

*Tent City Interpretive Center,
Selma to Montgomery National Historic Trail*

Formative Evaluation

**Prepared for Amaze Design, Inc.,
the National Park Service, and
the Alabama Department of Transportation
and Federal Highways Administration**

Table of Contents

Executive Summary	ii
Discussion	iv
Introduction.....	1
Methodology	1
Data Analysis and Method of Reporting	2
Principal Findings	3
Participant Characteristics	3
Overall Impressions	4
Prototype Exhibits.....	8
Understanding the Exhibits’ Main Messages	24
Appendix A—Interview Guide.....	29
Appendix B—List of Respondents	30
Appendix C—Description of Prototype Exhibits	32

EXECUTIVE SUMMARY

This report presents and analyzes findings from a formative research study conducted for Amaze Design, Inc., the National Park Service, and the Alabama Department of Transportation and Federal Highways Administration regarding prototype exhibits for the Tent City Interpretive Center, Selma to Montgomery National Historic Trail. The evaluation, designed by Randi Korn & Associates, Inc. (RK&A), provides exhibition developers with reactions from potential visitors to mock exhibits. The findings here are among the most salient. Please read the body of this report for a fuller presentation of findings.

Participant Characteristics

RK&A interviewed 55 potential visitors at four Alabama sites: the George Washington Carver Museum, the Rosa Parks Museum, the Montgomery Visitor Center, and Jackson Steele Elementary School in Lowndes County. The majority of respondents live in Alabama, and over one-half were Caucasian and less than one-half were African-American. Two-fifths of respondents were schoolchildren.

Overall Impressions

One-half of respondents found a particular exhibit most interesting, with many naming the Images as compelling. On the other hand, one-half of respondents found the content most fascinating, some specifically citing Tent City, the social climate of the times, and the March itself as a subject of particular interest to them.

While some respondents could not name anything they found least interesting, some respondents named particular exhibits they thought were uninteresting. Other respondents described aspects of the exhibits they disliked, primarily images that disturbed them.

Most respondents did not find anything difficult to understand in the exhibits. Among the respondents who did have difficulty, the confusion was generally attributable to the nature of prototype exhibits (i.e. needing more information, manipulating the exhibits, etc.).

Prototype Exhibits

The largest percentage of respondents thought the purpose of the Lobby Map was to show important details about the March route. Fewer respondents cited the map's purpose as highlighting important local sites or discussing civil rights history. Some respondents, when asked, were interested in visiting a specific site highlighted by the map. Finally, a few respondents found the map's presentation confusing.

Respondents thought the purpose of the Registration Interactive was to show the racist voting practices that existed, to describe difficult voter registration situations, and/or give people first-hand perspective of voter registration procedures for African Americans. The interactive was particularly effective with children, many of whom not only found the activity interesting but also understood the exhibit's main message.

Respondents who used the Listening Station found the stories compelling, and the majority said the exhibit's purpose was to give them a first-hand perspective of the March. Respondents enjoyed hearing about the event from those who actually participated or witnessed the event, some saying that personal stories made the history real to them.

The majority of respondents considered this Timeline's purpose as relating to particular historic events. Some respondents recognized the exhibit as a timeline, while others were confused by the exhibit's format. Respondents were particularly interested in Martin Luther King, Jr. and his involvement in the civil rights movement, as well as the violence experienced by marchers.

Most respondents felt the Images illustrated the atmosphere of racism African Americans endured, and many were affected emotionally by the images. Respondents named particular images that they found compelling, and some people thought the images of the lynchings and of Emmett Till may be too graphic for children.

While the majority of respondents did not read the Wayside panels thoroughly enough to comment on them, among those who did see the exhibit many said the panels described Tent City and/or the Tent City Interpretive Center, Selma to Montgomery National Historic Trail. Although some respondents understood the relationship between Tent City and the March, others were confused as to either when Tent City began or why it was established.

Understanding the Exhibits' Main Messages

Most respondents cited the exhibits' main idea as telling the story of the Selma to Montgomery Voting Rights March. Respondents also thought the exhibits showed the atmosphere of racism or depicted a part of civil rights history. Respondents expected to see more about the March itself and/or more about the civil rights movement in general in a larger exhibition, and a few expected to see more on the role of Dr. Martin Luther King, Jr. Many respondents described presentation methods they would be interested in, including hearing personal stories and using interactives.

While most respondents were familiar, at least in name, with the March, some respondents were surprised by the information they encountered and some also thought about the event in a "new way" as a result of their experience with the exhibits. Some respondents were particularly interested in the existence of Tent City and the detailed account of those who participated in the March.



DISCUSSION

Overall Experiences with the Prototype Exhibits

Overall, people were attracted to the subject matter, interpretation, and presentation methods of the prototype exhibits. Many respondents enjoyed the exhibits' presentation of not only the general facts of the Selma to Montgomery Voting Rights March, but the personal side to this event as well. While evaluation participants were somewhat familiar with the Voting Rights March before encountering the exhibits, many respondents gained a new understanding of the event through their experience with the exhibits. In particular, many respondents were unfamiliar with Tent City, and this aspect of the March's history intrigued them, including people who considered themselves fairly knowledgeable about the civil rights movement. In addition, the oral histories and images allowed participants to connect with March participants in a personal way. Respondents were affected emotionally by the stark reality of the climate of racism and the courage and sacrifice exhibited by those involved in the March.

Regarding the future extended exhibition, evaluation participants expressed interest in interactive exhibits and exhibits that allowed them to experience the personal stories of those involved in the March. Both the Registration Interactive and Listening Station exhibits were extremely effective with respondents, and these exhibits, along with the Images, provided the best methods for conveying content as well as eliciting emotional responses. Finally, most children have limited knowledge of the civil rights movement beyond Dr. Martin Luther King, Jr., and thus are strongly attracted to anything regarding King in exhibits. This familiarity with King should be used to draw children into the exhibits and introduce them to the March.

The Prototypes

Lobby Map

What Worked

Many people understood, and were impressed by, the route, distance and duration of the March. Some respondents also understood the significance of sites along the March route and some respondents were also interested in other local sites.

What Did Not Work

The map attempted to communicate too much information. Because of this, some people did not clearly understand the significance of the sites in regards to the March, including the relationship of Tent City to the March.

Suggestions for Improvement

Limit the amount of information presented to visitors in one exhibit component. Select the most important things to communicate (march route, length, duration, most important sites on route, etc.), and save additional information for another Selma/Montgomery map. Focus visitors' attention on the most important information with attention-grabbing graphics.

Registration Interactive

What Worked

The Registration Interactive communicated content extremely well. Both adult and child respondents understood the main message – the unfair voter registration practices of the time – and many recited specific facts they found interesting such as the test questions and other discriminatory voter registration processes.

What Did Not Work

A few adults thought the interactive was only for children, perhaps because of the size of the exhibits or the simplicity of the design.

Suggestions for Improvement

An authentic design (i.e., resembling an actual voter registration office) may be more attractive to adults as well as children, without complicating the overall design.

Listening Station

What Worked

People enjoyed hearing personal stories and were emotionally affected hearing about the March from participants in their own voices. This exhibit was successful with all ages of respondents.

What Did Not Work

The technology prevented some respondents from using this component, perhaps because it seemed as though the time or effort involved in listening to a CD was too great an investment.

Suggestions for Improvement

Through additional testing ensure that the prototype design is user-friendly and that visitors would be enticed to listen for whatever length of time they were willing to commit. Include photographs of the speakers and the events they are describing to accompany their oral histories.

Timeline

What Worked

Respondents found the images and, to a lesser extent the quotes, compelling. Some respondents, particularly children, found Dr. Martin Luther King, Jr., particularly attractive. Evaluation participants were interested in the stories and wanted to know more details about the events highlighted.

What Did Not Work

Respondents had difficulty viewing the exhibit as a timeline, mostly due to its being taken out of a larger context and shown as one small segment. Some respondents' familiarity with Dr. Martin Luther King, Jr., predisposed their attention towards King.

Suggestions for Improvement

Consider making the dates more prominent in the design to help visitors place the highlighted events in a chronological context. Do not shy away from using images and quotes from King. Rather, use King as a way to attract visitors to the exhibit, but provide clear text explaining King's role in the event. Highlight other important figures to which visitors can connect to the March.

Images

What Worked

The Images were compelling, effective in communicating the atmosphere of racism that existed, and in many cases resulted in emotional responses from people. Some respondents found particular images most interesting among all exhibits, naming particular photos and describing their thoughts about them. Some respondents commented that they felt it was important to show the real history.

What Did Not Work

Some respondents were concerned with the graphic nature of some images and thought they were not suitable for young children.

Suggestions for Improvement

Consider providing a card for parents that provides suggestions for discussing images with children.

Waysides

What Worked

People were very interested in Tent City, and those who read the text understood the relationship between Tent City and the March and many were unfamiliar with this aspect of the March.

What Did Not Work

Some respondents were immediately turned off by the presentation which appeared text-heavy and lackluster. Respondents who read very little from the panels did not understand the most critical information.

Suggestions for Improvement

Improve the attraction power of the Waysides by including more eye-catching images and reducing the amount of text. Communicate the most difficult concept with the title so visitors who do not read still understand the main idea, (i.e., "After the March: Tent City").

