” It included “a bag with beads on it.”

Changes to the way the video was available were also mentioned:

- Mount videos *throughout* the exhibition.
  - One interviewee thought the video was “a little long;” although she enjoyed watching it she felt “antsy” after awhile. If the videos were interspersed then she could watch snippets of all of them.
  - A mother suggested: “It depends on budget, but it might be nice to have little TVs at each section showing them singing in concert.”
- Place the video at the *beginning* of the exhibition as a primer to the exhibition.
- Video clips should focus more on the Native musicians and less on the musicians that they are backing up.
- Captioning on the video with the artists’ name, song title, date, interesting facts or explaining the significance of the video.

One visitor spoke about wanting something to take home with her.

- A recording of the music: one interviewee wanted a music sampling that she could take home. Either an audio version or a video of the performances. (Note: there are DVDs /CDs for sale in the gift shop, so it was unclear if she would like to purchase the recordings or wanted to get something for free, in the same way that you can take away a free printed brochure.)

## Discussion

Many interviewees commented that, through the exhibition, they discovered that a number of well-known musicians had Native ancestry or that popular music groups included Native band members. Though they were not surprised that Native Americans played an active role in popular American music, they recounted discovering that specific individuals were Native. In the survey, visitors mirrored this notion in the ideas they reported taking away from the exhibition. Moreover, the most selected experiences were two “idea” experiences—Gaining information and Enriching my understanding. Overall, visitors were engaged by the learning opportunities in the exhibition.

Visitors who reported more personal and emotional experiences, and older visitors (Baby Boomers and older) who may have been remembering previous connections to the music, rated the exhibition higher. It was clear that in addition to informational experiences, these subgroups were engaged in additional aspects of the exhibition and as such, got more out of it.

For those who used it, the audio guide provided greater access to the ideas of the exhibition and an increase in satisfying experiences. As a result, those who used the audio guide rated the exhibition higher. It should also be noted that interviewees who used the audio guide preferred the music over the commentary—that is, the audio guide was less important as an informational experience and more of a connection to the music of the artists.

Also notable is that some interviewees did not have a clear sense of what the exhibition was about before entering the gallery. This suggests that visitors would benefit from stronger messaging about what the exhibition is about before entering the exhibition.



## Appendix A: Questionnaire for *Up Where We Belong*

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**National Museum of the American Indian**  
***Up Where We Belong***

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

- Yes  No

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

- Poor  Fair  Good  Excellent  Superior

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

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

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

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

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

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

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

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

Are you male or female?

- Male  Female

What is your age?

Do you identify as a Native American?

- Yes  No

Do you live in the United States or another country?

- United States, Zip Code:
- Another country, specify: \_\_\_\_\_

With whom are you visiting this exhibition?

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

*Thank you!*

Administrative Section

Session

Segment

- 1  2  3

Status

- C  R  L  I

ID

## Appendix B: Response Frequencies for *Up Where We Belong*

[In Percent]

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

Yes	75
No	25

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

Poor	2
Fair	6
Good	32
Excellent	40
Superior	20

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

	None	Very Little	Some	Most/All
Listened to audio guide	44	5	19	33
Saw the film	47	16	25	13
Read the texts	4	12	47	37
Looked at the photos	1	2	32	66
Looked at the objects	2	4	35	59

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

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

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

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

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

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

Are you male or female?

Female	51
Male	49

What is your age?

*Average: 39 Median: 40*

Postwar (Born 1925-1945)	6
Leading Edge Boomers(Born 1946-1955)	12
Trailing Edge Boomers (Born 1956-1964)	15
Generation X (Born 1965-1981)	35
Generation Y (Born 1982-2001)	31

Do you identify as a Native American?

Yes	15
No	85

Do you live in the United States or another country?

United States	84
<i>Washington D.C. Metro</i>	15
Another country	17

With whom are you visiting this exhibition?

	Marked
I am alone	15
Other adult(s)	77
Child(ren) under 18	27

## Appendix C: Qualitative Interview Guide

### Background

- What brought you to this museum, the National Museum of the American Indian today?
- Before walking in, had you heard of this exhibition? [If YES: Where and what did you hear?]
- Do you have any particular interest in music? [If YES: In what type of music are you particularly interested?]

### Experience in Exhibition

- [If interviewer saw visitor returning hand-held device] I noticed that you turned in the music player. Could you tell me how you used it? Was it helpful to you?
- [If interviewer saw that visitor did not have a hand-held device]. When you came in, did you notice that we have hand-held devices for visitor use? [Ascertain why they did not take one]
- People have different way of visiting exhibitions; some read none of the text, others most of the text, some watch video, and some just wander through and stop at what catches their attention. Can you describe how you visited this exhibition? What you especially liked, what caught your attention, etc.

### Interview Core

- How would you describe the main ideas of this exhibition? What do you think the museum was trying to convey? [Probe]
- The exhibition is scheduled to travel to New York to the museum's second location, The George Gustav Heye Center (GGHC). There it will have more space. If you were in charge, what would you change? Add? [Probe re video, text (addition or reduction), presentation.]

### End

Thank visitor

Record sex, approximate age, group composition, and residence]