

**Anticipated Visitor Experience of NMAAHC
among Black Residents
in the DC-Maryland-Virginia Region:**

A Public Sample of
African American and Diasporic Audiences

**Phase 3 report of the
Diasporic Audience Research Project**

**Commissioned by the
National Museum of African American
History and Culture**

**Prepared by
People, Places & Design Research**

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among Black Residents in the DC-Maryland-Virginia Region:
A Public Sample of
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Phase 3 of the Diasporic Audience Research Project for the
National Museum of African American History and Culture
Smithsonian Institution
Washington DC

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September 19, 2016

Executive Summary

This report summarizes the results from Phase 3 of audience research about African diasporic audiences in relation to their interests and potential use of the National Museum of African American History and Culture (NMAAHC). This research follows two previous phases that served as preparation for this investigation.¹

This third phase was conceived as broadening the focus of this audience research initiative to black residents of the DMV who are not already affiliated with the Museum. The three primary objectives were:

1. Identify and describe African diasporic audiences in the general population.

Any detailed information about African diasporic audiences in the local region² was assumed to be useful in planning and programming for ‘day 2.’³ Of special attention would be the three categories of identity derived from Phase 1 of this research: African American, combination of African American with other African heritage identities, and African diasporic people who do not self-identify as African American.

2. As context for understanding diasporic audiences’ likely perceptions of NMAAHC, assess interest in visiting, including awareness of NMAAHC and decision-to-visit (e.g., expected timing of first visit as an indicator of strength of interest), and interest in the content as measured by interest in the inaugural exhibitions.

3. To inform future planning, test a framework for successful visitor engagement, especially for non-African-American diasporic audiences. Although the general spirit of such a framework remains the same as the original goals for this project, its format has evolved from the originally suggested descriptors due to the findings from the Phase 2 focus groups. In addition, considering the purpose of investigating how to attract and engage non-African-American diasporic audiences, this Phase 3 research extended the idea of a framework of experiential descriptors to include testing reactions to examples of program ideas.

¹ Phase 1 was characterized as “finding and identifying” diasporic audiences, and consisted of online surveys with internal and affiliated audiences (NMAAHC staff, volunteers, and local members, plus local social media followers); the report was “Pre-opening Analysis of NMAAHC Constituencies.” Phase 2 was characterized as “listening to” diasporic audiences, and consisted of a series of ten focus groups with a variety of African heritage identities including African Americans as well as people who do not identify themselves as African American; the report was “Listening to Diasporic Audiences.”

² ‘Local region’ was defined as residents of DC, Maryland and Virginia – the “DMV” – with an emphasis on people who live within day-trip or commuting distance to DC.

³ ‘Day 2’ is a term used internally at NMAAHC to refer to post-opening planning and programming.

Research Method

An online survey was developed to gauge the perceptions and expectations of African-descended people within commuting distance of D.C., regarding the National Museum of African American History and Culture.

The design of the survey was informed by results from the two previous research phases and by input from NMAAHC curators⁴ who specialize in diasporic content.

There were two sources of respondents:

- email panelists subscribed to a rewards program, living within a 40-mile radius of DC (DMV).
- respondents of the first phase survey who responded to postings on NMAAHC Twitter and Facebook pages inviting people ‘of African heritage’ ‘living within commuting distance of D.C.’ to respond to an online questionnaire concerning the NMAAHC⁵

The survey yielded responses from 440 email panelists and 192 NMAAHC new media followers who were diligent in answering the survey questions, as suggested by the fact that they skipped few questions and their responses to open-ended questions were on-target.

There was a good distribution of people from different age groups and from different areas of the DMV, including D.C, the Maryland suburbs, the Virginia suburbs and the Baltimore area. There were people who visited museums in the recent past and people who did not visit a museum recently. In terms of their heritage, a majority of respondents identified as African American, but there were sufficient numbers of people from other African-descended categories to allow for comparisons between heritage categories on outcomes such as interest in different exhibit topics or anticipated visitor experience.

Principal Findings

This research produced substantive information from a public sample of black residents in the DMV area. It also shed some additional light on NMAAHC’s social media followers. Four principal findings are summarized here, and elaborated on the following pages.

⁴ Dr. Joanne Hyppolite and Dr. Michelle Wilkinson.

⁵ People who had participated in the phase 2 focus groups were excluded from this research

Finding #1: about anticipated visitor experience

Local black audiences have a high expectation that this Museum will demonstrate the importance of African American history and culture in U.S. history. This expectation is so consistent across subgroups of the audiences studied that it seems like ‘a beacon’ of interest, and hope for a validating experience. It is accompanied by a similarly broad dimension of being inspired and excited by the Museum.

Not all aspects of anticipated visitor experience are perceived equally across the variety of audiences studied. For example, diasporic audiences are more inclined to ‘feel internationally connected to the diasporic community’ and African Americans feel ‘a sense of belonging to the story’ more than diasporic people do.

Finding #2: about diasporic audiences

Diasporic audiences – people with African heritage who do not define themselves as African American, or those who partly define themselves as African American but have other African-heritage identities too – are just as interested in NMAAHC as are African American audiences. They are excited about the prospect of this Museum on the National Mall, but they are somewhat tentative about whether they will feel engaged, have a sense of belonging, and feel acknowledged by the Museum when they visit. They are likely to be attracted by programs and events that specifically acknowledge an international and African diasporic identity.

Finding #3: about young adults

NMAAHC requested that this research process include an emphasis on black adults in the age range of 18-36. Referred to as millennials, this audience is not necessarily a homogenous category: there are notable differences between the older half and younger half of the millennial age range. Older millennials (young adults age 27-36) are a much more enthusiastic audience for NMAAHC compared with their younger millennial counterparts (age 18-26).

Finding #4: about prior museum-going experience

Although museum goers tend to be different from people who don’t go or haven’t been to museums recently, recent museum-going experience does not seem to be a big factor in understanding black people’s perceptions of the inaugural exhibit topics: patterns of interest are more-or-less the same among recent museum goers compared with people who visit museums less-frequently.

Elaboration of Findings

More depth about each of these four findings is offered here, including evidence of data from the research and possible implications. Following this Executive Summary, the technical report provides substantially more data.

Finding #1: about anticipated visitor experience

Essential background: The two previous phases of research focused on black audiences with some affiliation to the Museum: staff, volunteers, local black members, and black social media followers of NMAAHC. And it was assumed that they would all be eager about the Museum's opening, that they would want to visit right away, and that they would be enthusiastic about the Museum's content (as it turned out, that was mostly but not completely true). Now this phase of research, pursuing a public sample of unaffiliated black audiences in the local region, was intended to add some perspective to those 'insider' or closely-affiliated audiences.

For the goal of suggesting a framework to understand visitor experience (even though the Museum was not yet open, and therefore the term 'anticipated visitor experience' is used in this report), there were two big questions: would a public sample of unaffiliated black residents be as enthusiastic as was documented in the two previous phases of research? and secondly, would the set of visitor experience descriptions – which evolved from those initially presented in the focus groups – feel worthwhile and merit a recommendation for post-opening use?

Finding: The descriptors of *anticipated visitor experience* used in this research are an improvement over previous phases. They reveal strong consensus on some descriptors as well as meaningful and understandable differences on other descriptors. At the top of the list of consensus items, the results indicate that local black audiences have a high expectation that this Museum will demonstrate the importance of African American culture to U.S. history. This expectation is so highly rated across subgroups of the audiences studied that it seems like 'a beacon' of interest and hope for a validating experience.⁶ It is accompanied by a similarly broad dimension of being inspired and excited by the Museum, and by an expectation of being touched emotionally.

⁶ There are differences in how strongly people identified with this item, but it was the most highly rated item in almost every subgroup. (Identification was stronger among social media audiences as expected, and higher among older vs. younger respondents [see Finding #3], but virtually identical across the three categories of heritage: African American, combination of African American and other identities, and African diasporic respondents who do not identify as African-American).

Evidence for this finding comes from these data:

excerpted from section 5 in the technical report			
evidence of broad identification with aspects of anticipated visitor experience			
Rating of likely identification with a dimension of anticipated visitor experience (% who said they would feel this ' <u>a lot</u> ')	African American ⁷	Heritage combin.	African diasporic
'A sense of celebration of African American culture as important in US history'	67%	63%	64%
'Inspired and excited'	60%	65%	62%
'An experience that will touch me emotionally'	61%	58%	65%

Further detail: Beyond these examples of broad consensus, three descriptors of anticipated visitor experience *differed* in strength according to the three categories of African heritage-identity (see Finding #2 below and section 5 of the report), and two descriptors *differed* by respondent's age (see Finding #3 below, with more data in section 5 of the report).

Implication: The evolved set of six dimensions of anticipated visitor experience has the potential to be used in post-opening assessments of actual visitor experience. Five positive dimensions include: the importance of African American culture in US history, being inspired and excited, being touched emotionally, a sense of belonging, and feeling internationally connected. One other dimension focuses on truth and accuracy. (The full wording of the visitor experience descriptors is presented in section 5.)

Finding #2: about African diasporic audiences

Essential background: Three categories of African heritage were defined in previous phases and continue to offer value in the analysis of this Phase 3 research; they were: people who only identify as African American, people who identify as African American with another African-descended identity ('heritage combination'), and people with an African heritage who do not identify themselves as African American (referred to in this report as 'diasporic,' although all three categories are part of the African diaspora).

⁷ For the purposes of this report, 'African American' means people who checked African-American and no other African-descended categories of heritage, 'Heritage combination' are people [incomplete sentence]

Finding: Diasporic audiences are *just as interested* in NMAAHC as are African American audiences; they are excited about the prospect of this Museum on the National Mall. However, non-African-American diasporic audiences are somewhat tentative about whether they will have a personal sense of belonging and feel acknowledged by the Museum when they visit. Their pattern of reactions to potential programming in ‘day 2’ suggests that they can be attracted to programs and events that specifically acknowledge an international and diasporic identity (see section 4 of the report).

Evidence for this finding comes from these data:

excerpted from sections 2 & 3 in the technical report	African American	Heritage combin.	African diasporic
evidence of similar levels of interest			
<i>When do you think you are likely to visit this new Museum?</i> (answer: within 3 months after opening)	66%	71%	72%
Rating of inaugural exhibit topics (% ‘HIGH’ interest in ‘Slavery and Freedom’)	69%	69%	67%
Rating of inaugural exhibit topics (% ‘HIGH’ interest in ‘Visual Art and the American Experience’)	54%	54%	48%
Rating of inaugural exhibit topics (% ‘HIGH’ interest in ‘Sports: Leveling the Playing Field’)	29%	31%	27%
Rating of anticipated visitor experience (% ‘HIGH’ rating of “inspired and excited”)	60%	65%	62%
evidence of diasporic audiences feeling less engaged			
Rating of anticipated visitor experience (% ‘HIGH’ rating of “A personal sense of belonging with the overall story”)	52%	54%	38%
Rating of inaugural exhibit topics (% ‘HIGH’ interest in ‘Making a Way Out of No Way’ – how African Americans acted to change and build their lives in the midst of racial oppression)	72%⁸	59%	64%

⁸ Numbers shown in **bold** are significantly greater than other numbers in the same row. Here, African Americans are significantly more likely than others to give a high rating to ‘Making a way out of no way’.

Implication: The Museum can expect considerable enthusiasm from African diasporic audiences, a finding that is virtually identical to the Phase 2 finding from the focus groups of loosely affiliated audiences (social media followers and some members). However, it will be helpful for the non-African-American audiences to know that there will be programming, eventually, that acknowledges the international and wider-diasporic identities of immigrants and people who maintain their connections to other countries.

Finding #3: about young adults

Essential background: One of the priorities expressed by the Museum when commissioning this research was to investigate the perceptions of ages 18-35 among black audiences. In the terms used in population demography, this age range is younger than Gen-Xers, more or less, and has been labeled in various ways (e.g., GenY, millennials); in this report we use the term ‘millennial’ generation to refer to this range of young adults from 18-36.

Finding: The ‘millennial’ generation seems to have two different components: the older half and the younger half. Although two-thirds of each age segment are recent museum visitors, older millennials (young adults age 27-36) are a much more enthusiastic audience for NMAAHC compared with their younger millennial counterparts (age 18-26). Only half of the younger adults are in tune with ‘the beacon’ of the importance of African American culture in US history, and only one-third think they are likely to feel a personal sense of belonging at the Museum. Reacting to the content of inaugural exhibitions and possible programs, the older millennials are often significantly more interested than the younger millennials, and on a few topics the older millennials are more interested than any other age group (Cultural Expressions, Musical Crossroads, an international film festival, and Embassy-sponsored socials).