INTRODUCTION

This formative evaluation, conducted by Randi Korn & Associates, Inc. (RK&A), presents and analyzes findings from a study conducted for Amaze Design, Inc., the National Park Service, and the Alabama Department of Transportation and Federal Highways Administration regarding prototype exhibits for the Tent City Interpretive Center, Selma to Montgomery National Historic Trail. This evaluation study elicited potential visitors' reactions to mock-up exhibits planned for the Interpretive Center and trail waysides. The evaluation's objectives were to:

- Gauge respondents' overall reactions to the exhibits individually and as a whole;
- Understand respondents' affective reactions to the material presented;
- Determine the exhibits' effectiveness in communicating each exhibit's main ideas;
- Pinpoint potential problems with the exhibits; and
- Determine the exhibits' effectiveness in engaging respondents with the subject matter.

METHODOLOGY

To understand potential visitors' reactions to the prototype exhibits, evaluators conducted in-depth interviews with visitors to three local sites and with schoolchildren at one local elementary school. Open-ended, in-depth interviews encourage and motivate interviewees to describe their experiences, express their opinions and feelings, and share with the interviewer thoughts and ideas about a particular subject (see Appendix A, Interview Guide). Open-ended interviews produce data rich in information because interviewees talk about their personal experiences.

Interviews were conducted at four sites to get the widest range of potential visitors possible. Two sites, the George Washington Carver Museum and the Rosa Parks Museum, attract visitors with an interest in civil rights and African-American issues. The Montgomery Visitor Center was also included as a site to test the exhibits with a general Alabama tourist population. Finally, Jackson Steele Elementary School in Lowdnes County was included to gather students' reactions to the exhibits. A description of the prototype exhibits and their objectives is found in Appendix C.

DATA ANALYSIS AND METHOD OF REPORTING

The interview data are qualitative, meaning that results are descriptive, following from the interviews' conversational nature. In analyzing the data, the evaluator studied the responses for meaningful patterns. As patterns and trends emerged, similar responses were grouped together. Verbatim quotations (edited for clarity) illustrate the thoughts and ideas of interviewees as fully as possible. Within quotations, the evaluator's questions appear in parentheses and an asterisk (*) signifies the start of a different speaker's comments.

Brackets following quotations include the gender, age, and race of participants (for List of Respondents see Appendix B). Each section of the report begins with a summary of the data, shown in **boldface** type. The data and supporting quotations follow the summaries. Data for each exhibit are reported separately. Findings within each section are presented in descending order, starting with the most frequently occurring.

PRINCIPAL FINDINGS

PARTICIPANT CHARACTERISTICS

RK&A conducted open-ended interviews with 55 people: 23 children and 32 adults (see Table 1). Respondents' ages ranged from 9 to 72 years. The sample included slightly more females than males. Slightly more than one-half of respondents were Caucasian and slightly less than one-half of respondents were African American. The majority of respondents live in Alabama.

Table 1
Participant Characteristics (*n* = 55)

	Jackson Steele School	George Washington Carver Museum	Montgomery Visitor Center	Rosa Parks Museum	Total
Gender					
Female	7	7	10	7	31
Male	7	2	11	4	24
Race¹					
Caucasian	0	8	15	5	28
African-American	14	1	2	6	23
Other	0	0	4	0	4
Age					
Adult	0	2	20	10	32
Child	14	7	1	1	23
Residence					
Alabama	14	9	6	6	35
Elsewhere	0	0	15	5	20

¹ Although not indicated here, respondents were asked to indicate their ethnicity as Hispanic or non-Hispanic. All respondents indicated they were non-Hispanic.

OVERALL IMPRESSIONS

Respondents were instructed to view the exhibits at their leisure before participating in the interview.

Most Interesting

One-half of respondents found a particular exhibit most interesting, with many naming the Images as compelling. On the other hand, one-half of respondents found the content most fascinating, some specifically citing Tent City, the social climate of the times, and the March itself as a subject of particular interest to them.

After respondents had taken time to look at all the exhibits, interviewers began the conversation by asking them what they found most interesting among the prototype exhibits. Approximately one-half of respondents named a specific exhibit that they found most interesting, including the images, listening station, registration interactive, and lobby map (see the first and second quotations). Among respondents who named a specific exhibit, the majority cited the images as most interesting. Some respondents talked generally how the images enabled them to get a better sense of the times (see the third and fourth quotations), while others cited specific images that caught their attention (see the fifth and sixth quotations).

I thought the CD [recording of oral histories] was actually pretty interesting, the people speaking and their perspectives of what they went through. (What was most interesting about the CDs for you?) How they felt and what they really had to go through and their feelings. (Female, 16, Caucasian)

[I found the map most interesting] because it gives me an overview of what the main [idea] of this exhibition, what you want to show me. (Male, 37, Caucasian)

The pictures [were most interesting] because I think they are more informative than everything else because they actually show what actually happened. (Male, 12, African-American)

The pictures [were most interesting]. (Why is that?) Because they were gripping, it brought it more to life than just the descriptive words. It conveyed the feeling of what that probably would have been like. (Female, 36, Caucasian)

I grew up here so I've heard the stories and everything. But to see those [communist] signs [for Martin Luther King, Jr.], and also to see the two different drinking fountains and the differences in the two. (Female, 25, Caucasian)

I thought the pictures on the one table [were most interesting]. For instance, the lynching picture with the two people hanging and other people standing around just like it is any other social event, and some of the other pictures, sort of the routineness of whatever was going on. . . . I thought those were really, really powerful. (Male, 37, Caucasian)

Approximately one-half of respondents were most interested in the subject matter of the exhibits. One-quarter of these respondents indicated that learning about Tent City was most interesting to them, most saying that they were not aware of the site or its significance (see the first and second quotations). Another quarter of respondents most interested in the content described learning about the social climate of the times as compelling (see the third and fourth quotations). As shown in the fifth and sixth quotations, an additional one-quarter from this group of respondents talked specifically about the Voting Rights March and what occurred during this historic event. Finally a few respondents, mostly schoolchildren, cited the information about Martin Luther King, Jr., as most interesting (see the seventh quotation).

Well, the Tent City [was most interesting]. I didn't know much about that and I didn't know it was right there in Lowndes County. Most of the other stuff I knew about, but I didn't really know about that. So that was interesting to me.
(Female, 25, African-American)

I wasn't aware there was a Tent City. (Female, 25, African-American)

I would say learning about how ugly it was down here during the 1960s, the mid-60s, that's what I found most interesting. (Male, 32, Caucasian)

I found most interesting how they treated blacks and beat blacks with night sticks and hit them in the throat and in the neck. They tried to kill them and shoot them, anything they could do to hurt them, and wouldn't let them drink out of the same fountain and things. (Female, 11, African-American)

The march [was most interesting]. They were talking about doing the march. I thought that was very interesting that the teachers would risk their jobs to do that.
(Female, 15, Caucasian)

For myself, a lot of information that I did not know [was most interesting]. I knew basically about the march from Selma to Montgomery, but didn't know a lot of the other details that were presented. (Can you give me some examples of those details?) Well, I think some of the historic sites I didn't know what the relationship was to the movement, some of the information that was related to how they were trying to register to vote and they were pretty much intimidated not to. I didn't know that information. (Female, 47, Caucasian)

[It was most interesting] when you showed when Martin Luther King, Jr., was marching and when he came to Selma. (Male, 12, African-American)

When asked what they found most interesting about the prototype exhibits, a few respondents discussed personal reflections on the subject matter including their experiences during the era (see the first quotation) and how the country has changed since that time (see the second quotation). Finally, a few respondents talked about the combination of presentation and content in the exhibits as most interesting to them (see the third quotation).

I guess the most interesting thing was remembering back, because I remember when all of this was going on. We were living in north Alabama at the time in Huntsville, and we didn't have any significant demonstrations or anything like that. And what we knew about what was going on was mainly in the newspapers and on radio because we lived in the country. We didn't have TV at that time. And it just seemed like that what was taking place was so gross and horrible that I just couldn't conceive of it. We never had any problems like that growing up on a farm. We didn't have any race problems to speak of. And I just couldn't believe it was happening in the United States. (Female, 48, African-American)

Most interesting [to me] is the way the world has changed, what the world was back in the 60s, and the way it is now, especially Alabama and the southern states. (Female, 48, African-American)

[I found] the literature, the captions, very informative. This map is very informative, all the things that happened at various points along the trail. The tape is very interesting, it gives some real life background after the events. And also the posters of the various pictures and so on. It brings that part of American history to life. (Male, 43, Caucasian + E. Indian)

Least Interesting

While some respondents could not name anything they found least interesting, some respondents named particular exhibits they thought were uninteresting. Other respondents described aspects of the exhibits they disliked, primarily images that disturbed them.

Respondents were also asked what they found least interesting about the exhibits. Approximately one-third of respondents said they found a particular exhibit least interesting, including the images, waysides, registration interactive, lobby map, and listening station (see the first and second quotations). Some of these respondents thought that the images, mostly the lynching image, were too graphic, particularly for children (see the third and fourth quotations). Finally, a couple of adult respondents found the registration interactive least interesting because they thought it was intended for children only.