Evidence for this finding comes from these data:

excerpted from sections 1, 2, 3 & 4 in the technical report	younger millennials (18-26)	older millennials (27-36)	Gen.X (37-50)	Boomer & Gen. Jones (51+)
% Recent museum visitor (any in the past year)	67%	69%	53%	42%

[continued from previous page]	younger millennials (18-26)	older millennials (27-36)	Gen.X (37-50)	Boomer & Gen. Jones (51+)
Ratings of inaugural exhibit topics (% HIGH rating of interest for 'The Power of Place')	46%	64%	65%	53%
Ratings of interest in possible programs (% HIGH rating of interest for 'Festivals celebrating events in different countries of the diaspora, such as Carnival')	57%	70%	69%	49%
Ratings of interest in possible programs (% HIGH rating of interest for 'Embassy-sponsored evening socials showcasing cultures from different countries in Africa or in the African diaspora)	46%	65%	57%	50%
Ratings of anticipated visitor experience (% who said 'a lot' for: 'A sense of the celebration of African American culture as important in US history')	55%	65%	72%	72%
Ratings of anticipated visitor experience (% who said 'a lot' for: a personal sense of 'belonging' with the overall story)	34%	56%	60%	53%

Implication: The older millennial age group (~age 27-36) is an audience that is well worth courting, communicating with, and programming for. They are sophisticated enough to see the big messages, and interested in social as well

as intellectual experiences. They might be interested in a special membership category that also allows for peer group networking.

Finding #4: about prior museum-going experience

Essential background: Normally, museum-going is a distinctive characteristic of potential visitors: people who go to museums are more likely to go to the next new one. However, it has been suggested that African American audiences will be interested in NMAAHC regardless of whether they are regular museum-goers or not.

Finding: There are several ways of looking at the possible differences of recent museum goers (people who have visited any museum in the last 12 months) vs. those who have not visited a museum recently. These include: interest in visiting, interest in the inaugural exhibit topics, interest in future programming, and perceptions of the visitor experience. Of these, recent museum-going experience (recent museum-goers vs. not-recent museum-goers) does not seem to matter in people’s perceptions of the inaugural exhibit topics, reinforcing the idea that African American audiences will be interested in this Museum, whether they are regular museum goers or not. However, recent museum visitors are more aware of the existence of NMAAHC and expect to visit the Museum sooner than others. They are also significantly more likely than others to plan to attend programs at the Museum on a regular basis, especially social events, festivals or performances. In addition, they expect to be emotionally touched by the experience of visiting the Museum more than lapsed museum visitors do.

Evidence for this finding comes from these data:

excerpted from sections 2-5 in the technical report	Recent Museum Goers	Lapsed Museum Goers
<i>Have you heard of NMAAHC? (Answer: Yes)</i>	81%	62%
<i>When do you think you are likely to visit this new Museum? (answer: within 1 month after opening)</i>	37%	15%
<i>How often would you be interested in going to programs or event at the Museum? (Answer: Once or twice a month)</i>	37%	23%

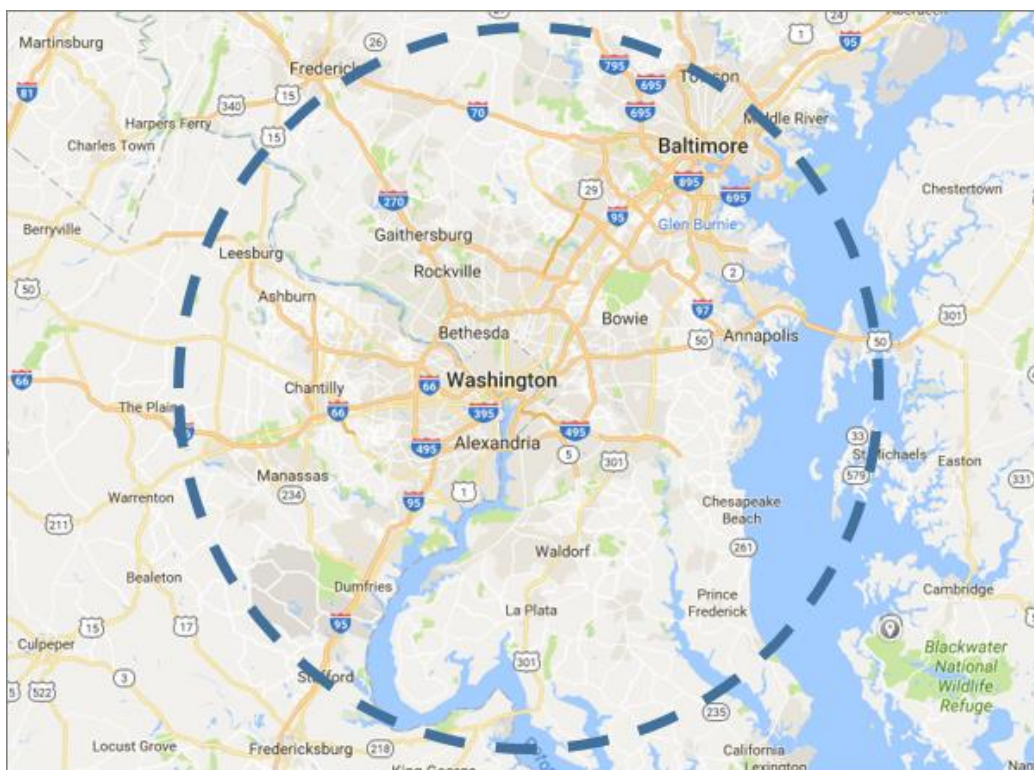
Ratings of interest in possible programs (% HIGH rating of interest for 'Festivals celebrating events in different countries of the diaspora, such as Carnaval')	58%	47%
Ratings of interest in possible programs (% HIGH rating of interest for 'Cultural performances (poetry, song, dance) of African American artists')	58%	47%
Ratings of interest in possible programs (% HIGH rating of interest for 'Embassy-sponsored evening socials showcasing cultures from different countries in Africa or in the African diaspora')	49%	39%
Ratings of anticipated visitor experience (% who said 'a lot' for: 'an experience that will touch me emotionally')	59%	47%

Implication: The fact that recent and lapsed museum goers are equally interested in the various inaugural exhibit topics suggests that no extra attention needs to be paid to people with less museum experience, in terms of their orientation in the museum. However, differences in their awareness of the Museum, and in their interest in visiting the Museum and attending programs on a regular basis, as well as the fact that their experience at the museum is expected to be less emotionally impactful, suggest that extra efforts could be helpful in providing visitor services to less-experienced visitors.

Technical Report

Section 1:

Characteristics of the Public Sample of Black Residents (African American and other diasporic individuals) of D.C., Maryland and Virginia



Visitor characteristics presented in this section are used, in subsequent sections, as a lens through which to examine different outcomes such as interest in exhibit topics or programs, and anticipated visitor experience.

1. Characteristics of general public black residents by source

OVERVIEW: A sample of 632 black or African American individuals in the local region (~DMV) was obtained from two sources. One source (A) was comprised of 440 email panelists who identified as African American or Black (provided through the data base of an independent online research firm). The other source (B) was comprised of 192 social media followers of NMAAHC who had responded to the Phase 1 survey posted on NMAAHC’s Website, Facebook and Twitter pages seeking people of African heritage.

	All (n=632)	Source A (n=440)	Source B (n=192)
Residence			
DC	20%	15%	34%
MD suburbs	37%	36%	35%
VA suburbs	13%	12%	16%
Baltimore area	24%	33%	10%
other MD-VA	5%	4%	5%
Gender			
		**9	
Male	31%	38%	16%
Female	69%	62%	84%
Heritage			
		**	
African American	71%	74%	65%
Combined	19%	19%	18%
African Diasporic	10%	7%	17%
Education			
		**	
No college degree	33%	43%	9%
College Degree	30%	33%	21%
Graduate school	37%	24%	70%

⁹ Double asterisks (**) indicate a statistically significant difference ($p < .05$) between Source A and B. In this table, there are statistically significant difference between respondents from Sources A and B for gender (proportionally more women in Source B), heritage (proportionally more African Americans and less diasporic people in Source A), and education (proportionally more people who had been to graduate school in Source B, people with no college degree in Source A) and generation (proportionally more ‘younger’ millennials in Source A). The result that is significantly higher than others is indicated in **bold**.

	All	Source A	Source B
Generation		**	
Millen. 2 (b. 1990-98)	25%	26%	10%
Millen. 1 (b. 1980-89)	26%	25%	35%
Gen X (b. 1966-79)	28%	22%	35%
Gen. Jones ¹⁰ and older (pre-1966)	21%	27%	20%
Children in the household			
Yes	30%	26%	31%
No	70%	74%	69%
Museum Going (Source A only)			
Recent Museum Visitor		58%	
Lapsed Museum Visitor		42%	

¹⁰ There are three components to the older audience in this analysis, but not enough of any of the three for reliable analysis through the various comparisons made throughout the report. The oldest of the three is the WW II generation, followed by the older part of the Baby Boomer generation, and the younger part of the Baby Boomer generation which is referred to as Generation Jones in the literature of population demographics.

1.B. Characteristics of general public black residents by heritage

OVERVIEW: Three categories of African heritage, defined in previous phases, were also applied in this phase of research: people who only identify as African American, people who identify as African American with some other African-descended identity ('heritage combination'), and people with an African heritage who do not identify themselves as African American (referred to in this report as 'diasporic'). As was the case in previous phases, there were significantly more African Americans than people of the two other categories. Nevertheless, there were sufficient numbers in each category to allow for statistically valid comparisons between the three groups. In terms of demographic characteristics, these data show that diasporic individuals tend to be better educated than African Americans, and this finding is consistent with census data¹¹.

PUBLIC SAMPLE ONLY		African American (n=324)	Combination heritage (n=84)	African diasporic (n=32)
Residence				
	DC	15%	14%	9%
	MD suburbs	35%	45%	50%
	VA suburbs	11%	16%	13%
	Baltimore area	33%	23%	22%
	other MD-VA	6%	2%	6%
Gender				
	Male	37%	39%	41%
	Female	63%	61%	59%
Education				
	No college degree	43%	49% ⁺⁺¹²	25%
	College Degree	32%	26%	53%
	Graduate school	24%	24%	22%

¹¹ These results are consistent with census data which show that the children of first- and second-generation immigrants from Africa and the Caribbean were more likely to be college-educated than any other immigrant or U.S.-born ethnic group, including white Americans. Source: Washington Post. Retrieved from https://www.washingtonpost.com/blogs/therootdc/post/rethinking-the-achievement-gap-lessons-from-the-african-diaspora/2012/09/04/eebc5214-f362-11e1-a612-3cfc842a6d89_blog.html

¹² Double plus signs (++) indicate that, although not statistically significant at the p<.05 level, the difference may still represent a minor trend, at the p<.10 level.

PUBLIC SAMPLE ONLY		African American (n=324)	Combination heritage (n=84)	Diasporic (not-AA) (n=32)
Generation			++	
	Millen. 2 (b. 1990-98)	24%	36%	28%
	Millen. 1 (b. 1980-89)	23%	31%	28%
	Gen X (b. 1966-79)	23%	14%	28%
	Gen. Jones and older (pre-1966)	30%	19%	17%
Children in the household			**	
	Yes	28%	43%	34%
	No	72%	57%	66%
Museum Going				
	Recent Museum Visitor	57%	58%	56%
	Lapsed Museum Visitor	43%	42%	44%

1.C. Characteristics of general public black residents by age/generation

OVERVIEW: In terms of age groups, respondents ranged from young millennials to older adults, age 51+. Given the large quantity of millennials among the public sample respondents, and the fact that there are important differences between the older and younger cohorts of millennials, they were divided in two groups for this study (age 18-26 and age 27-36). Given that many of the millennials in the younger cohort are at an age where they are starting or in college, they were significantly less likely than other respondents to have a college degree. Both cohorts of millennials were significantly more likely than older respondents to have visited a museum recently. Gen Xers were significantly more likely than other age groups to have children in the household, followed by the older cohort of Millennials.