Probably the map [was least interesting]. I mean, that was interesting with all these places in Montgomery that I didn't even know were there, but just looking at the map . . . didn't really interest me. (Female, 47, Caucasian)

I don't really care for these boards [waysides]. I've been going to a lot of the National Parks in the last two years, and I don't really care for them. You have to stand there and read for a long period of time and you spend your entire vacation reading signs instead of interacting. I like the voting booth thing where you actually had to turn the stuff and it's more interactive. (Female, 25, Caucasian)

I thought that perhaps if I had my children with me, that some of the photographs sitting on the table were perhaps a bit too much and would be offensive. [They were] gorier than I would like to have seen for a public display. (Did you feel they were inappropriate for children?) Yeah, some of the lynchings and things like that. (Male, 39, Caucasian)

Some of the pictures were entirely too gruesome for children to look at. I wouldn't want my children seeing pictures of men hanging from trees and stuff. (Female, 30, Caucasian)

Some respondents, when asked what they found least interesting, described things that they did not like in the exhibits. As shown in the first and second quotations, these respondents disliked the occurrence of the historic incidents portrayed, but not the method in which they were presented. These comments indicated that respondents were emotionally affected by the exhibits. Finally, some respondents said there was nothing in the exhibits that they could name as least interesting.

My least favorite part was the lynching [image], the one with the two black men hanging from the tree. I didn't like that at all. (Female, 48, African-American)

Something that hurt my heart a little bit, but I feel everyone should know about, was the picture of Emmett Till. I saw that when it happened, and see, I'm getting a little emotional now thinking about it because it was very sad. (Did you have an emotional reaction?) Yeah, but I feel it's a part of history that everyone should know about, so I wouldn't take it away. (Female, 25, African-American)

Difficult to Understand

Most respondents did not find anything difficult to understand in the exhibits. Among the respondents who did have difficulty, the confusion was generally attributable to the nature of prototype exhibits (i.e. needing more information, manipulating the exhibits, etc.).

Interviewers asked respondents if there was anything in the exhibits they did not understand. The majority of respondents said there was nothing in the exhibits they found difficult to understand. A few respondents indicated instances where more information would have been helpful, such as including more descriptive text to explain some of the images and providing the "answers" to the registration interactive questions. One child respondent was unfamiliar with the Confederate flag and a few child respondents, in response to this question, indicated that they did not understand racism and why it exists/existed (see the first quotation). A few respondents had difficulty manipulating the registration interactive, or understanding what they were supposed to do (see the second quotation). Finally, one respondent said he did not understand the lobby map (see the third quotation).

[I do not understand] how they treated Negroes. (Tell me why you didn't understand?) Because Negroes [were supposed to] have the same opportunities

that Caucasians had, but they didn't give them [African Americans] that opportunity. (Female, 10, African-American)

[I had difficulty understanding] the one [exhibit], the things where you would like open, there was one that you open and one that you would pull out a little flap things and then, the one with the money, I wasn't sure if I was supposed to do anything. I couldn't figure out what to do with it. (Female, 15, Caucasian)

Looking at the map, I really didn't understand all of that. I mean, I was looking at it, and I didn't really understand how it all [worked] together. (Male, 17, Caucasian)

PROTOTYPE EXHIBITS

The next six sections of the report discuss respondents' reactions to each of the six prototype exhibits separately.

Lobby Map

The Lobby Map is intended to provide information to visitors about the historic Selma to Montgomery trail, orient them to their location, and also highlight significant civil rights sites in the area.

The largest percentage of respondents thought the purpose of the Lobby Map was to show important details about the March route. Fewer respondents cited the map's purpose as highlighting important local sites or discussing civil rights history. Some respondents, when asked, were interested in visiting a specific site highlighted by the map. Finally, a few respondents found the map's presentation confusing.

Interviewers first asked respondents what they thought was the purpose of the map. More than one-third of respondents referred to the March specifically, saying the map showed the route, distance, and length of the March; significant events along the route; and/or the overall history of the event (see the first, second, and third quotations). Some of these respondents specifically commented on the length of the March, that knowing the actual length helped them understand and appreciate the sacrifice marchers made (see the fourth and fifth quotations). As illustrated by the sixth quotation, a few respondents talked specifically about Tent City and the significance of that site.

It [the lobby map] explained the different sites the March went over and that it took four days and how many miles it is to each [site], so how many miles they walked. And it describes a little bit about each place along the way. (Female, 15, Caucasian)

[The purpose of the map is] to get a visual effect of the length of time it took them to march and what was involved in the March. It wasn't just walking down to the local corner market. It was a very involved event, and I think the map helps [me] visualize that. (Female, 45, Caucasian)

[The purpose of the map is] to show you how they [the marchers] came from Selma and how many days and how many miles they took, how long it took them to get from one place to another, and what routes they took to get to that place. (Female, 10, African-American)

Well, the thing that struck me was that it was much farther [than I thought]. Maybe I'm a little bit rusty on my geography, but I had no idea how far it was from Selma to Montgomery. I thought it was closer than that, and I didn't realize that they spent five days in route to cover this 53 miles. And I think that made much more of an impact on me because of all the things that they had to go through to complete that march from start to finish, that was no small task, that was a tremendously great task. (Male, 72, Caucasian)

It [the lobby map] shows the distance of the March. When I think of the March, they say they went from Selma to Montgomery, but I'm not from here so that could have been 5 miles as far as I was concerned. And actually seeing the map, so that it gives you an idea of the [length] that was actually covered, and the fact that they did it over 5 days or something like that, it brings it closer to home. Especially if this is gonna be on part of that highway. I mean, if you're on that highway and you stop and you see this and you're driving that highway, then I think it's gonna make it very concrete to you exactly how significant that march was from point A to point B. (Male, 42, African-American)

[The purpose of the map is] to show [the route] from Selma to Montgomery and what blacks had to go through in order to vote. (What makes those sites on the map significant?) I would say [showing] who was willing to help blacks when they were kicked off their land, when they registered to vote and they went to Tent City, and somebody actually gave up their land and put up with the negative consequences of giving up their land to blacks. (Female, 48, African-American)

Approximately one-fifth of respondents thought the purpose of the map was to show the location of important places in the local area, but did not mention the March specifically in their response (see the first and second quotations). Some respondents gave more general responses when asked about the purpose of the map, saying the map discussed history and/or civil rights, but also did not specifically reference the March (see the third and fourth quotations). Finally, a few respondents, particularly children, could not describe the purpose of the lobby map.

Basically [the map is] like a tour map, how the downtown is laid out. (Male, 58, American Indian/Caucasian)

[The purpose of the map is] just to get some information about some different places you [can] go to in Montgomery to learn more about . . . like the Rosa Parks Museum, I saw that on there and different places in Selma that you could go to if you wanted to know more information about. (Female, 47, Caucasian)

It showed you what all happened in Selma to Montgomery, what happened and who did what. So that was interesting. (Female, 16, African-American)

I really don't know, I guess [the map shows] the struggles, the racism from one city to another city. (Female, 48, African-American)

A few respondents said they found the presentation of the lobby map confusing. In particular, one respondent indicated that the lobby map attempted to cover too much information (see the quotation below). When specifically asked if they were able to decipher the map, their location, the sites' locations, etc., some respondents said that they did understand how to use the map while others, particularly children, had difficulty deciphering the map and appeared quite confused by the presentation.

I didn't know whether it [the purpose of the lobby map] was to convey the length of time it took to get from Selma to Montgomery, whether it [the purpose] was the geographic conditions that they had to go through, or whether it [the purpose] was to point out the various spots along the March where they encountered trouble. And Tent City I thought was a little confusing. I didn't know whether that was part of the March or whether that was part of something that happened before the March and was just kind of a geographic marker. (You said that it seemed that the map was trying to communicate all those things to you. Was that too many things to communicate?) I think via one map, yes. If you broke up [that information] into three maps, or had something before you actually hit the map that said here are things that you need to pay attention to rather than just having the map and then a few select things below the map, [that would be helpful]. (Male, 35, Asian/Caucasian)

Finally, interviewers asked respondents which trail stops they would most like to visit. Approximately one-third of respondents were able to name a specific site they would like to visit. Most of these respondents named either the Tent City site or the Edmund Pettus Bridge/Bloody Sunday site as a place of interest for them (see the first and second quotations). A few respondents mentioned Selma or Montgomery in general as a place they would like to visit, and a few school children said they would like to visit St. Jude's campsite. Two respondents said that they were interested in visiting all the sites on the lobby map, including one teacher who expressed interest in taking her students along the entire march route (see the third quotation). Finally, a few respondents were unable to give a response, saying they could not name a particular site in which they were interested, or that they had not had enough time to think about it.

If the National Park was going to do something with the Tent City, that would probably be kind of neat. (And what is it about the Tent City that interests you?) Well, I didn't know that that was a part of that history. I had no idea that there was a huge Tent City and they got kicked off of the sharecropping for taking part in the marches. (Male, 39, Caucasian)

Probably [I would visit] at the bridge when they called it Bloody Sunday. Just to see where it was exactly, and the scenery of it, those are the pictures. (Female, 16, African-American)

I'd like to take my students on the whole March. In fact, that's what I wanted to ask you, information on who to contact for the March next year. When you have the Tent City interpretive center established, that would be great to do. I like that you have a trail marked to get a feel of what was happening. (Female, 45, Caucasian)

Registration Interactive

The objective of the registration interactive is to allow visitors to understand the difficulties African Americans faced when attempting to register to vote, including the random enforcement of registration rules.

Respondents thought the purpose of the Registration Interactive was to show the racist voting practices that existed, to describe difficult voter registration situations, and/or give people first-hand perspective of voter registration procedures for African Americans. The interactive was particularly effective with children, many of whom not only found the activity interesting but also understood the exhibit's main message.

When asked about the purpose of exhibit and what it says about registering to vote, approximately one-third of respondents said the interactive shows the unfairness and established racist practices of the time regarding voter registration (see the first, second, and third quotations). Many of these respondents, including children, recited some of the absurd test questions and other tactics used to keep African Americans from registering (see the fourth quotation). Some respondents gave slightly more general responses, saying the exhibit described voter registration for African Americans and/or poor people as difficult (see the fifth quotation).