PUBLIC SAMPLE ONLY		Millenn. 2 (18-26) (n=109)	Millenn. 1 (27-36) (n=101)	Gen. X (37-50) (n=91)	Older (51+) (n=114)
Residence					
	DC	16%	16%	13%	15%
	MD suburbs	36%	35%	38%	41%
	VA suburbs	8%	14%	13%	15%
	Baltimore area	34%	32%	29%	25%
	other MD-VA	6%	3%	7%	4%
Gender					
	Male	41%	38%	31%	38%
	Female	59%	62%	69%	62%
Heritage					
	African American	67%	69%	79%	83%
	Combined	26%	23%	12%	13%
	African Diasporic	7%	8%	9%	4%
Education					
	No college degree	72%	28%	33%	36%
	College Degree	22%	38%	43%	33%
	Graduate school	6%	35%	24%	31%

	Millenn. 2 (18-26) (n=109)	Millenn. 1 (27-36) (n=101)	Gen. X (37-50) (n=91)	Older (51+) (n=114)
Children in the household			**	
Yes	27%	37%	50%	13%
No	73%	63%	50%	87%
Museum Going			**	
Recent Museum Visitor	67%	69%	53%	42%
Lapsed Museum Visitor	33%	31%	47%	58%

1.D. Characteristics of general public black residents by museum-going

OVERVIEW: The last visitor characteristic to be included as a lens through which to examine the outcomes of this audience research was whether respondents had visited a museum in the last year (recent) or in the less recent past (lapsed visitor). Recent museum visitors tended to be better educated than lapsed visitors, included more millennials, and were more likely to have children in their households.

PUBLIC SAMPLE ONLY		Recent (in past year) (n=252)	Lapsed (2+ years) (n=188)
Residence			
	DC	16%	13%
	MD suburbs	37%	39%
	VA suburbs	11%	13%
	Baltimore area	30%	31%
	other MD-VA	6%	4%
Gender			
	Male	40%	35%
	Female	60%	65%
Heritage			
	African American	73%	74%
	Combined	19%	19%
	African Diasporic	7%	7%
Education			
	No college degree	37%	51%
	College Degree	37%	27%
	Graduate school	26%	22%

**

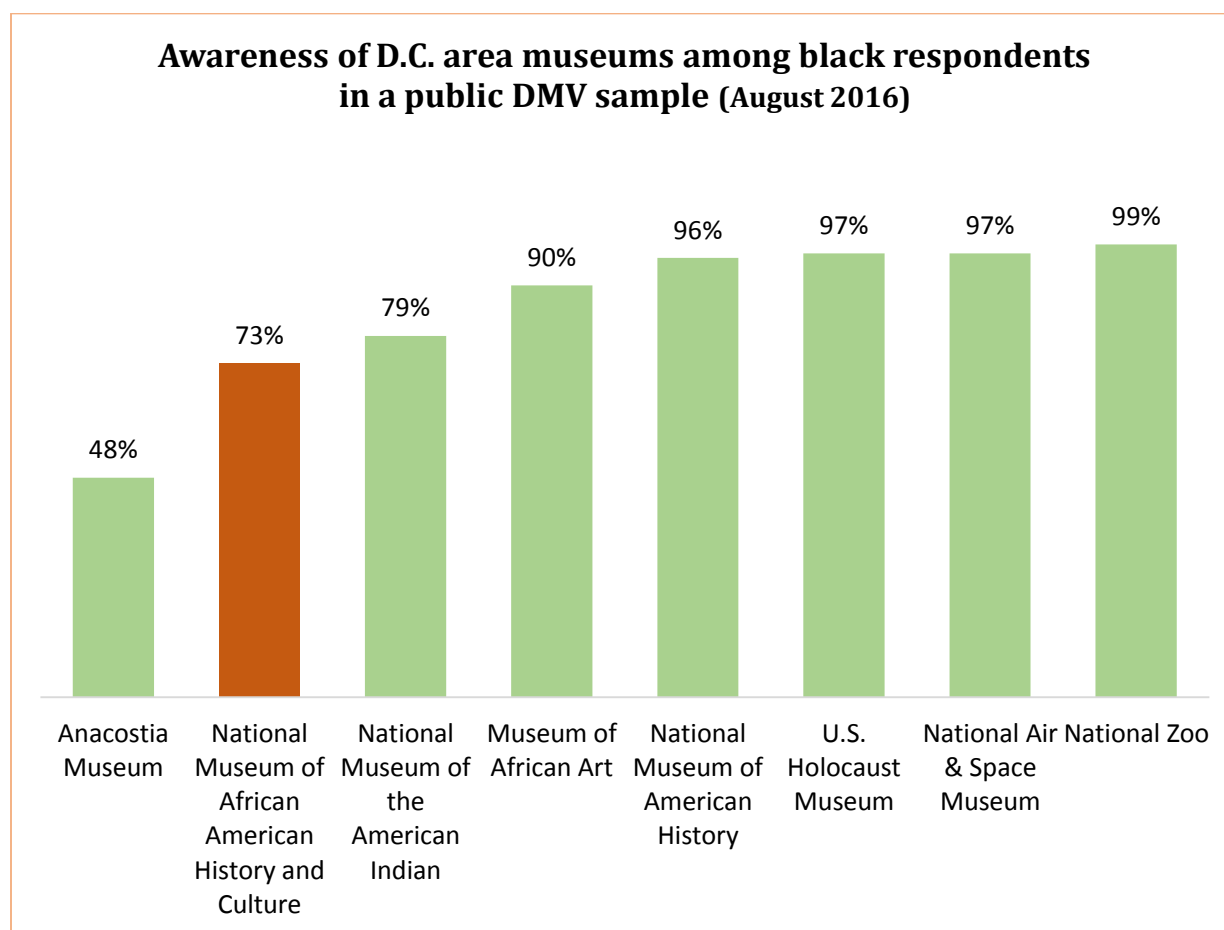
PUBLIC SAMPLE ONLY	Recent (in past year) (n=252)	Lapsed (longer ago) (n=188)
Generation		**
Milenn. 2 (b. 1990-98)	31%	20%
Milenn. 1 (b. 1980-89)	30%	18%
Gen X (b. 1966-79)	20%	24%
Gen. Jones and older (pre-1966)	20%	37%
Children in the household		**
Yes	36%	25%
No	64%	75%

Section 2:

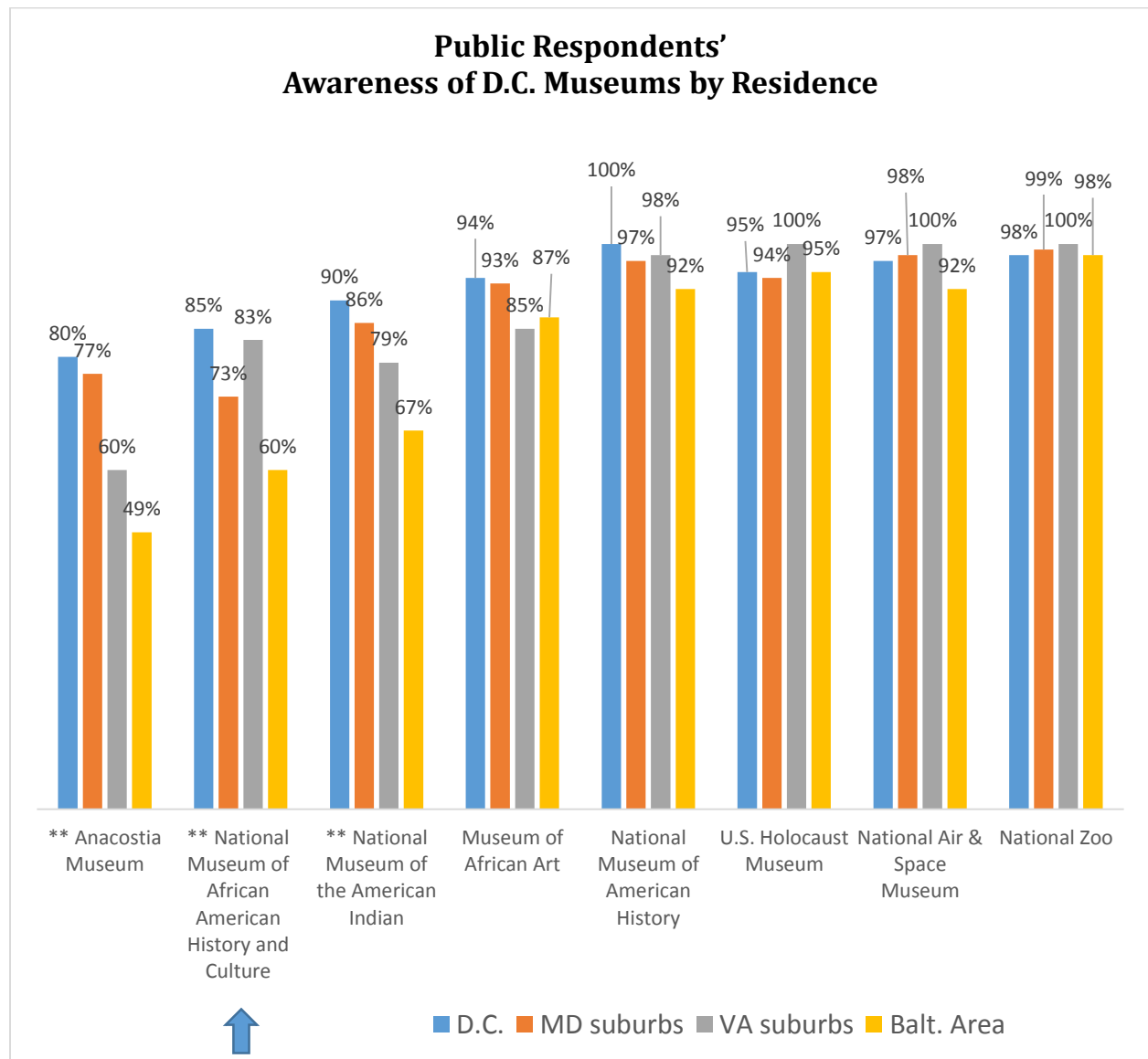
Awareness and Interest in visiting NMAAHC (public sample)

2. Awareness and Interest in visiting NMAAHC (public sample¹³)

OVERVIEW: In early-to-mid-August 2016, people had a relatively high level of awareness of the National Museum of African American History of Culture, particularly people who live in DC and in the nearby Virginia suburbs (85% and 83% having heard of it respectively). There was no significant difference between African Americans and other African-descended people in their level of awareness of the museum. Older people (age 51+) and older millennials (age 27-36) were more aware than younger millennials (age 18-26) and GenXers (age 37-50). A high percentage of people (71%) planned to visit the museum within 6 months of opening, and this was equally true for people of the three heritage categories. Older millennials were most eager to visit the museum, 39% of them saying that they would visit in the first month. People were motivated to visit the Museum primarily by a desire to educate themselves about African American history, many characterizing it as ‘MY history’. Some, especially social media followers of NMAAHC, mentioned that they were excited to be part of an important historic moment.



¹³ These data about awareness, and the following data about visiting a selection of D.C. museums or the Zoo, are taken from the public sample of respondents only. Obviously, 100% of the sample of social media followers were aware of NMAAHC; their pattern of awareness and visitation tended to be higher because of their greater tendency to be museum-goers, a characteristic that is pursued in detail in section 1.B4.



AWARENESS of sites in D.C. by RESIDENCE	Public Sample (n=440)		D.C.	MD sub-urbs	VA sub-urbs	Balt. area
National Zoo	99%		98%	99%	100%	98%
National Air & Space Museum	97%		97%	98%	100%	92%
National Museum of American History	96%		100%	97%	98%	92%
Museum of African Art	90%		94%	93%	85%	87%
U.S. Holocaust Museum	95%		95%	94%	100%	95%
National Museum of the American Indian	79%	**	90%	86%	79%	67%
National Museum of African American History and Culture	73%	**	85%	73%	83%	60%
Anacostia Museum	66%	**	80%	77%	60%	49%

Who is most aware of NMAAHC?

- ** **81%** of recent museum-goers
- 62% of lapsed museum-goers
- ** **83%** of older adults (Gen. Jones and Boomers)
- 66% of Gen.X
- 81%** of Millennials 1
- 64% of Millennials 2
- 70% of African Americans
- 77% of combination AA + diasporic heritage
- 84% of diasporic people
- 76% of men
- 72% of women
- 73% among households with children
- 72% among households without children

VISITATION of sites in D.C. by RESIDENCE	Public Sample (n=440)		D.C.	MD subur bs	VA subur bs	Balt. area
National Zoo	82%		83%	85%	77%	79%
National Air & Space Museum	71%	**	80%	77%	79%	55%
National Museum of American History	59%	**	72%	64%	62%	44%
Museum of African Art	45%	**	58%	50%	40%	36%
U.S. Holocaust Museum	39%	**	43%	46%	35%	29%
National Museum of the American Indian	26%	**	41%	29%	29%	13%
Anacostia Museum	18%	**	42%	20%	14%	7%

When do you think you are likely to visit this new Museum?

Interest in visiting by HERITAGE	Public Sample (n=440)	not sig.	African American	Heritage combin.	African Diasporic
In the first month after opening	27%		26%	35%	22%
Within 3 months after opening	30%		30%	26%	38%
Within 6 months after opening	14%		16%	10%	9%
Within a year after opening	20%		15%	13%	13%
Probably not within the first year	7%		5%	5%	6%
Not likely to visit	2%		2%	3%	0

Interest in visiting by AGE	Public Sample (n=440)	**	Mil. 2 (18-26)	Mil. 1 (27-36)	GenX (37-50)	Boomer & Gen. Jones (51+)
In the first month after opening	27%		26%	39%	21%	24%
Within 3 months after opening	30%		32%	22%	31%	33%
Within 6 months after opening	14%		12%	10%	18%	17%
Within a year after opening	20%		16%	22%	22%	21%
Probably not within the first year	7%		8%	6%	8%	5%
Not likely to visit	2%		7%	1%	1%	0

Interest in visiting by Museum going experience	Public Sample (n=440)	**	Recent museum goers	Lapsed museum goers
In the first month after opening	27%		37%	15%
Within 3 months after opening	30%		32%	35%
Within 6 months after opening	14%		12%	18%
Within a year after opening	14%		15%	27%
Probably not within the first year	5%		4%	11%
Not likely to visit	2%		1%	4%

When you do decide to visit, why will you want to visit this museum¹⁴?

General Public (n=392)	Soc. Media Followers (n=240)	
24%	22%	history, African American/Black history
22%	23%	it’s my history, educate myself, need to know
19%	11%	education (in general, not “my history”)
12%	10%	see exhibits, displays, artifacts
12%	7%	bring children / students / family
8%	24%	to be a part of this historic moment / pride
8%	6%	general positive (sounds good, fun, cool)
8%	4%	curiosity / it’s new
6%	5%	I like museums
5%	11%	see this version of history / how the story is presented
3%	11%	support museum, member/Ambassador
3%	8%	specific interest or theme (art, Creole/diasporic, research)
3%	5%	culture, African American culture
3%	5%	see the building / architecture
3%	2%	other
2%	4%	see African American contributions, resilience
8%	4%	blank, not going

¹⁴ The responses for open-ended questions are shown both for the unaffiliated black residents in the DMV and Social Media followers of NMAAHC who live in the DMV. They includes all respondents from Sources A and B. An adjustment to the two samples was made to make a clear distinction between unaffiliated residents and NMAAHC social media followers. Forty-eight individuals from the research company’s data base who indicated that they followed NMAAHC on social media were merged with the social media followers’ group which had been recruited through NMAAHC social media, yielding two groups useful for the analysis: unaffiliated (or general public) African American or black residents (n=392), and African-heritage NMAAHC social media followers (n=240).

Sample Answers¹⁵***History, African American/Black history***

The legacy and history of African American history and culture

To learn more about African American history

I was born and raised in the Virgin Islands and seeing our history first hand will be a pleasure.

It's part of History.

I love Black History.

Learn about African American History

To see African American History and Culture

I am keenly interested in history.

To celebrate African-American History and Culture

Black history that should exactly be included in American history

It has a lot of history.

I love black history.

To explore the history of African American culture

So much history of other blacks paving the way in one place

Deeply interested in African American history

I am interested about visiting this museum because it's African nature.

To study African American culture

It's my history, educate myself, need to know

I am African American and appreciate learning about my culture and history.

Because I am interested in seeing the exhibits that represent my history

This museum is about me and my history.

It is a part of my history and American history.

I am an African American citizen and I want to see artifacts from my ancestors.

To see my history told

To learn more about my history

To study our history

I have to, I just HAVE to. It's my culture, my history, my heritage,

This museum will reflect the history and culture of my people.

MY HISTORY

As an African American I have significant interest in how MY story will be told.

It represents me, my family, our history, and our struggle.

Because I am African American

I'm African.

To honor my ancestors across the African Diaspora

I'm African American.

To see and learn more about my ancestors

It tells the history of my people.

¹⁵ Sample answers are presented for the top ten categories

Education (in general, not “my history”)

Learning experience

Learn new things

Because I can learn a lot

I will surely see and learn things I did not know.

Learn the history

Learn what I don't know

Education

For the knowledge

Educational experience

To learn to new facts

See exhibits, displays, artifacts

To see the amazing collections and attend programs

To see how well the Museum is visually done

Very interested in the exhibits

To see the displays

I will visit to see what the museum has on display.

To view the exhibits

Extremely interested in the types of cultural artifacts

To see African Exhibition

To get a closer look at historical artifacts and be exposed to the changes that have occurred over the years, and probably will get a glimpse into the future

To see artifacts that I haven't seen before

To see what the exhibits are like

To see the displays and the layout

Bring children / students / family

To share the culture with my children

Will visit because out-of-town relatives will want me to accompany them for an initial visit

I'm looking forward to viewing the collection.

Want to share the history with my granddaughters

I will visit to take my children and because it is my culture.

It's important for my daughter to see history in the making.

To experience it with my children

To take my mentees on an outing.

To enlighten my children

I would love to take my family to experience it.

To be a part of this historic moment / pride

As a woman of African descent, it means a lot to me to have this museum.

The opening of the museum is exciting. I have a feeling of pride.

We should have had a museum of African American history years ago.

Long overdue, keenly awaited, world class institution depicting and valuing African American life and culture

This is a historic moment for all Americans especially African Americans ---it is my duty to visit.

Because it is the first time Black people have been honored like this by the US

To be part of the opening magic; it's a once in a lifetime opportunity

It is the first museum dedicated to the circumstances of informing my life and times in America.

This is a historic moment for people of color in America.

Excited and proud that my people have an entire museum dedicated to our culture and history

General positive (sounds good, fun, cool)

Very interesting

Fun trip

For enjoyment

Heard so much about this museum

Cool exhibits

To enjoy the information

During my vacation

Very interested to go

Curiosity / it's new

Since it is new, I would like to see the exhibits and location.

New museum in the city

Curiosity

It is new

No particular reason

Curiosity

Because it's new

I like museums

Because I'm very interested in museums.

I am a fan of Smithsonian museums.

Museums are great.

I enjoy visiting museums.

I like museums.

I love museums.

See this version of history / how the story is presented

I would like to see what aspects of African American history and culture the museum chose to exhibit.

Excited to see the way our story would be told.

Because I think this museum is important to our culture and I would like to see what it offers in terms of the history of African American and also things it doesn't include could be telling as well.

To see what information about African Americans will be displayed

See how they've defined African-Americans

I am excited to see how the black experience is chronicled in the museum.

Only if it has true Black American history

I believe that or hope that it will be a good representation of African American History told from the perspective of individuals within the community.

To see how the African American is depicted

See their opinion of Black history

I am curious about the exhibit choices.

To witness how the history of African-American people is being told by Smithsonian

To see how they have told black history

I will be interested to see how the story of the African American is "told" in the museum.

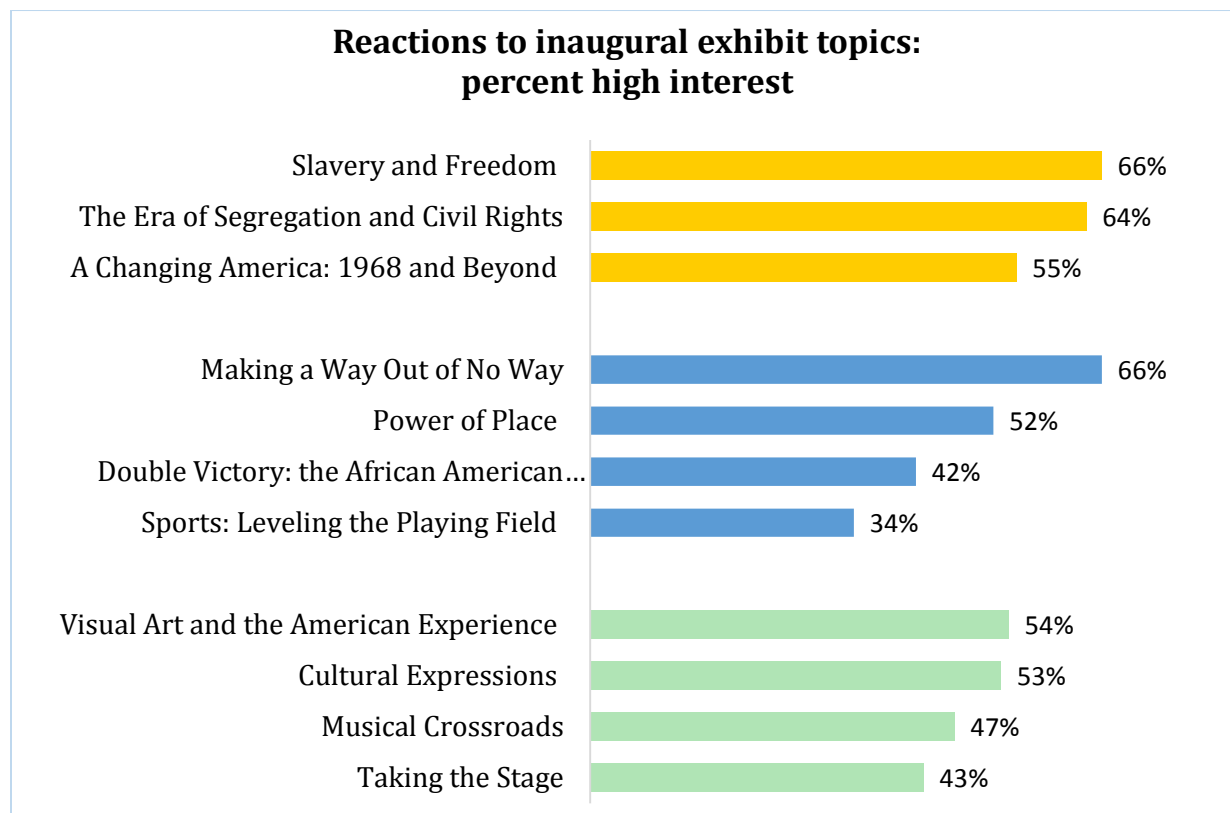
To support and to assess for myself the representation of AA

Section 3:

Reactions to inaugural exhibit content

3. Reactions to inaugural exhibit content

OVERVIEW: The inaugural exhibit topics were generally appealing to people, with seven of the eleven being rated as highly interesting by more than half the respondents. Most interesting were the ‘Slavery and Freedom’ and ‘The Era of Segregation and Civil Rights’ exhibitions (from the History galleries) and ‘Making a Way out of No Way’ (from the Community galleries). The latter was most interesting to African Americans. Diasporic people were significantly more interested than others in ‘Cultural Expressions’ from the Culture galleries. For a changing exhibit space, some respondents recommended an exhibition about African American scientists, inventors or entrepreneurs. A notable number of social media followers recommended exhibits about Africa or the African diaspora (the Caribbean, Creole, immigrants). Recent museum going experience had no significant impact on interest in different exhibit topics.



Reactions to Inaugural Exhibit Topics by Affiliation: Percent 'HIGH' interest	All (n=632)	Sig.	Public sample of black DMV residents	Black Social Media followers in DMV ¹⁶
1. <i>Slavery and Freedom</i> (from Africa to the late 1800s) (history gallery)	69%		67%	72%
2. <i>Making a Way Out of No Way</i> (how African Americans acted to change and build their lives in the midst of racial oppression) (community gallery)	69%	++	66%	73%
3. <i>The Era of Segregation and Civil Rights</i> (up to 1968) (history gallery)	65%		64%	66%
4. <i>Power of Place</i> (about African American regional cultures in communities that took root in different areas of the country) (community gallery)	58%	**	53%	64%
5. <i>Cultural Expressions</i> (language, style, foodways) (culture gallery)	56%	++	53%	61%
6. <i>Visual Art and the American Experience</i> (culture gallery)	54%		54%	54%
7. <i>A Changing America: 1968 and Beyond</i> (up to the present) (history gallery)	53%		56%	49%
8. <i>Musical Crossroads</i> (culture gallery)	49%		47%	53%
9. <i>Taking the Stage</i> (theater and entertainment) (culture gallery)	43%		43%	42%
10. <i>Double Victory: the African American Military Experience</i> (community gallery)	36%	** ¹⁷	41%	26%
11. <i>Sports: Leveling the Playing Field</i> (community gallery)	29%	**	34%	22%

¹⁶ The data in Sections 3 to 5 include all respondents, both people with no affiliation to the Museum and social media followers, for all analyses, including by heritage, by generation, and by museum going experience. The reason for this was to allow for more robust comparisons of different subgroups, especially for the three heritage categories, given the smaller number of diasporic people. Analyses (not shown) were also performed with the public sample only. It was found that the patterns of answers were similar, but global averages are higher for the sample that includes social media followers.