Well, [the purpose of the interactive is] really to show the arbitrary nature of poll taxing and some of the questions that were required to register to vote during the early 60s in this area. (What do you think that it was trying to say about registering to vote?) Well, to me it's fairly obvious that it was a rather arbitrary process to keep those who they didn't want to vote [from registering] and thus maintain the power structure as essentially white in this area. (Male, 39, Caucasian)

[The purpose of the interactive is] to show people [in a] hands-on [way] how ridiculous some of the criteria was and how it was purposefully made to keep black Americans from voting and being able to register. (Female, 26, Caucasian)

[The purpose of the interactive is to show] how hard it was for people to register. And the only one I remember is the one where you had to take a registered voter with you and to get approval to register and stuff. (And what do you think it was trying to say about registering to vote?) That blacks pretty much couldn't register. (Female, 30, Caucasian)

And the fourth exhibit talked about certain questions to the test which are really ridiculous. (Tell me what you mean by ridiculous.) Well one of the examples that they showed was 'how many bubbles are in a bar of soap,' like how would anybody know

that? Not even the some other people that took the test would know that. And I don't see how anybody would pass the test, how black people would pass the test, because it was just racism. (Male, 10, African-American)

I think it [the interactive] showed the way you used to vote, how you had to pay taxes . . . and that if you didn't pay, you had to pay again or your vote wouldn't count or whatever. (What do you think was the purpose of that exhibit?) To keep people that didn't have money from voting. (Female, 48, African-American)

A few respondents thought that the purpose of the registration interactive was to give the visitor a first-hand perspective of what it was like for African Americans to register to vote (see the first and second quotations). A few respondents, when asked to describe the purpose of the exhibit, thought the interactive highlighted the importance of voting (see the third quotation). A few respondents thought the purpose of the interactive was to get people engaged in the exhibits (see the fourth quotation). Finally, as shown in the fifth quotation, two adult respondents said they thought the purpose of the interactive was to provide an activity for children.

[The purpose of the interactive is] to get you involved, put you in the place of the person going to the front door and opening it. You're here to register to vote and all of a sudden you can't. To get people now who would not understand what people were experiencing at that time to experience a little bit of the absurdity of the questions or the refusal to be allowed even in the door to register for something that was their right to do. (Female, 45, Caucasian)

Well I think that [exhibit's purpose] was to actually convey what it would have been like had you been a black person at the time trying to register to vote. (Male, 35, Asian/Caucasian)

There was one statement that must have been attributed to Martin Luther King, when he said you're not a citizen until you have the right to vote. And I never thought about that much until I read that [quote], and that's really what it was all about was, having the right to vote and be citizens like everybody else. And when I looked over here on this table you were referring to the kind of tests that people would have to take back in those days to get registered, it's unbelievable. (Male, 72, Caucasian)

[The purpose of the interactive is] to learn, but you get more of a hands-on [experience]. You're like, 'oh this is cool, you get to open a little door thing.' (Did it work for you?) Yeah, it was neat to instead of just reading a little panel, to be able to like do stuff. (Female, 15, Caucasian)

I thought the main purpose [of the interactive] was for children. I got the idea that they were for children, just to give them snippets of information as to what it would have been like to try to register and the obstacles that people would have experienced, even once they had the ability to register to vote, for the legal right to register to vote. (Female, 36, Caucasian)

When asked if they found anything about the exhibits unclear or difficult to understand, almost all respondents said there was nothing they found unclear. A few respondents had difficulty manipulating the exhibits, but this is attributable to the prototype materials. Finally, one respondent suggested having a “white” test as well to compare with the test given to blacks (see the quotation below).

I did notice, however, that there was nothing to do with what the voter registration process was like for whites, for contrast. So you know that’s something you may want to think about. (To have the contrast with the white experience?) Yes, for instance, as you . . . take this citizenship test, you could choose to take it as white or black and then have the different results: you always get it [registration] white, and you almost never get it if you’ve chosen black. (Male, 25, Caucasian)

Listening Station

The listening station allowed evaluation participants to use a CD player to listen to a series of oral histories about the Voting Rights March. The Listening Station objectives are to allow visitors to hear different perspectives from people who were at the March, and to communicate emotion through these personal stories.

Respondents who used the Listening Station found the stories compelling, and the majority said the exhibit’s purpose was to give them a first-hand perspective of the March. Respondents enjoyed hearing about the event from those who actually participated or witnessed the event, some saying that personal stories made the history real to them.

While the logistics of using the CD player discouraged some respondents from participating, the majority of those who did listen to the CD (approximately one-half of all those interviewed) tended to use the exhibit thoroughly, listening to all or almost all of the oral histories. When asked what they thought was the main purpose of the Listening Station, approximately two-thirds of respondents said the oral histories gave them first-hand perspectives from people involved in the civil rights struggle, some specifically mentioning the Voting Rights March and the events that took place during the March (see the first, second, and third quotations). Some of these respondents talked about the importance of hearing the actual voices of those involved. Many of these respondents said that hearing the stories told first-hand makes the history “real” for them (see the fourth and fifth quotations).

These are the voices of the civil rights movement, and you get to hear firsthand what went on. It’s their story and they can lay claim to it. These aren’t actors impersonating civil rights people, these are the actual people who were there. And you have an affinity with them, you have a connection. This could be your grandmother, your sister. So I think it’s very important to them to own their stories as well. (What do you mean by that?) Well, I think it was Mrs. Boynton, she was assaulted, she owns that story. It’s not like an actress portraying her, it’s not like someone else is telling her narrative. This is her narrative, and she’s going to give it to you straight. And I think that’s very important for Alabamians who are involved in this civil rights movement to own those stories. (Female, 35, African-American)

It explains what went on in the other exhibits, but in more a first-person narrative of what happened to each person and maybe their thoughts on the matter, how they would think, how things were going and all. (Female, 15, Caucasian)

Just to give you some firsthand information so you felt like you're actually hearing people that were involved, so you felt more connected to their struggle and what they went through. (Female, 26, Caucasian)

I like the fact that it brought home that these people are alive, these people are real, they went through this. Again, it's not somebody in history that we're really not sure about, these are our neighbors that walked through this. And so hearing the voices was great. (Female, 45, Caucasian)

It's very easy to dismiss history if it's on the page and you read about [it]. But it's very different if someone tells you about their personal history, 'I was there, this is what happened to me.' (And why is that different?) It puts a face to it, it gives it humanity, whereas if it's on the page it's sort of flat, it's just black and white, where this adds humanity to it. (Male, 42, African-American)

Some respondents said they thought the purpose of the Listening Station was to describe the atmosphere of the time, especially segregationist practices (see the first quotation). As shown in the second quotation, children, in particular, focused on the violence that some speakers described. Finally, two respondents thought the purpose of the Listening Station was to introduce key players of the civil rights movement (see the third quotation).

[The purpose of the Listening Station] is to help you understand what went on. . . . one I listened [to] was talking about how black people weren't able to ride the bus or something like that. (Female, 15, Caucasian)

[The purpose of the Listening Station] was to tell you folks got beaten and treated badly back in the days when they tried to vote, to stand up for themselves and get some rights. (Male, 12, African-American)

I guess [the purpose of the Listening Station is] to give you an idea of who the key players were and certain individuals in this part of this country, how they were involved in civil rights. (Male, 32, Caucasian)

Respondents found the oral history stories very interesting. People talked about not only the events that took place, and the individual stories that occurred, but also respondents' thoughts about what participation in the March meant in a larger context (see the first and second quotations). Respondents were also impressed by the stories they heard, including the courage exhibited by marchers (see the third quotation). Respondents also responded positively to this method of presentation, continually citing its effectiveness in communicating the personal side of the March.

The teachers' march when they all got together and marched from the school to protest this and start pushing it [voter registration] themselves [was interesting]. (Why was that

particularly interesting to you?) It seemed to come down to a working class trying to make a difference. Individuals, homeowners, weren't getting too far with what they had tried. (Male, 72, Caucasian)

Actually it was the last two stories [I found most interesting], the next to the last one was the lady who had almost died in the march, she was at the front of the march, and how they had to convince the sheriff to send an ambulance because he was just gonna let her lie there and die. And how she wasn't angry or upset by any of that, that she just became more determined to fight for her own rights. And then the last one was the teacher and how he felt that it was important as a black teacher to set an example for the upcoming African-Americans in the south, the young people, to know that they needed to fight for their rights. (Female, 26, Caucasian)

I think I appreciate the fact that they [marchers] were willing to take that stand and that it took a lot of courage to do that against some really high odds personally and for their whole race. I think I came away with more of an appreciation on a personal basis of what they felt, and the thought processes and things that they had to work through mentally and emotionally before they even attempted their stance that they took. (Female, 47, Caucasian)

Finally, interviewers asked respondents if they preferred selecting oral histories based on the subject matter or the person speaking. The majority of respondents said they would prefer to select an oral history based on the story's subject matter, some indicating that they would be unfamiliar with particular people (see the quotation below). Some respondents preferred selecting stories based on the person speaking, a couple of respondents had no preference, and one respondent suggested having both the subject matter and individual included in their selection. Finally, a few respondents indicated they would have liked to have a picture of the speaker or event being described to look at while listening to the oral histories.

Probably [I would prefer selecting a story] about the subject, because I don't think people will be as familiar with who each individual is. But if it was a topic, I think people would be more likely to push a button or choose a topic. (Female, 26, Caucasian)

Timeline

The purpose of the timeline is to highlight, chronologically, major moments in civil rights history, presenting key participants, quotations, and other related exhibit elements. As an exhibit element, the timeline will be presented across multiple exhibition areas in the Tent City Interpretive Center, Selma to Montgomery National Historic Trail. For this study, a portion of the timeline was presented to evaluation participants.

The majority of respondents considered this exhibit's purpose as relating particular historic events. Some respondents recognized the exhibit as a timeline, while others were confused by the exhibit's format. Respondents were particularly interested in Martin Luther King, Jr. and his involvement in the civil rights movement, as well as the violence experienced by marchers.

When asked the purpose of the timeline exhibit, approximately one-half of respondents concentrated on the timeline's content, discussing the historic events showcased (see the first quotation). Although some respondents talked generally about the content (see the second quotation), most participants talked specifically about the subjects presented, including the beating of the female protestor, the hardships faced by civil rights protestors, and Martin Luther King, Jr. (see the third and fourth quotation). The majority of these respondents mentioned Martin Luther King, Jr., and the child respondents almost exclusively talked about King (see the fifth and sixth quotation).

I guess that exhibit is displaying the background events of early '65. I guess the whole motivation for the March, from Selma to Montgomery. (Male, 43, Caucasian/East Indian)

[The purpose of the exhibit is to show] how hard it was, the road that they went down to get to where they are, how many attempts they made to march and work together. It showed the effort that they made, but it just makes me feel uncomfortable to know that they were treated that way. (Female, 30, Caucasian)

I kind of liked that exhibit. I thought it went well with the other table of photographs because even just looking, if you didn't read the entire exhibit, at least . . . the standing photos showed you that these were the signs of the crucible, in a sense. You saw, you heard, you could see what the sheriff said and it had a picture of him, and you would see what the president said, and you would see what Martin Luther King, Jr., said, and you realized that this is going to create a situation where there's going to be a significant conflict if these ideas are heading towards one another. (Male, 37, Caucasian)

[The purpose of the exhibit is] to show his [Martin Luther King, Jr.'s] involvement, who called him in, why did he get involved, Martin Luther King and his impression upon the people, his focus on prayer, his focus on active passivism. It's [the exhibit is] actually showing the nature of what needed to be done and risking lives to draw that attention [to the issue]. He knew that the world needed to know what was happening or else nothing would change. (Female, 45, Caucasian)

[The purpose of the exhibit] was to show you what Martin Luther King went through and the way people treated him for his belief and feelings. (Female, 15, Caucasian)

[The exhibit] shows you when Martin Luther King was arrested and all the things that he did, and when he died. (Female, 12, African-American)

When asked the purpose of the exhibit, some respondents said it was to show a timeline of the events that transpired; many specifically using the word "timeline" in their response (see the first and second quotation). Some children understood the exhibit was a timeline, a few indicating that it is a format familiar to them because of school (see the third quotation). As shown in the fourth quotation, two respondents thought that the purpose of the exhibit was to encourage people to vote by showcasing the sacrifices some people went through to get the right to vote. Finally, a few respondents were interested in the small purse which displayed the items from the marchers' purse (see the fifth quotation).

I think it [the exhibit] was a timeline of things, how it was happening. I was reading what dates things were happening. (Male, 72, Caucasian)

Yeah, it's a quick timeline, just breaks it down real quickly. So if someone's walking by they get a snapshot of the different elements of the struggle. (Female, 26, Caucasian)

It's a timeline about certain things that happened in certain places [in] time. (Male, 10, African-American)

[The purpose of the exhibit is] to gather more voters, hopefully from a younger generation, so that they'll see what our forefathers and mothers did so that we would be able to vote, the things that they went through just so that I could have a right to vote. (Female, 25, African-American)

I remember one thing from that exhibit, the purse with what they carried in there, they were probably going to get arrested, so, 'here's what we're gonna put in our bags.' I remembered that thing because it was interactive. I could open it up, so I remembered that. (What did you think about that?) It's just interesting that they knew what was going to happen, like I'm going to go march and I know I'm going to get arrested, so I'm just going to prepare for it. (Female, 19, Caucasian)

A few respondents said that they were confused by the exhibit's format. These respondents appeared to be fairly familiar with museums, therefore it is possible that more respondents were confused by the format but were too intimidated to say so. As shown in the first quotation, one respondent had difficulty understanding how the different historic moments were tied together. As shown in the second quotation, one respondent had difficulty understanding the exhibit because of the physical direction from which she approached the exhibit.

I wasn't quite sure how it [the exhibit] fit into everything. I saw them as just segments of time. I didn't see how they were linked. I didn't quite get the gist of what was going on there, because you have some [quotes] that are more towards the establishment point of view, some that are obviously towards the civil rights marchers, and one that is specific to Martin Luther King. So I was wondering, what's the flow here? I wasn't clear on what that was. (Male, 35, Asian/Caucasian)

I started from the left. We normally read left to right, so I just automatically started [on the left], but I did realize that it read [from the right]. Is there a reason for that? (Female, 36, Caucasian)

Interviewers asked respondents what they found most compelling about the timeline exhibit. Respondents were fairly evenly divided. Slightly less than one-half cited Martin Luther King, Jr., and his contribution to the March as most compelling (see the first and second quotation). Slightly less than one-half of respondents were most interested in the police brutality and violence experienced by marchers (see the third and fourth quotations). Finally, as shown in the fifth quotation, a few respondents said they found the exhibit's quotations most interesting.

What I always find interesting and compelling is that Martin Luther King really had a goal in mind. He knew the consequences of his actions and the people that marched with him knew that they were going to be beat, chastised, spat on, or whatever. Yet, he still was compelled enough to continue his marches. (Female, 48, African-American)

I suppose [most compelling was] the fact that Martin Luther King came in and had a plan. He saw what needed to be done and organized people to do it. And the focus on the teachers I thought was fascinating, the comment about the teachers not even knowing themselves how much influence they had in the community and that others joined once the teachers made a stand and how important that is for everyone to realize that as an individual we can influence our community so. (Female, 45, Caucasian)

Probably [most compelling was] when the police officer was beating that woman on the head with his little club. (Why was that interesting?) Well, just because all she wanted to do was just be there and they threw her to the ground and just started beating her. And the picture was just like, you look at it and you're like, how could somebody do that? (Female, 15, Caucasian)

The portrait of the sheriff [was most compelling]. The fact that he was in a leadership role and the fact that he was physically abusing a woman. (Female, 25, African-American)

Well, I thought the quotes were good, I thought that was interesting. (Female, 26, Caucasian)

Respondents were asked if they looked first at the pictures or dates in the timeline exhibit. While the majority of respondents said they were first drawn to the pictures, a few respondents said they looked at the dates first and one respondent said he was first drawn to the quotes.

Images

The purpose of showing this series of images is to convey the atmosphere of fear and oppression African Americans in rural Alabama faced in the 1960s and in previous eras.

Most respondents felt the Images illustrated the atmosphere of racism African Americans endured, and many were affected emotionally by the images. Respondents named particular images that they found compelling, and some people thought the images of the lynchings and of Emmett Till may be too graphic for children.

Interviewers asked respondents what they thought was the main purpose of showing the images. More than two-thirds of respondents said that the purpose of the images was to show the overall atmosphere of segregation and racism (see the first and second quotations). Some respondents specifically referred to voting rights and the March when discussing the images (see the third quotation). As shown in the fourth quotation, a few respondents remarked that seeing actual images makes history more real for them.

I guess those [images] are to explain the background of the situation in the early 60s, late 50s. And maybe pictures of the social scene and how different things were back then. And again maybe [show] a background to the march. (Male, 43, Caucasian/East Indian)

[Showing the images] was about how all the whites treated the blacks and how they were hanged up by ropes and how they were treated and beaten and how they had to live. (Male, 11, African-American)

I think [the purpose of the images] was [to show] the absolute horror that life must have been like during the time, to be in favor of civil rights whether you were white, black or different ethnicity, to try to help these folks register to vote. (Male, 35, Asian/Caucasian)

[The purpose of the images is] to document the history because I think there are some people who would like to believe that it really didn't happen that way, that it wasn't as bad as what people said it was. But the photos give the documentation to prove the stories that many people tell. Like you can listen to the woman on the tape and listen how they shared their stories, but you wonder, are they making it to be more than what it really was? And particularly striking is the Emmett Till photograph; you hear stories about that. But until you see the visual images, it is not as real. (Male, 39, Caucasian)

Approximately one-third of respondents, when asked the purpose of showing the images, immediately began discussing one or more of the images that struck them. Respondents had strong reactions to many of the pictures including the lynchings, Emmett Till, the boy with the swastika sign, the laundry truck, and the segregated water fountains (see the first and second quotations). Some of these respondents were shocked by the images, particularly of the lynching image (see the third and fourth quotations).