¹⁷ For interest in 'Double Victory: The African American Military Experience', an analysis controlling for gender shows that women from the public sample are significantly more interested in this topic than women who are followers of NMAAHC (41% vs 18% with high interest), whereas there is no significant difference for men from the two samples (42% vs 39%).

Reactions to Inaugural Exhibit Topics by Heritage <i>Percent 'HIGH' interest</i>	All (n=632)		AfAm Only	Herit. combin.	Diasp.
1. <i>Slavery and Freedom</i> (from Africa to the late 1800s) (<i>history</i> gallery)	69%		69%	69%	67%
2. <i>Making a Way Out of No Way</i> (how African Americans acted to change and build their lives in the midst of racial oppression) (<i>community</i> gallery)	69%	**	72%	59%	64%
3. <i>The Era of Segregation and Civil Rights</i> (up to 1968) (<i>history</i> gallery)	65%		67%	57%	68%
4. <i>Power of Place</i> (about African American regional cultures in communities that took root in different areas of the country) (<i>community</i> gallery)	58%		58%	59%	53%
5. <i>Cultural Expressions</i> (language, style, foodways) (<i>culture</i> gallery)	56%	++	54%	54%	69%
6. <i>Visual Art and the American Experience</i> (<i>culture</i> gallery)	54%		54%	54%	48%
7. <i>A Changing America: 1968 and Beyond</i> (up to the present) (<i>history</i> gallery)	53%		52%	56%	53%
8. <i>Musical Crossroads</i> (<i>culture</i> gallery)	49%		50%	46%	50%
9. <i>Taking the Stage</i> (theater and entertainment) (<i>culture</i> gallery)	43%		43%	45%	39%
10. <i>Double Victory: the African American Military Experience</i> (<i>community</i> gallery)	36%		36%	39%	27%
11. <i>Sports: Leveling the Playing Field</i> (<i>community</i> gallery)	29%		29%	31%	27%

Reactions to Inaugural Exhibit Topics by Age/Generation: <i>Percent 'HIGH' interest</i>	All (n=632)		Mil. 2 (18-26)	Mil. 1 (27-26)	GenX (37-50)	Boomer & Gen. Jones (51+)
1. Slavery and Freedom (from Africa to the late 1800s) (<i>history</i> gallery)	69%		63%	71%	70%	70%
2. Making a Way Out of No Way (how African Americans acted to change and build their lives in the midst of racial oppression) (<i>community</i> gallery)	69%	++	60%	70%	74%	72%
3. The Era of Segregation and Civil Rights (up to 1968) (<i>history</i> gallery)	65%		60%	67%	66%	67%
4. Power of Place (about African American regional cultures in communities that took root in different areas of the country) (<i>community</i> gallery)	58%	**	46%	64%	65%	53%
5. Cultural Expressions (language, style, foodways) (<i>culture</i> gallery)	56%	**	56%	66%	53%	49%
6. Visual Art and the American Experience (<i>culture</i> gallery)	54%		55%	54%	59%	49%
7. A Changing America: 1968 and Beyond) (up to the present) (<i>history</i> gallery)	53%		53%	54%	54%	55%
8. Musical Crossroads (<i>culture</i> gallery)	49%	**	42%	59%	48%	48%
9. Taking the Stage (theater and entertainment) (<i>culture</i> gallery)	43%		43%	46%	45%	37%
10. Double Victory: the African American Military Experience (<i>community</i> gallery)	36%		34%	36%	34%	38%
11. Sports: Leveling the Playing Field (<i>community</i> gallery)	29%		33%	31%	29%	25%

Reactions to Inaugural Exhibit Topics by Museum Going Experience: <i>Percent 'HIGH' interest</i>	Public Sample (n=428)	Sig.	Recent Museum Goers	Lapsed Museums Goers
<i>1. Slavery and Freedom (from Africa to the late 1800s) (history gallery)</i>	66%	++	69%	61%
<i>2. Making a Way Out of No Way (how African Americans acted to change and build their lives in the midst of racial oppression) (community gallery)</i>	66%		66%	65%
<i>3. The Era of Segregation and Civil Rights (up to 1968) (history gallery)</i>	64%		66%	62%
<i>4. Power of Place (about African American regional cultures in communities that took root in different areas of the country) (community gallery)</i>	53%		50%	56%
<i>5. Cultural Expressions (language, style, foodways) (culture gallery)</i>	53%		51%	55%
<i>6. Visual Art and the American Experience (culture gallery)</i>	54%		55%	53%
<i>7. A Changing America: 1968 and Beyond (up to the present) (history gallery)</i>	55%		55%	55%
<i>8. Musical Crossroads (culture gallery)</i>	47%		46%	48%
<i>9. Taking the Stage (theater and entertainment) (culture gallery)</i>	43%		44%	42%
<i>10. Double Victory: the African American Military Experience (community gallery)</i>	42%		42%	42%
<i>11. Sports: Leveling the Playing Field (community gallery)</i>	34%		37%	30%

***What would you need to see at the Museum for it to feel successful for you?
(any topics, any issues, any specific stories or periods in history?)***

<u>Unaffiliated Public Sample</u> (n=392)	<u>Soc. Media Followers</u> (n=240)	
16%	14%	slavery
11%	10%	history (in general & specific aspects e.g., migration)
9%	10%	truth, accurate depiction
9%	10%	successes & contributions (science, industry, inventions)
8%	4%	civil rights era, activists
6%	8%	current issues, Black Lives Matter
6%	4%	artifacts / real objects, documents
5%	4%	arts & literature
4%	5%	impacts of inequalities from past to present, Jim Crowe
4%	4%	inspiration, resilience, healing
3%	3%	other cultural aspects (food, religion, fashion)
3%	5%	pre-slavery, Africa
3%	4%	music & entertainment
2%	1%	Obama – story of first black president
2%	4%	hands-on experiences, appealing for youth
2%	4%	lots of visitors
2%	2%	suggested displays (video, photos, wax figures, imax film)
2%	2%	women
1%	6%	diasporic groups, immigrants
1%	0	sports
7%	10%	other
29%	25%	blank, don't know, seems fine as is

Sample Answers

Slavery

The slave ship that was used to bring the slaves to America

How slavery impacts current African American experiences

Slavery

The slave trade

Accurate account of the enslaved to include narrative of how colonialism entrapped the minds of the African to succumb to selling their people

Pre slavery experience, what led to enslavement, middle passage, slavery in USA we need to have a physical and emotional reaction to this time period

Accurate accounting of slavery

Slavery and our efforts to free ourselves.

Migration and immigration

Transatlantic slave trade

Africatown story

African struggle from around the world; from slavery to civil rights

Slavery information that is not widely known

Enslavement is a must

True slave stories

Slavery history and its consequences

Slavery inception

Connection of Africans and African Americans

History (in general & specific aspects e.g., migration)

An interesting fact that I didn't read in my history book

From the earliest documentation to the latest

History

Historical things

Defining moments of African American history

Wild West time period

The history and culture

Antebellum Free Blacks have many stories worth telling

History

Southern History

The Great Migration

No topic or era should be out of bounds for this museum to highlight.

A true accurate account of African American life

90 history

DC's changing African American presence

Truth, accurate depiction

Accurate exhibits

Accurate Black history

Non typical history book facts

Exhibits that illustrate the reality of what it means to be black in America

Correct depicted history

The pure heart of what really happened

History that weren't learned in school

Balanced viewpoints

Truth no lies

A sense of explaining African American history so others cannot dispute facts, but learn not to make excuses from them

Realistic portrayal of the African American experience

All aspects of history are covered and not glossed over or hidden

I would need to see accurate information of our history.

Accurately told

True portrayal of our holocaust, not watered down version as there is no slave museum for people of color in the nation's capital

I would need to see historical accuracy so that the statement can't be made that there is a racial bias to the museum even if its focus is on a particular set of people.

A breadth of the Black American experience across social strata and intersectional identities

Successes & contributions (science, industry, inventions)

Contributions to science

The impact African Americans have in America (cultural, financial, etc.)

Inventions by African Americans

Go beyond the obvious contributions and celebrate the unknown yet crucial ones.

Successful ways African Americans have contributed to the building of this country

Success of blacks

Black inventions

How all inventions from years ago have been reinvented and are used in today's society

African-Americans helping making America great in war and peace

Inventions by Black Americans

Successful people with their road to success

Retrospective on Black wealth and businesses.

African Media Pioneers

Accomplishments and contributions African Americans made to society

Everyday under reported heroines and heroes

I would love to hear more about African American entrepreneurs and innovators. Reginald Lewis, Madame CJ Walker

African American inventions that are never mentioned

Any and all contributions made by African Americans to the world

Civil rights era, activists

Dr. Martin Luther King

The 70s

Full look at the Civil Rights Movement

Post slavery and a fight for civil rights, including the first black president

Civil rights history, African American women

Harlem Renaissance

Civil Right Era

Black power

Civil rights activism then and now

1950s - 1970s

Civil Rights Movement/Philadelphia, MS

Rosa Parks

Current issues, Black Lives Matter

Issues in the present day

Current events; police brutality

Present day movements

Address the Black Lives Matter movement/recent deaths

Black culture in the 20th century and beyond

An ever changing exhibit about Black America in the present

I would like to see a topic/discussion on the foundations of black on black crime and police brutality against African Americans.

The truth about black-on-black violence

Modern day lynching

Criticism of how black people are treated

Exhibits on the Black Lives Matter Movement

Artifacts / real objects, documents

Artifacts that tell African American history and struggle and victory

Exact items or replica props to add to the illusion of story

Real Photos

Authentic exhibits

Being close to the real thing

Rare artifacts

Historic artifacts

True artifacts from the past

Wax figures

Authentic items that were given by family members; these items should also come with a story from that family.

An actual slave ship, maybe

Authentic accounts (letters, portraits, and detailed descriptions)

Authentic objects or history told or shown plastered on walls

Arts

Meaningful art

Arts

Pictures

Extra levels with lots more art

More art pictures

Artwork by young African American artists

Entertainment in 1920s and 30s

The Harlem Renaissance

Impacts of inequalities from past to present, Jim Crowe

How history will shape the future for African Americans

Connecting the past to the present

Jim Crow

Segregation

Economic disparities caused by past racial laws

Jim Crow Era

Reconstruction Era

Stories of people like in the holocaust museum

White privilege

How we built our own communities...our own economy before integration

*Some sort of assessment/summary of where African Americans have been and where Africans
Americans are now*

Past and current black social discrimination issues

Inspiration, resilience, healing

The ways that we used to overcome

An overall positive view

The connectedness of the community

Embody the strength and perseverance of the Black community

Pride within the African-American community

Positive African American influences

Capturing ideas of African Americans and how they emerged from slavery

How we as a people continue to persevere despite the struggles

I prefer positive themes--how we overcome the darkness with light.

African Americans taking control of their destiny and communities

Black Educational Achievement (African American firsts)

A gallery for changing exhibits will start near the end of the first year. Can you suggest a topic or theme that you would like to see in future exhibits?

<u>Unaffiliated Public Sample</u> (n=392)	<u>Soc. Media Followers</u> (n=240)	
8%	14%	scientists, inventors, entrepreneurs
1%	15%	diasporic, Caribbean, Creole, immigrants
7%	7%	history, slavery, segregation
3%	8%	arts & literature, entertainment
2%	9%	education, HBCU's
6%	10%	black politicians, Obama
4%	5%	current issues, Black Lives matter, police brutality, prisons
3%	5%	African American women
2%	4%	religion
2%	4%	fashion, style, hair
1%	3%	future directions
2%	3%	music (blues, gospel, hip hop, jazz)
2%	2%	other cultural aspects (food, language) / retaining culture
2%	2%	civil rights, activists
1%	2%	pre-slavery, Africa
1%	2%	tracing our roots, genealogy
1%	2%	race relations, global perspectives, theories of race
1%	1%	untold stories, unsung heroes
2%	1%	sports
7%	10%	other
49%	23%	blank

Sample Answers***Scientists, inventors, entrepreneurs***

Advancements that African Americans made to make this country great; the resilience and ingenuity of the people contributing to math, science, technology and mathematics

Black CEOs, being a black child in America

HBCUs, science

African American wealth building (especially Wall Street), and African American entrepreneurs

African American inventions and also contributions to technology

Black innovators

Have African-American inventors, series of different African American families from different socio-economic backgrounds, African-Americans in education, HBCUs and more.

African Americans in science, inventors, ties to Afro-Caribbean, Ancestry to Africa

Black Inventions; The History and Experience of Biracial Americans (Info on history of "mulatto" and "octoroon," census options, culture of mixed background etc.)

Astronauts

African American inventors

African Americans in space

African American pioneers

Specific inventions by African American inventors

Hovercraft

Entrepreneurs that broke the barrier of failure to success

Diasporic, Caribbean, Creole, immigrants

African Diaspora --- How continental Africans have been intertwined into the American experience. First generation African American stories. Cross-cultural intersection of all Black people i.e. African American Parent married to diaspora African (also/including South/Central America and the Caribbean)

- 1. Capturing the indigenous African descended people, those who were here before Columbus*
- 2. Discuss the Gullah and how they held on to their traditions. 3. The inventors in our community*

Maybe, Afro Caribbean/Afro Latin American contribution to African American plight

First generation African Americans

How does immigration (Afro-descendant people coming to the US, and Black people leaving the US) affect and define who is African American?

Louisiana Creoles

To show that African Americans are a diverse group within a group and not homogeneous

Absorbing the Diaspora, contributions of Africans (and Afro Caribbeans and Afro Brazilians) in Contemporary America

Afro Latino exhibits

The multicultural and multi-ethnic nature of African-Americans; transnational migration; also I'd like to see more about regional differences in language, speech, and culture of African-Americans; lastly, more information about the Gullah Geechee

Contributions of Caribbean Americans

History, slavery, segregation

Exhibits on the plantations of America

It would be interesting to see an exhibit about the African American history in the American southwest and west.

Since you have Slavery to Freedom I would also like to see AA's in the western era (left out in films).

Introducing the topic of slavery to children; African Americans and the rest of the African diaspora; the history of the theory of race; Pan-Africanism; Chocolate City - History of African Americans in Washington DC

Black History

Freeing slaves

The impact of slavery on regional southern currency vignettes

The slave ship that was used to bring the slaves to America.

The black AmerIndians

Black African American history

Evolution of African Americans from slavery to present

The many ways people wanted to join united and stop slavery vs. the people who wanted to keep slavery

Trans-Atlantic Slave Trade from Africa to the Americas as a way to tell the whole story of how blacks came to the United States as slaves

African American living outside of the country as a result of slavery; example Liberia Sierra Leone; history of how they live now and implications

Arts & literature, entertainment

Theater

Contemporary art by African-Americans

Madame C. J. Walker; Marcus Garvey; Harlem Renaissance

African American Literature; African American inventors; African American scientists

Art

African American authors and playwrights.

A theater that plays a set of movies

Exhibit of architecture from Africa to America. Our great speakers with recordings if available, i.e. Barbara Jordan, Geoffrey Holder, James L. Jones

Entertainment history to the present

Media Arts

An Arts and Entertainment theme, including Fashion

More about black poets/authors

Black Literature

Bridging Oral and Written cultural norms in the AA experience

Contemporary African American and African Diasporic arts, accepting submissions from young artists to mid-career artists; focuses on performance, new media, writing, etc.

Inviting guest curators from African diasporic cultural institutions, galleries, and other museums

Graffiti

Education, HBCU's

Historical and continuing roles of African Americans in Education -- including legislation during Reconstruction that began public schools

African Americans in education, STEM etc.; African American hair through the ages

Early Black school teachers who taught in 2-3 room schoolhouses

The highs of lows of the higher educational system

I would love to see history and exhibits about our fraternities and sororities from A to Z.

These organizations have been around since 1908 and need their place in the museum. A main staple of the African American legacy.

HBCUs; the Divine Nine; the Black Press; the Criminal Justice System

HBCUs; Greek Organizations; Black Elite Organizations (the Boule, Jack and Jill, etc.)

Interactive exhibits; Education; HBCUs; Regional explorations (like with the folk life festival) Schools

Evolution of education in the African American community

Black politicians, Obama

Obama

America's First Black President Recorded.

Blacks in Politics

Race and Politics

Political and government participation

Black politics.

A few suggestions: The Black Political Experience, From SNCC to Black Lives Matter: The Black Youth Experience in Civil Rights, The complicated relationship between Blacks and Natives, The Black Religious Experience (Islam, Christianity, Buddhism, etc.), A History of Black Parenting

An exhibit on black politicians.

I would like to see a topic that talks about African American policy or ways in which A.A have been present in the changing of legislation/politics.

Current issues, Black Lives Matter, police brutality, prisons

I would like to see an exhibit about the Black Lives Matter movement and responses to mass shootings of African Americans by police.

Modern/current civil rights struggles

African American and modern day injustices, the root of color segregation amongst African-American

Comparison of the modern day lynching with police brutality

Modern Racism

The true Black experience meaning why are we still not free to be able to tap into America resources as do white Americans and foreigners

Black Life Matters theme

Where are we now?

I think the changing topics should represent current issues being faced by the African American community.

All of the black people who have been shot by white cops

African American women

*African American Women and their stories; and how religion played a significant role
An exhibit showcasing women would be amazing. Although we do have the Women's History
Museum and the Museum of Women in the Arts; one dedicated to African American
Women explaining the important contributions they've made and how imperative they
were/are in our continued struggle for equality would be great.*

*The unique experience of black women from slavery to freedom; an exhibit on black play i.e.
children's games, cheers etc.; an exhibit on black Americans abroad; Black
entrepreneurship and activism*

*Women (more in depth on Ida B Wells, Alice Dunbar, Yolande Dubois, Mary McCloud Bethune,
Audre Lorde, Ella Baker); persons of a variety of sexual orientations and their
contributions as members of African American Communities)*

Indigenous women struggle from slavery and to gain equality

Black women in STEM

African-American Women, their strength, style, and legacy

AFRICAN AMERICAN WOMEN'S MAJOR CONTRIBUTIONS TO SOCIETY

Religion

I'd love to see an exhibit that showcased how black religious culture has changed over time.

Spirituality in the African American experience

Religion; example: History of black church

How our faith in Christ Jesus continued up to this present time.

*Christianity influence on Slavery and how slaves found the truth in Jesus Christ and not in
false African idols; May God be with whoever reads this and may He guide you and show
you His truth in Jesus Christ alone.*

God

Religious upbringing

AA Religion

Religion: African Americans and the Black Church

Religion in the African American culture

Fashion, style, hair

Hair; black media

*African celebrations including fashion, music and food (possibly west, east, south and north)
since each region has their own way and method of hosting celebrations*

*Yes thank you for the opportunity. I'd like to see our strides in Fashion, dance, art (painting,
photography, poetry, inventions, and things stolen or acquired fraudulently).*

The Queen's Crown: Exhibit on Black Hair F

*Fashion and the connection between Africa, African-Americans and Caribbean-Americans
Hair*

African American influence on American / global style & culture

Women's hair care

African American fashion influence

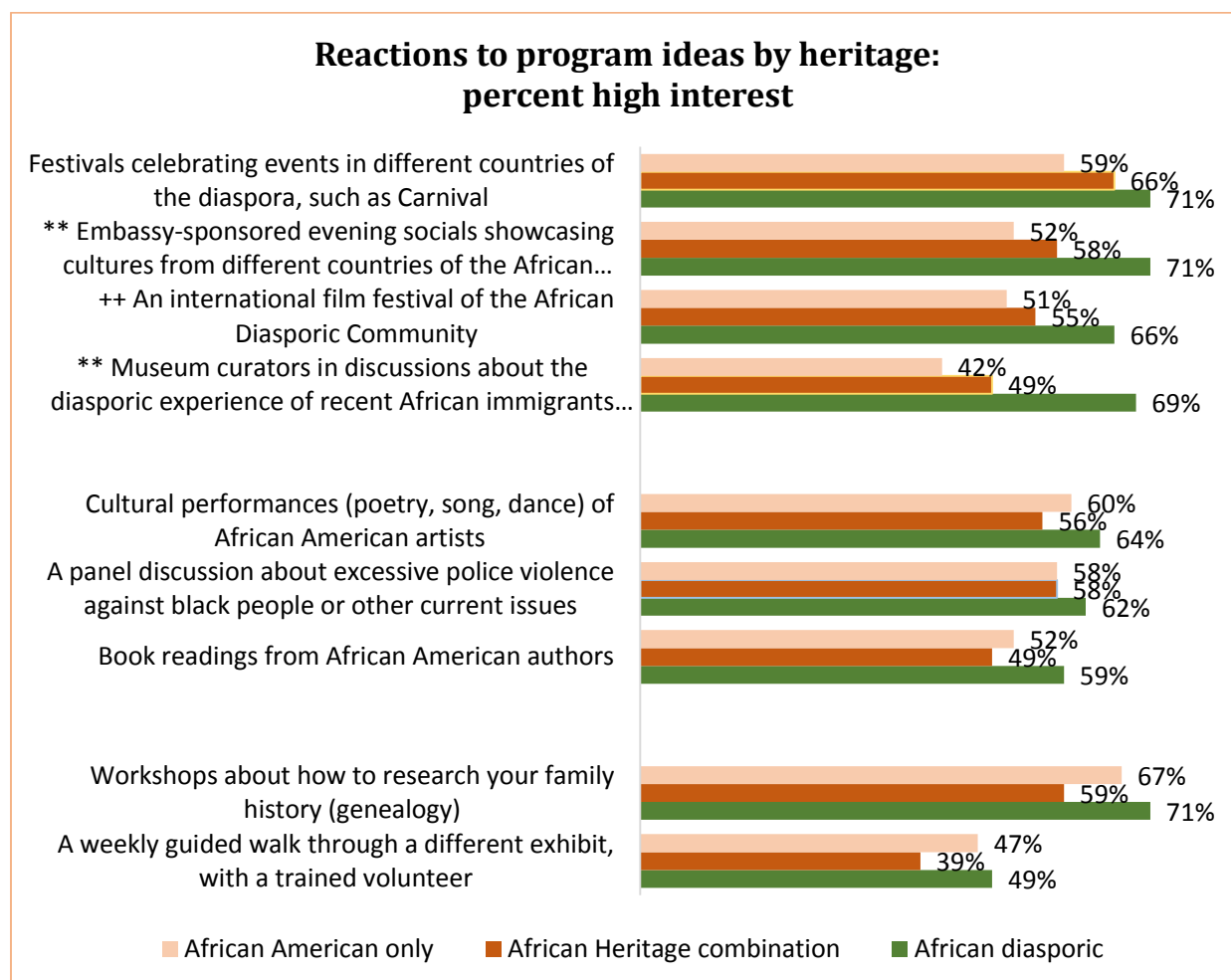
*I think our style of clothing would be great but also a hall of Firsts (the first African American
that are the 1st to do a job, career, discovery, etc.)*

Section 4:
Programming for community engagement

4. Programming for community engagement

OVERVIEW: People were positively inclined toward programming in general, with seven of ten suggested programs and events being rated as ‘highly interesting’ by over 50% of the respondents (similar to their level of interest in inaugural exhibits). Further, 70% of people indicated that they would like to attend events or programs once every two-three months or more. Recent museum goers were significantly more likely than lapsed museum goers to be interested in attending programs at that rate. The most appealing program was ‘Workshops about how to research your family history’. The most appealing program times for people were Saturday and Sunday afternoons. Early evenings were also appealing to many people, any day of the week.

Diasporic respondents were more interested than African-Americans in programs that explicitly mentioned international or ‘diasporic’ content, and they were as interested as African Americans in content that explicitly mentioned the term ‘African American.’ GenXers (ages 36-50) and older millennials (ages 27-36) were more interested in attending programs in general than younger millennials and older respondents. Social media followers were more interested in all programs than people with no affiliation to NMAAHC. Recent museum goers were significantly more interested than others in embassy socials, in festivals with diasporic content and in cultural performances of African American artists.