Well, striking was the little boy holding up the sign referring to Niggers, because, basically, that's what he was taught. He was ignorant, but from youth. He only was doing what was told to him to do. His parents or someone got him to hold that [sign] up and that struck out in my mind, just how innocent ignorance is different than adult ignorance. (Female, 48, African-American)

Well, I was literally looking at the one [image] with the laundry truck and said on it, 'we only wash white people's clothes.' (Female, 15, Caucasian)

Well, [the purpose of the images is] to show what people will do when they don't agree with you. I saw the pictures of the blacks being hanged and people were just sitting there pointing up at them and smiling and, I mean, how can you watch somebody get killed and just be happy like that? (Female, 15, Caucasian)

[I am thinking about] the whites attending the lynching as if they were at a fourth of July picnic. That just really sticks with me. (Female, 45, Caucasian)

The majority of respondents had emotional reactions to one or more of the images, and most of these respondents referred to specific images when describing how they were affected (see the first quotation). Respondents found the images disturbing, horrifying, shocking, and upsetting. The range of

respondents' emotional reactions varied, but the majority were not excessively distressed (see the second and third quotations). While a few respondents who had strong emotional reactions felt the images may be too disturbing to display (see the fourth quotation), some respondents also noted the importance of showing the extremity of the situation (see the fifth and sixth quotations). Finally, a few respondents talked about personal recollections stirred by the images (see the seventh quotation).

Yeah, I had a strong reaction. I thought it was kind of horrifying to see the violence the people were pretty comfortable with and also to see the amount of derision that they held others just for wanting to do something like vote, and to see their level of comfort with it. The picture of the sheriff's posse of guys standing around with clubs and hard-hats who were later that day going to be meeting the March, they were comfortable with what they were doing. That just gave you a sense of that deep seated derision they felt for other people. (Male, 37, Caucasian)

I actually found the picture where the guy was all beaten up interesting. I had sympathy, it just caught my attention. Just the stuff that they had to go through, and the beatings and the never ending ridicule and stuff. So that's what caught my eye, I guess. But I just thought it was terrible. (Female, 16, Caucasian)

Yes I did [have an emotional reaction], my wife's the same way. You see and you appreciate what they went through, but at the same time it makes me very angry. (Male, 32, Caucasian)

Well I did [have an emotional reaction]. I was pretty disgusted by a couple of them [images]; the guys holding their sticks on the street corner and the hangings. I don't think the hanging one should be there at all, personally. (Tell me why.) I just think it's too graphic. And I think if kids are going to be in the area, it's just too much. I think it's a little over the top. Those people, yeah, they died for a reason, and they probably wouldn't mind, but on the other hand, I wouldn't want pictures of my family, even if they were generations back, displayed hanging from a tree. (Male, 26, Asian/Caucasian)

(Did you have any emotional reactions?) Yeah, of course. You see the, what is it, the SSS, how do you say it? (The swastika?) The swastika sign, of course, you're going to have a negative, chills down your spine reaction, but that is I think is the point of showing that. (Female, 25, Caucasian)

(What emotional reactions, if any, did you have seeing the images?) Again, shock. Even though you know in your mind what happened, to see it, it's just very surrealistic. It's still hard to believe. In fact, this sounds gruesome, but I would like to actually see more of it because students and adults will still go in and they'll view that one picture as an isolated incident. And I think that people need to be bombarded, like the Holocaust, with the scope of the catastrophe. (Female, 45, Caucasian)

They [the images], to me, bring back painful memories. Especially from people that actually went through that, the generations that lived through that. I think it would hurt them. It would cause them to have to re-live it. It hurt me to know that it happened. . . . I

was upset. Very hurt. But then again, I am kind of happy to know that things have changed somewhat, and I don't feel afraid about going down highway 80. That I can stand here and talk to you about it openly. It makes me proud that we did overcome a lot of those things that happened so that I can be where I am now. So that makes me feel me good. But it still hurts to know that those kind of things happened and that those kind of people existed and some still do. (Female, 25, African-American)

Interviewers asked respondents if any images made them uncomfortable. Slightly more than one-half of respondents said the images did make them uncomfortable (see the first and second quotations). Some of these respondents thought some of the images were inappropriate for children, citing the violence, particularly in the hanging image, as too graphic (see the third and fourth quotation). On the other hand, some respondents felt that discomfort is necessary considering the topic, and a few said that children should be exposed to the reality of history (see the fifth and sixth quotations). One respondent suggested presenting the images with a warning, so that parents could decide for themselves if the images are appropriate for their children (see the seventh quotation). Another respondent suggested that the presentation of the images should be handled carefully, so that children had an understanding of history (see the eighth quotation).

The one with the guy in the casket [made me uncomfortable]. It's kind of gruesome. I almost don't want to remember it. (Female, 15, Caucasian)

Yeah, the ones [images] where they had the two black people hung kind of make me feel a little bit uncomfortable. (Female, 12, African-American)

I object to some of the graphics. (Would you feel comfortable showing those graphics to children?) No, absolutely not. (Why is that?) Because, it would be similar to the children watching the items that transpired with the war in Iraq. If there's no explanation to what is happening, and the child sees it, that's what [he or she] retains. If there's no explanation as to why that happened, and how do you explain to a child violence of that nature, that to do something like that to a person is okay, or how do you reason to a child in today's era that that was okay. (Male, 60, Caucasian)

(You mentioned that the images made you a little bit uncomfortable and you didn't think they were appropriate for children. Which ones in particular did you find inappropriate for children?) The biggest one [is] of the two men hanging from the tree. It's not something I would want my children to see. (Female, 30, Caucasian)

(As a teacher, how would you feel about showing those images to students?) I wouldn't have any problem with that. Because I think they're all historical and also thought provoking as to the purpose behind it all. I think it'd be very appropriate. (Female, 47, Caucasian)

Honestly, I think they [children] ought to be exposed to these things because I think it's very important that people realize how deep it [racism/segregation] was, that [it] wasn't merely something that we can just brush over. (Male, 25, Caucasian)

If I were a parent, I would want some kind of notification, there may be a separation, that the next set of images have scenes that [may] upset some children. And then be able to decide based on knowing my own children whether or not [they see the images]. But I don't think they should be withheld from children, because it's part of history and it's up to the parents as to what age their child can handle that history. But I don't believe in hiding the negative side of life from children. (Female, 36, Caucasian)

I think it would be okay [to show the images to children] if we could explain to them initially before giving them the pictures, give them a lot of introduction as to why the pictures are there, what happened, why it happened. (Female, 25, African-American)

Less than one-half of respondents said they did not feel uncomfortable when looking at the images. Some of these respondents commented that they enjoy learning and that the images represent an important part of history (see the two quotations below).

No [I would not be uncomfortable with the images] because I love to learn everything, and so I'm just fascinated and want to dig in and learn more. But I could see how they would make some people uncomfortable. (Female, 45, Caucasian)

It's part of the learning experience and especially for American kids, it's important to deal with all aspects of history. (Male, 43, Caucasian/East Indian)

Waysides

Mock ups of two large wayside panels were presented for evaluation: one panel orienting visitors to the Selma to Montgomery National Historic Trail and the other orienting visitors to the Tent City site. The purpose of these exhibits is to orient visitors to the sites and provide initial information about the trail and Tent City, including the relationship between Tent City and the March.

While the majority of respondents did not read the Wayside panels thoroughly enough to comment on them, among those who did see the exhibit many said the panels described Tent City and/or the Tent City Interpretive Center, Selma to Montgomery National Historic Trail. Although some respondents understood the relationship between Tent City and the March, others were confused as to either when Tent City began or why it was established.

Interviewers asked respondents what they thought was the main purpose of these two wayside exhibits. Approximately one-half of respondents said that they did not look at the wayside exhibits at all. Almost one-half of respondents who did look at the waysides said the intent of the exhibits was to describe Tent City and its purpose (see the first quotation). Respondents' description of the Tent City purpose ranged from vague to specific (see the second and third quotations). Some respondents were quite interested in Tent City, a few stating that the information was new to them (see the fourth quotation).

Tent City, [the exhibit showed] that people were actually kicked off of their land because they tried to vote. It wasn't like they were displaced for maybe a month or two, but the whole section lived there for two and a half years, and I've never heard that. (Male, 42, African-American)

It [the exhibit] gave you a background of Tent City and what went on there. (Male, 58, American Indian/Caucasian)

[The purpose of the exhibit was to show] the place in history. The reaction that whites had to what was happening was punishment, 'these people shouldn't be allowed to do this, so let's evict them, and they'll be forced to go along with our ways. We'll beat them into submission, we'll take their homes away from them and then it'll go back to the old ways.' And Tent City shows you the resolve that when people have a goal and they share a desire to better themselves and to take what's theirs, that they're not going to go back to the way things were. They're going to band together and help each other however they can. And we see that over and over in our society, and so to me it's a great location for them to run a center rather in Selma or in Montgomery, to have it there. (Female, 45, Caucasian)

I thought that the interesting thing was I never knew that they had a Tent City in Lowndes County and I go to Lowndes County a lot. I didn't realize that that had happened. That was something that I had not been taught in all my classes, so I did learn something. (Female, 25, Caucasian)

Approximately one-quarter of respondents thought the purpose of the waysides was to give visitors a general introduction to the Interpretive Center and the historic March (see the quotation below). Approximately one-quarter of respondents gave vague descriptions of the exhibits, with most saying that they do not read the text thoroughly enough to give a clear response.

[The exhibits give] an overall introduction to the interpretive center for people to get an idea. There was a little bit of everything, quotes from different people involved and an overall idea of what was happening. (Female, 45, Caucasian)

One specific concern of the National Park Service and exhibition design team is whether visitors understand the relationship between Tent City and the Selma to Montgomery Voting Rights March. While there were campsites set up along the March trail, Tent City occurred in the aftermath of the March. Interviewers specifically asked respondents to describe the relationship between Tent City and the March. Approximately one-half of respondents were unclear about the exact nature of this relationship. Most of these respondents understood that Tent City was an area where people lived, and that the site was along the March trail, but did not know for certain when Tent City occurred in comparison to the March (see the first and second quotations). Approximately one-quarter of respondents accurately understood that Tent City resulted from the fallout after the March (see the third and fourth quotations). Finally, approximately one-quarter of respondents, particularly children, erroneously thought that Tent City was a campsite for marchers during the March (see the fifth and sixth quotation).

Well, I don't remember the connection between whether Tent City happened before or during the March, it was along the way wasn't it? (Female, 26, Caucasian)

My understanding from just the brief stuff I've seen here, because to be honest with you I haven't heard about it before today, is that people involved in the marches, people trying to get their voting rights, the landowners who owned the land actually kicked them off their land and they had to squat on land in tents. And that's how they lived, I think it said eight families or something like that, for two and a half years. (Did it happen before, during, or after the March?) I think it happened during. (Male, 42, African-American)

I would say the relationship is the fact that it [Tent City] was punishment for those marching. It shows that there were results that people had to suffer in order to stand up for what they believed. (During the March or . . .) No, there were separate campsites along the March. The Tent City was what occurred afterwards as a result of the March. (Female, 45, Caucasian)

Not only was it [Tent City] a place to stay, but also was the fallout from the March itself. (Where did you get that information?) It was probably more clearly portrayed with regard to that upraised map. (Male, 39, Caucasian)

Well, [Tent City is where] they were camping out along the route from Selma to Montgomery. (Male, 72, Caucasian)

[Tent City was set up] because most of the people when they was doing their marching, they stopped at that particular place and put their tents up. (Female, 10, African-American)

UNDERSTANDING THE EXHIBITS' MAIN MESSAGES

After discussing each prototype exhibit individually, the interviewer asked a series of questions about the exhibits and subject matter as a whole.

Main Idea

Most respondents cited the exhibits' main idea as telling the story of the Selma to Montgomery Voting Rights March. Respondents also thought the exhibits showed the atmosphere of racism or depicted a part of civil rights history. Respondents expected to see more about the March itself and/or more about the civil rights movement in general in a larger exhibition, and a few expected to see more on the role of Dr. Martin Luther King, Jr. Many respondents described presentation methods they would be interested in, including hearing personal stories and using interactive activities.

Interviewers asked respondents to describe the main idea of the exhibits. More than one-half of respondents described the exhibits as telling the story of the March and/or the significance of the March in obtaining voting rights for African Americans (see the first, second, and third quotations). More than one-quarter of respondents said the exhibits generally described the climate of segregation and racism that existed in the past, but did not refer specifically to the March or civil rights (see the fourth quotation). Approximately one-fifth of respondents thought the exhibits were about the civil rights

struggle, a couple specifying the civil rights struggle in Alabama (see the fifth and sixth quotation). Finally, a few respondents, all children, thought the main idea of the exhibits was to showcase Dr. Martin Luther King, Jr.

[The exhibits are] about where the people came from Selma to Montgomery and basically went on during the March. (Female, 10, African-American)

Well, I guess [the exhibits are] about preserving American history of the mid 60s and making people more aware [of that history]. I'm sure there's many people who drive from Selma to Montgomery without having any idea of the historical significance on that particular route. And this can maybe give some people some extra background on what went on. (Male, 43, Caucasian/East Indian)

[The main idea is] that it [the March] wasn't just a minor incident in the civil rights movement, that it was actually a pretty major stepping stone for the people in Alabama to get the rights that they deserved. (Female, 26, Caucasian)

(What do you think is the story that these exhibits are telling?) How right after slavery there was still the racial problem and segregation and [some people] wanting to be separate and thinking blacks aren't worthy and that they're lower than animals. Just to show the problems with society back then and the problems now that are still going on. (Female, 15, Caucasian)

[The main idea of the exhibits] is to show the plight of African-Americans in the 1960s and what they had to go through, what they had to endure, and the kind of protests and things that they had to do just to become average citizens. (Female, 25, Caucasian)

Well, the main idea, or at least what I drew from this, was [that] Montgomery was a hotbed for many years of the civil rights struggle, especially during the mid and early 60s. (Male, 39, Caucasian)

Interviewers also discussed the extended exhibition with evaluation participants, including what respondents thought the larger exhibition would be about and what they would be interested in seeing. The majority of respondents thought the larger exhibition would discuss the greater civil rights movement (see the first quotation), some mentioning civil rights figures they would expect to see more about (see the second quotation). A few respondents, all children, thought the extended exhibition would include more information on Dr. Martin Luther King, Jr. A few respondents thought the larger exhibition would include more details about the Selma to Montgomery Voting Rights March (see the third quotation). Finally, a few respondents gave unique answers when asked the focus of the extended exhibition.

(Based on what you see here, what do you think is going to be the theme of the larger exhibition?) I would assume it's the civil rights movement and getting that information across and more how it's impacting Montgomery and this area around here. (Female, 30, Caucasian)

Oh I would imagine [the larger exhibition would include] certainly some stuff with regards to Rosa Parks. I would imagine there would [be] perhaps a bit more with regards to Martin Luther King and some other things along that line. (Male, 39, Caucasian)

I think [the larger exhibition] would be [about] the actual event itself; what was the weather like, what were the conditions like, time of year. Look at these people again, what did they take with them? How were they clothed? How did they eat along the way? And what did they do when they were obviously confronted by the establishment and authority. So those would be really interesting facts. (Male, 35, Asian/Caucasian)

Respondents also described what they would be interested in seeing in the larger exhibition. Most of these respondents concentrated on the methods of presentation used. Some respondents were particularly interested in personal stories and first-hand accounts of the March and/or other civil rights events (see the first quotation). Some respondents were particularly interested in interactive exhibits, one describing an immersive experience that she would be interested in seeing (see the second and third quotations). One respondent was interested in seeing video footage of the March or other historic video (see the fourth quotation), and a couple of respondents were interested in more images (see the fifth quotation). Finally, a number of respondents commented that they would like to see more descriptive explanations accompanying the images.

I think some personal experiences, like those on the CDs, are very helpful. I think that the individual perspectives of being there on the site when certain things happened or what they felt or what they had to go through, I think the personal experiences would add a lot to it, in addition to the pictures and the historical information. (Female, 47, Caucasian)

I really liked seeing the interactive hands-on things. That's really good. (Female, 15, Caucasian)

(And what do you would you be most interested in seeing in that larger exhibition?) Oh, anything that gets visitors involved in feeling a sense of being there, a portrayal of anything interactive that they have to actually go through to feel what it would be like. For instance, a tent that you would have to go in and see how people lived and how long were they required to live like this because they were kicked out of their home simply because they were trying to practice their rights. To get a feel for what people endured. (Female, 45, Caucasian)

I know that there is a lot of really good video footage of marches and also from some reporters and stuff that came down here from the north, that they did a lot of reporting. And it would be good to see not only what kind of media things were going on down here, but the people that were coming in from the north, what they were writing about would be good too. Show how the rest of the country was reacting to what's going on down here. (Female, 25, Caucasian)

(And what would you be interested in seeing more about in a larger exhibition?) More pictures, I guess. I thought the pictures were interesting and hearing more stories.
(Female, 16, Caucasian)

Selma to Montgomery March

While most respondents were familiar, at least in name, with the March, some respondents were surprised by the information they encountered and some also thought about the event in a “new way” as a result of their experience with the exhibits. Some respondents were particularly interested in the existence of Tent City and the detailed account of those who participated in the March.

Finally, respondents were asked if they had heard about the 1965 Selma to Montgomery Voting Rights March before seeing these exhibits. Although a few respondents said that they had not heard about the March beforehand, the majority had heard about the March before seeing the prototype exhibits, a few of whom commented on their personal connection to the historic event (see the first and second quotations). Some respondents were surprised by some of the information they encountered in the exhibits. In particular, respondents were surprised by the existence of Tent City, the unfairness of voting practices at the time, the violence that occurred, and some respondents mentioned specific images that surprised them (see the third, fourth, and fifth quotations).

My grandfather was a sheriff and so he told stories about it. (Male, 17, Caucasian)

I used to live in Selma, . . . we have the jubilee where we go and we do the March all over again just to remember. It’s a yearly thing. So I’ve lived there and I just know.
(Female, 25, African-American)

The one thing that surprised me was the Tent City and what gave rise to it, because I hadn’t thought that it in ’65 you could have such a visible and widespread form of repression. People would get evicted and couldn’t get back to their houses for a full two years. That’s something that surprised me. (Male, 25, Caucasian)

[I was surprised by] how they told the people if they [registers] were on their lunch break, it might be long. And if they don’t want to register you, they don’t have to. And how they don’t care if you are poor and you’re a farmer and you don’t make that much money, you still had to pay your dollar and fifty cents per year. (Female, 10, African-American)

I just wouldn’t think you would do that to another person, that people could dislike one another to do that to one another. They lived together, worked together, and then they could actually go out and do that. That troubles me. (Male, 60, Caucasian)

Interviewers asked respondents if anything they saw caused them to think about the Selma to Montgomery Voting Rights March in a new way. Some respondents felt that while they learned more about the event, their perspective had not changed. On the other hand, many respondents said that some material did cause them to think about the event in a new way. Most of these respondents indicated that some aspect of the March affected them, such as the sacrifices marchers made and the hardships of

participating in the March (see the first, second, and third quotations). As illustrated by the fourth quotation, a few respondents reflected on the change that has occurred because of this and other civil rights related events.