Reactions to program ideas by Affiliation <i>Percent 'HIGH' interest</i>	All (n=632)		Public sample of black DMV residents	Black Social Media followers in DMV
1. Workshops about how to research your family history (genealogy)	66%	**	62%	74%
2. Festivals celebrating events in <i>different countries of the diaspora</i> , such as Carnival	61%	**	54%	74%
3. Cultural performances (poetry, song, dance) of African American artists	60%	**	52%	72%
4. A panel discussion about excessive police violence against black people or about other current issues important to the African American community	59%	**	52%	70%
5. Embassy-sponsored evening socials showcasing cultures from <i>different countries in Africa or in the African diaspora</i>	55%	**	46%	70%
6. An international film festival of the <i>African diasporic community</i>	53%	**	44%	67%
7. Book readings from African American authors	52%	**	43%	67%
8. Museum curators in discussions about <i>the diasporic experience</i> of recent African immigrants or about other issues important to the international African diasporic community	46%	**	37%	61%
9. A weekly guided walk through a different exhibit, with a trained volunteer leading a small group of people	45%	**	40%	53%

Reactions to program ideas by Heritage: <i>Percent 'HIGH' interest</i>	All (n=632)	Sign.	AfAm only	Herit. combin.	Diasp.
1. Workshops about how to research your family history (genealogy)	66%		67%	59%	71%
2. Festivals celebrating events in <i>different countries of the diaspora</i> , such as Carnival	61%		59%	66%	71%
3. Cultural performances (poetry, song, dance) of African American artists	60%		60%	56%	64%
4. A panel discussion about excessive police violence against black people or about other current issues important to the African American community	59%		58%	58%	62%
5. Embassy-sponsored evening socials showcasing cultures from <i>different countries in Africa or in the African diaspora</i>	55%	**	52%	58%	71%
6. An international film festival of the <i>African diasporic community</i>	53%	++	51%	55%	66%
7. Book readings from African American authors	52%		52%	49%	59%
8. Museum curators in discussions about the diasporic experience of recent African immigrants or about other issues important to the <i>international African diasporic community</i>	46%	**	42%	49%	69%
9. A weekly guided walk through a different exhibit, with a trained volunteer leading a small group of people	45%		47%	39%	49%

Reactions to program ideas by Age/Generation: <i>Percent 'HIGH' interest</i>	All (n=632)	Sign.	Mil. 2 (18-26)	Mil. 1 (27-36)	GenX (36-50)	Boomer & Gen. Jones (51+)
1. Workshops about how to research your family history (genealogy)	66%		60%	69%	72%	63%
2. Festivals celebrating events in different countries of the diaspora, such as Carnaval	61%	**	57%	70%	69%	49%
3. Cultural performances (poetry, song, dance) of African American artists	60%		56%	66%	63%	54%
4. A panel discussion about excessive police violence against black people or about other current issues important to the African American community	59%		53%	63%	62%	57%
5. Embassy-sponsored evening socials showcasing cultures from different countries in Africa or in the African diaspora	55%	**	46%	65%	57%	50%
6. An international film festival of the African diasporic community	53%	**	45%	63%	55%	46%
7. Book readings from African American authors	52%	**	44%	56%	62%	48%
8. Museum curators in discussions about the diasporic experience of recent African immigrants or about other issues important to the international African diasporic community	46%	++	40%	52%	50%	41%
9. A weekly guided walk through a different exhibit, with a trained volunteer leading a small group of people	45%	**	34%	45%	47%	53%

How often would you be interested in going to programs or events at the Museum?

Interest in programs by Affiliation	All (n=632)	**	Public sample of black DMV residents	Black Social Media followers in DMV
Once or twice a month	40%		29%	59%
Every 2-3 months	29%		27%	32%
Every 6 months or less	31%		44%	9%

Interest in programs by Residence	All (n=632)	**	D.C.	MD subs	VA subs	Balt. area	Other MD-VA
Once or twice a month	40%		51%	41%	42%	30%	28%
Every 2-3 months	29%		26%	31%	29%	25%	31%
Every 6 months or less	32%		23%	28%	29%	45%	41%

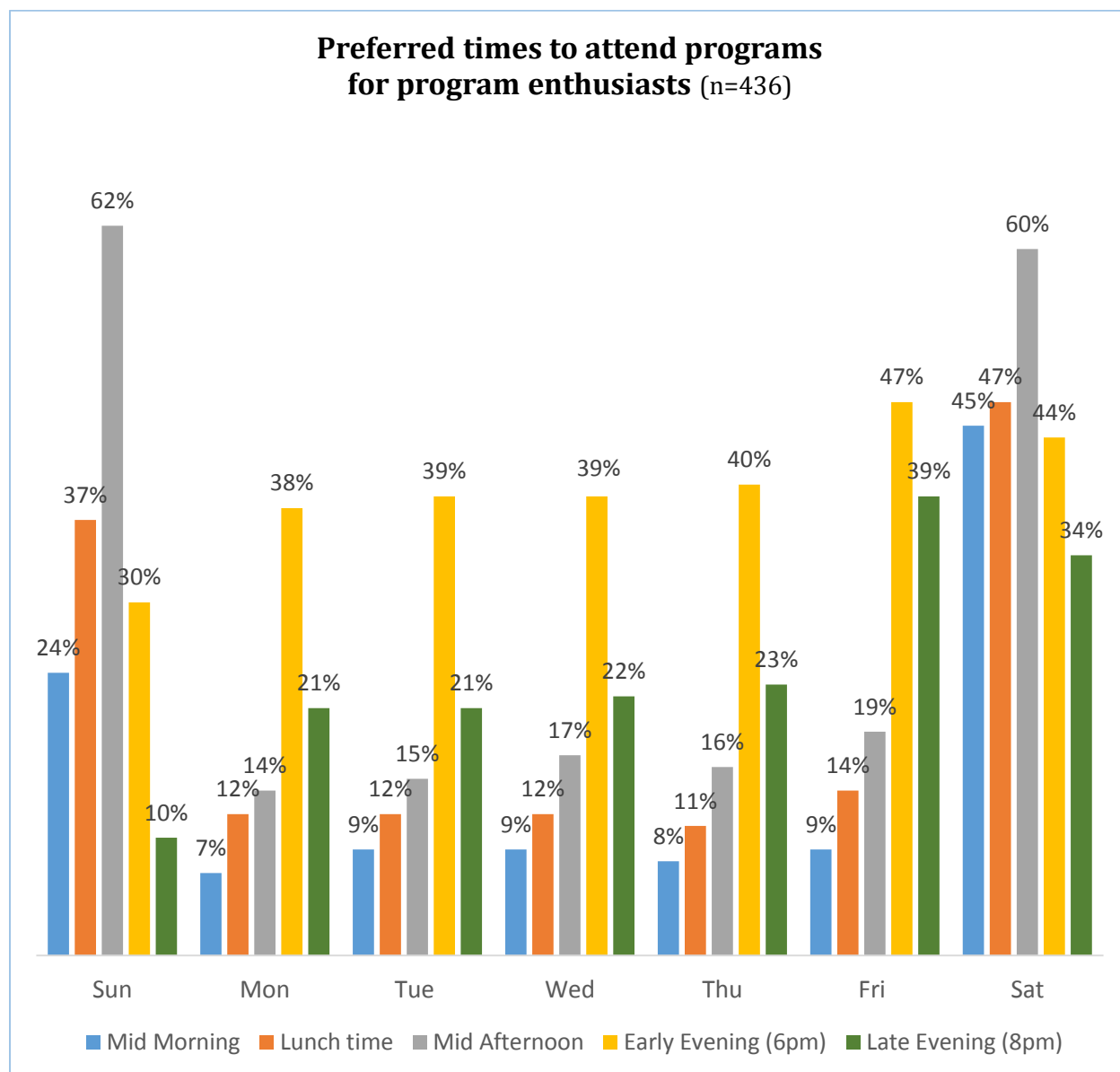
Interest in programs by Museum Going Experience	Public Sample (n=440)	**	Recent Museum Goers	Lapsed Museums Goers
Once or twice a month	31% ¹⁸		37%	23%
Every 2-3 months	27%		30%	22%
Every 6 months or less	42%		33%	54%

¹⁸ Please note that this table does not include social media followers, and therefore the percentages are different than for the larger sample.

Reactions to program ideas by familiarity with museums: <i>Percent 'HIGH' interest</i> n=440	All Public Sample Respon- dents	Sig.	Recent Museum Goers	Lapsed Museum Goers
1. Workshops about how to research your family history (genealogy)	66%		62%	57%
2. Festivals celebrating events in <i>different countries of the diaspora</i> , such as Carnival	53%	**	58%	47%
3. Cultural performances (poetry, song, dance) of African American artists	53%	**	58%	47%
4. A panel discussion about excessive police violence against black people or about other current issues important to the African American community	52%		54%	50%
5. Embassy-sponsored evening socials showcasing cultures from <i>different countries in Africa or in the African diaspora</i>	45%	**	49%	39%
6. An international film festival of the <i>African diasporic community</i>	44%		46%	42%
7. Book readings from African American authors	44%		47%	39%
8. Museum curators in discussions about <i>the diasporic experience</i> of recent African immigrants or about other issues important to the international African diasporic community	38%		41%	34%
9. A weekly guided walk through a different exhibit, with a trained volunteer leading a small group of people	41%		43%	38%

Preferred times for programs

People who said that they would like to attend programs every two-three months or more were most interested in attending programs on Saturday and Sunday afternoons. Overall, Saturday was the most attractive day for people to attend programs. Another appealing time was early evenings on any day of the week, but especially on Fridays and Saturdays. A late evening event on a Friday or Saturday night was also appealing to many people.



Section 5:

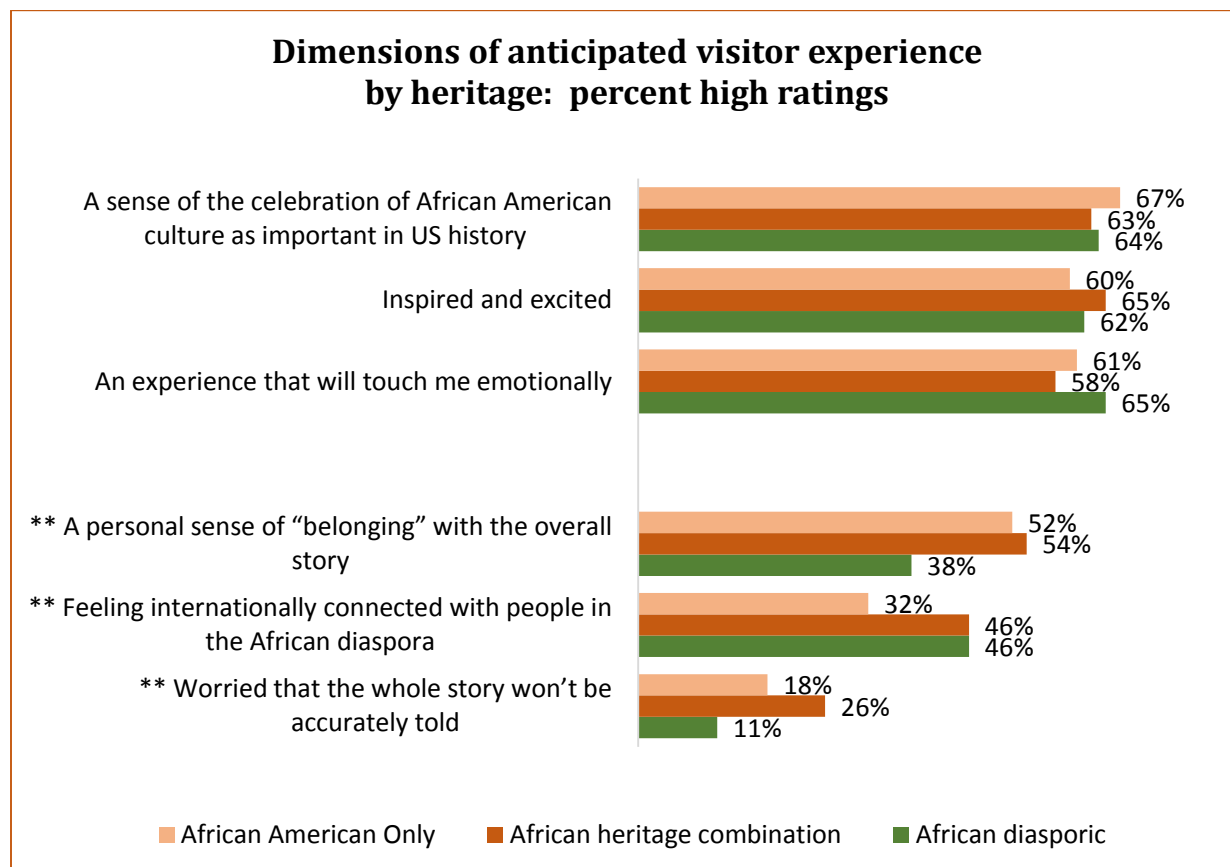
Dimensions of anticipated visitor experience

5. Dimensions of anticipated visitor experience

OVERVIEW: People were most likely to feel ‘A sense of celebration of African American as important to US history’ in anticipating a visit to the National Museum of African American History and Culture. Most also thought that they would feel ‘Inspired and Excited’, and that they would be emotionally touched by the experience. African Americans, diasporic people, and people with combined heritages were equally inclined to experience those feelings in anticipation of visiting the museum.

People of different heritages differed on three dimensions. Diasporic people were less likely than African Americans and people of combined heritage to feel ‘a personal sense of “belonging” with the overall story’. Conversely, African Americans were significantly less likely than diasporic people and people of combined heritage to feel ‘...internationally connected with people in the African diaspora’. People of combined heritage were most ‘worried that the whole story won’t be accurately told.’ Although overall, this dimension was least likely to be felt ‘a lot’ by respondents, ‘truth, unfiltered’ was the most common idea expressed in reaction to the open-ended the question: ‘What do you hope the museum will present that will make a lot of people feel like the museum is doing the right thing?’

Social Media followers of NMAAHC were more likely than unaffiliated respondents to feel strongly on all six dimensions. Younger respondents (18-26) were significantly less likely than others to feel ‘a sense of celebration...’ or ‘a personal sense of belonging...’. Recent museum goers expected to be touched emotionally by the experience more than lapsed museum goers did.



Dimensions of anticipated VISITOR EXPERIENCE by Heritage	All (n=632)	Sig.	AfAm only	Heritage combin.	Diasp.
1. A sense of the celebration of African American culture as important in US history	66%		67%	63%	64%
2. Inspired and excited	61%		60%	65%	62%
2. An experience that will touch me emotionally	60%		61%	58%	65%
4. A personal sense of “belonging” with the overall story	51%	++	52%	54%	38%
5. Feeling internationally connected with people in the African diaspora	36%	**	32%	46%	46%
6. Worried that the whole story won’t be accurately told	19%	**	18%	26%	11%

Dimensions of anticipated VISITOR EXPERIENCE by affiliation	All (n=632)	Sig.	Public sample of black DMV residents	Black Social Media followers in DMV
1. A sense of the celebration of African American culture as important in US history	66%	**	58%	77%
2. Inspired and excited	61%	**	53%	74%
2. An experience that will touch me emotionally	60%	**	55%	72%
4. A personal sense of “belonging” with the overall story	51%	**	43%	65%
5. Feeling internationally connected with people in the African diaspora	36%	**	31%	45%
6. Worried that the whole story won’t be accurately told	19%		19%	19%

Dimensions of anticipated VISITOR EXPERIENCE by Age/Generation	All (n=632)		Mil. 2 (18-26)	Mil. 1 (27-36)	GenX (37-50)	Boomer & Gen. Jones (51+)
1. A sense of the celebration of African American culture as important in US history	66%	**	55%	65%	72%	72%
2. Inspired and excited	61%		55%	62%	68%	59%
3. An experience that will touch me emotionally	60%		60%	67%	66%	67%
4. A personal sense of “belonging” with the overall story	51%	**	34%	56%	60%	53%
5. Feeling internationally connected with people in the African diaspora	36%		29%	38%	41%	36%
6. Worried that the whole story won’t be accurately told	19%		25%	18%	18%	17%

Dimensions of anticipated VISITOR EXPERIENCE	Public Sample (n=440)	Sig.	Recent Museum Goers	Lapsed Museum Goers
1. A sense of the celebration of African American culture as important in US history	59%		62%	56%
2. Inspired and excited	53%		56%	50%
2. An experience that will touch me emotionally	54%	**	59%	47%
4. A personal sense of “belonging” with the overall story	44%		47%	40%
5. Feeling internationally connected with people in the African diaspora	32%		34%	29%
6. Worried that the whole story won’t be accurately told	19%		23%	18%

What do you hope the museum will present that will make a lot of people feel like the museum is doing the right thing?

<u>General Public</u> (n=392)	<u>Soc. Media Followers</u> (n=240)	
21%	25%	truth, unfiltered
14%	8%	a complete history of the black experience
10%	9%	African American contributions to this nation
5%	8%	our strength & resilience, hope & healing
4%	8%	the struggles (slavery, segregation, racism)
4%	5%	educate people, promote awareness
4%	4%	promote civil rights, activism
3%	3%	untold stories, new facts not presented elsewhere
3%	5%	engaging, interactive experience
3%	3%	current issues, still fighting for equality
2%	4%	cultural influences
2%	2%	real artifacts
2%	<1%	everything, variety, many different exhibits
1%	3%	diasporic connections
1%	1%	be a welcoming place for all
<1%	5%	programs, speakers, performances
5%	3%	other
24%	22%	blank, not sure

Sample Answers***Truth, unfiltered***

Honest pictures and writings that show the true struggle of blackness

Cohesive history, connections, etc. Both good and bad parts of history; candid exhibits

The raw truth

Accuracy

Truthfulness

Truthfully represent black culture

The truth

Presenting the truth instead of whitewashed tales of African American culture and oppression

Accurate history

The truth; no matter how difficult it is to accept

I would hope that the museum presents a picture that is both truthful as well as hopeful of what can be. I do not want things to be sugarcoated but also don't want it to seem as if we are in peril as a country and a people.

Authenticity

The right history and no fake info

Presenting unbiased factual research about history

The truth

Include the friends of all races who have contributed to the progress of the race but don't white wash history.

I hope the museum is able to present the African-American experience in a fair, balanced, but unvarnished way!

A complete history of the black experience

ALL of our history not just some

Documenting the black experience in America

Just be true to in relaying the role African Americans have played in the History of this Country

Expressing the true experience of African Americans throughout history

All sides of our complicated story in this nation

Black History...the things most people don't know

An exclusive focus on Black history--no other "minorities"

Everything about African American history until now

A lot of history and information

Showing the history of African Americans while still being respectful of other cultures

Full, honest account of the African American history

I would like to see the Black experience represented. I really hope the museum will give lectures, films, panel discussions and presentations that we can attend.

A factual and emotional portrayal of our lives in America

A detailed overview of African American history

The black experience in America

History culture controversy successes and continuous improvement and the future with culture mixing, large amount of AA males in jail or homeless and mental disabilities, the future

African American contributions to this nation

The story of how much African American have contributed to the USA

I hope that the museum presents the overall contributions of African Americans to American society and how American History cannot and should not be told without African American history.

I want it to be ok for other races to ask questions they are afraid to ask. I'm hoping they will get a better sense of what we deal with and the success that we have contributed to this country.

Information about the contributions that African Americans have made to American society; maybe something about genealogy

The legacy of our African American forefathers who has brought us to where we are today as a people and nation

The contributions of Blacks to American society; whether those be scientific, intellectual, art, music, etc.; the journey of Africans into slavery; the struggle of everyday life of slaves and Jim Crow era

How slaves built this country; what they built specifically, how they did it, how they were not compensated or recognized for it

I want the museum to leave people feeling like we were contributors to the US and the world.

Balanced perspective, good and bad, not stereotypes

Broad perspective of the contributions of AAs

Equal representation of everything that is in line with the history

Relationships between events taking place in other cultures/communities; facts/stories that dispel stereotypes

Showing some of the positives things that happen with the bad

I hope that the museum will debunk myths and tell stories that are rarely captured in text books and have a variety of African-American history.

Display the good and bad.

Balance perspectives and behind the scenes insights. Children today learn the civil rights struggle in a slanted way. They don't know the struggles organizers had with government and with each other. Therefore, they don't know how they persevered. I think this is a big piece of why there are factions in Black Lives Matter today. A few were/are propped up by media and the White House, in many ways serving as a slap in the face to grass roots activists doing actual organizing and community build.

It must present an objective as well as subjective view on African American culture and history.

Provide a view of a people that has pride, strength, resourcefulness, perseverance, commitment and intelligence; not of constant oppression, abuse and victims of society.

Good and bad sides of the black American experience, not just tales of oppression; Also the WPA slave narratives deserve a prime showcase, as they are truthful, firsthand accounts of that chapter of American history.

Our strength & resilience, hope & healing

I hope the museum will present African Americans in a hopeful light, not saying that one African American is better than the other like Cosbys vs. Martin; nothing like that but showing that we have a rich history, that black history is American history...

More than the slave and civil rights history, but rather a review of recent history and how that sets a path for where we are going and the potential we have to succeed

I hope the museum provides opportunities for honoring the past and sharing hopes for the future. It would be awesome to see a series of programs focused on Kwanzaa presented by people who actually celebrate and the creator, Maulana Karenga...

The truth and inspiring historical perspective of Black resilience, triumph and testimonies of fighting spirit to erase this image of docile slaves. It is insulting to our ancestors.

Positive light on African Americans

Focus on the positive, the upbeat, how struggle led to improving America for the better; how good and intelligent people led to making the world a better place.

The struggles (slavery, segregation, racism)

The struggle of the people

I hope the museum will present the struggles of being a person of color in America. I would love for people to walk out of the museum with a sense of understanding how hard it has been to be Black in America.

The struggle of African-Americans in the US

I hope it makes the people who come in see what the African American Community went through to get to where it is. I hope it makes people proud of their culture.

I hope the museum can present how we as a class of people started out under certain unbearable circumstances and how we endured those conditions. We are now at another point and time and hopefully we as a nation can now strive to live peacefully and in harmony.

Showing what bad things happen in the past and why we should be thankful to live today

The true struggle of African Americans from slavery to the present

Speeches about slavery

Educate people, promote awareness

Open minds

Understanding, using the museum as a teaching tool for those of the non-black race will comprehend at least 50% of the cultural

Something that young people can learn a message from

Facts and stories that are understandable to all people

Exhibits directed towards the children so they will understand what has been sacrificed to get African Americans to where they are today

Educating community on the unspoken journey of African Americans in this culture

The humanity of us all

Its contributions for the betterment of our society i.e. schools, communities

To find out and learn something new

Awareness

To help educate children even more

By educating people

Promote civil rights, activism

I hope the museum will open up the Attendees to the strides that have been made but that those same strides cannot be taken for granted.

Exhibits on what we as African Americans should be doing to improve our communities now

Ways to make people understand how things have changed and how far we still need to go

Showcasing prominent African Americans that represent change; also, giving a voice to

African American musicians in regards to various genre including hip hop and rap which is poetry lined with music to present definition of a people

Presentation of actual persons who fought during the civil rights movement

Starting a needed conversation and sustaining it

The pioneers, the activists, the artists, the rebels, the revolutionaries. Everything about us that changed this world!

Talk about the equality that is found in humanity, we are all created in the image of God and no race is superior because of this.

Untold stories, new facts not presented elsewhere

A lot of new information

History not seen in the other museums

Unique historical information

Update new materials and let us know many other untold stories.

Ideas, culture that you never knew about

Something "new" that is not presented in other venues

Something different. If this museum simply rehashes or repackages what other national and regional African American museums of art, history and culture have been doing well for years in a shiny new building, I will be very disappointed.

Education of unfamiliar events

Include new information that isn't widely known to the general public.

Engaging, interactive experience

Interactive exhibits

The truth of the struggle(s) from all eras and actual footage, books games, toys clothing etc. , for it to be visual, tangible items and descriptive readings not where youth visiting have to read as much but have to "live" experience it by interactive modules.

Fun...entertainment...learning

Interactive, immersive exhibits that encourage discussions among participants of all races and backgrounds

I'll be a happy to see interactive exhibits that will keep students engaged. I'd like an experience where the museum keeps you returning because there is something new to experience.

Background and more culture; more images than words

Hands on exhibits

Interactivity that allows visit to feel the experience

Today's technology to show off the museums intake

Continuous calendar of events with speakers who can engage the audience and connect the history directly to us to make the experience all the more impactful