I didn't realize the torment and the stuff they [marchers] had to go through to get their voting [rights], it was an eye opener. (Female, 16, Caucasian)

I think it was a much bigger thing [than I had thought], in the respect of it was a long distance. It took a long time. And then all of the hardships they had back then. But I did read a statement that [the March] was the turning point, [that] as a result of [the March] some civil rights legislation was passed. So they did accomplish a lot. (Male, 72, Caucasian)

I think I never realized how far it was from Selma to Montgomery. . . We drive through it once in a while, but to walk there is really long and treacherous. To have to sleep and have people coming after you at night. (Female, 20, Caucasian)

I think it caused me to think [about] how much has changed in the last 40 years, and how difficult it must have been for people that didn't have all the rights that they have today. How difficult life must have been. (Male, 43, Caucasian/East Indian)

Appendix A Interview Guide

Hi my name is _____ and I'm talking to visitors today about some new exhibits the National Park Service is working on. *This interview has been approved by The Office of Management and Budget and approval information is available at your request.* I would like you to take a few minutes to look at these exhibits, which are rough mock ups that will eventually be part of a larger exhibition, and then I will have a few questions for you. The questions will only take about **10** minutes to complete. Would you be willing to participate? [If yes, continue. If no, thank visitor and terminate.] All of your answers are voluntary and confidential. I would like to record this conversation, is that alright with you? [If yes, continue. If no, thank visitor and terminate.]

1. Overall, what did you find most interesting about these exhibits? Why? What was your least favorite part about these exhibits? Was there anything in these exhibits you did not understand? Anything you had difficulty using?
2. I'd like to ask you some specific questions about each exhibit. (*kids: "used for" instead of "main purpose"*)

Lobby Map: What do you think is the main purpose of this exhibit? Do you understand this map – where you are, what the different sites are, how to get there? Which trail stops would you most like to visit?

Registration Interactive (white, Styrofoam boards): What do you think is the main purpose of this exhibit? Did you understand what you are supposed to do with this interactive? Was anything unclear? What does this activity say to you about registering to vote?

Listening Station: What do you think is the main purpose of this exhibit? What did you find most interesting about the stories you heard? Would you prefer to select stories based on the person who tells it, or on the subject they are talking about? Why?

Timeline: What do you think is the main purpose of this exhibit? What did you look at first: pictures or dates and descriptions? Then what? Is the organization of this exhibit clear? (*Do you understand how to use this?*) What did you find most compelling (*interesting*) about this exhibit? What did you find least compelling (*interesting*)?

Images: What do you think is the main purpose of showing these pictures? What emotional reactions, if any, did you have to these images? Which photograph did you find most compelling (*interesting*)? Did any images make you uncomfortable?

Waysides: What do you think is the main purpose of this exhibit? What do you think is most important about the Tent City site? What is the relationship between Tent City and the March?

3. What do you think are the main ideas of the exhibits? (*What is the story?*) How would you describe what these exhibits are about to a friend who had not seen this? Based on these exhibits, what do you think will be the overall theme of the full exhibition? What would you be most interested in seeing in the larger exhibition?
4. Before looking at these exhibits, had you heard about the 1965 Selma to Montgomery Voting Rights March? Where? Did any of the information here surprise you? What, if anything, did you see here that caused you to think about this event in a new way?

**Appendix B
List of Respondents**

Place	Id	Gender	Live	Age	Race	Group
Jackson Steele Elementary	JK1	Male	AL	12	African-American	At school
	JK2	Male	AL	12	African-American	At school
	JK3	Female	AL	10	African-American	At school
	JK4	Male, Female	AL	11, 11	African-American	At school
	JK5	Female	AL	12	African-American	At school
	JK6	Female	AL	12	African-American	At school
	KS1	Female	AL	10	African-American	At school
	KS2	Female	AL	10	African-American	At school
	KS3	Male, Male	AL	10, 9	African-American	At school
	KS5	Female	AL	12	African-American	At school
G.W. Carver Museum	JK7	Male	AL	16	Caucasian	Museum school group
	JK8	Female	AL	15	Caucasian	Museum school group
	JK9	Female	AL	15	Caucasian	Museum school group
	JK10	Female	AL	15	Caucasian	Museum school group
	JK11	Female	AL	45	Caucasian	adult(s)+child(ren)
	JK12	Female	AL	16	African-American	Museum school group
	KS6	Male	AL	17	Caucasian	Museum school group
	KS7	Female	AL	16	Caucasian	Museum school group
	KS8	Female	AL	47	Caucasian	Museum school group
Montgomery Visitor Center	JK13	Female	NJ	30	Caucasian	Alone
	JK14	Female	VA	48	African-American	3+ adults
	JK15	Female	AL	30	Caucasian	2 adults
	JK16	Male, Female	AL	72, 64	Caucasian	2 adults
	JK17	Male	VT	39	Caucasian	2 adults
	JK18	Female	AL	25	Caucasian	alone
	JK19	Male	AL	35	Asian/Caucasian	3+ adults

	JK20	Female, Male	GA	26, 26	Caucasian, Asian/Caucasian	2 adults
	JK21	Male	Germany	37	Caucasian	Alone
	KS9	Female	MN	51	Caucasian	Alone
	KS10	Male	OR	58	American Indian & Caucasian	adult(s)+child(ren)
	KS11	Male	PA	60	Caucasian	alone
	KS12	Male	Canada	43	Caucasian + E. Indian	alone
	KS13	Female	AL	25	African-American	2 adults
	KS14	Male, Female	TX	32, 10	Caucasian	adult(s)+child(ren)
	KS15	Female, Male	NY	36, 37	Caucasian, Caucasian	3+ adults
	KS16	Male	Germany	41	Caucasian	2 adults
Rosa Parks	JK22	Male	IN	42	African-American	2 adults
	JK23	Male	AL	10	African-American	2 adults
	JK24	Female	AL	25	African-American	adult(s)+child(ren)
	JK25	Female, Female	AL	20, 19	Caucasian, Caucasian	3+ adults
	KS17	Female	IN	39	African-American	2 adults
	KS18	Male	MA	25	Caucasian	alone
	KS19	Female	AL	35	African-American	adult(s)+child(ren)
	KS20	Female	AL	29	African-American	adult(s)+child(ren)
	KS21	Female, Male	CO, WI	19, 20	Caucasian, Caucasian	3+ adults

Appendix C
Description of Prototype Exhibits

#1 Lobby Map



Lobby Map Description

Visitors enter the lobby space from the parking lot and see a long hallway filled with colorful banners of images of the march. A large mural created by a local artist celebrates the voting rights history of the region while an attractive, three-dimensional panel that features a quote by a marcher on the Selma to Montgomery March marks the entrance to the exhibit space. Also at the entrance is a panel outlining the exhibit and the film as well as a countdown clock for the film.

At the southern end of the hall, banners draw the visitor towards a seven-foot long, three-dimensional map of the entire trail placed flat at waist height. Rail panels alongside the map feature images and text about significant sites within and between Selma and Montgomery. The images are primarily historical. Wall panels alongside the map indicate the historical designations of this section of Highway 80 and feature racks for brochures of sites to see.

Map Objectives:

- Alert visitors of the historic significance of the road they are on;
- Orient visitors to their location on the trail;
- Provide general overview to significant civil rights sites both on and off the trail within and between Selma and Montgomery;
- Excite people to visit historic sites along the trail and notify them that there are wayside exhibits at the sites.

Prototype Description:

The prototype will be a half size version of the real exhibit.

Prototype Testing Objectives:

- Do you understand where you are on the trail?
- Do you understand distances between sites?
- Do you understand where you can go?

- Are you compelled to visit other sites?

Testing Requirements:

One 3' x 5' table

#2 Voting Registration Interactive



Voting Registration Description:

The voting registration interactive will be located in the Antecedents area of the exhibit. It is an interactive at which people are asked to physically manipulate four elements that stand for the four major obstacles that potential voters needed to overcome in order to become registered.

1. Visitors are placed in the shoes of the potential voter and are asked to open a door of a courthouse to go in and register. Interpretive text behind the door states the limited hours and discretionary treatment by the registrars to blacks even if they were officially open (taking long lunches, suddenly shutting the office).
2. They are asked to slide money under a bank window to pay the poll tax. When they do, the bars raise on the window and text states that the amount was prohibitive to many blacks.
3. They are asked to find a sponsor as their witness. They choose someone out of crowd and slide a lever underneath them. Text states the difficulty in finding someone.
4. They are asked to take a literacy text. A spin panel shows the steps and some example questions. Text states the prep work needed to be able to answer the questions and the discretionary treatment by the registrars. Whites could miss questions, but blacks couldn't.

It is not necessary to do these in any order.

Voting Registration Interactive Objectives:

- Allow visitors to understand the difficult hurdles presented to blacks if they actually attempted to register to vote.
- Convey that the rules of registration were enforced randomly and were up to personal discretion based on race

Prototype Description:

The test will be a half-size version of the interactive.

Testing Objectives:

- Do the activities relate to the registration obstacles (opening hours of building, paying tax, finding sponsor, passing test)?
- Are the intended activities understandable? Clear directions?
- Do you get the message?
- Do you understand the major obstacles to registering?

Testing Requirements

3' x 5' table

#3 Listening Station

Listening Station Description:

There will be three listening stations in the interpretive center, one in each of the major areas (Antecedents, The March, and Aftermath). At each station visitors will be able to sit down and select from several themes specific to the area of the exhibit (eg. registering to vote, white perspectives, or SNCC and SCLC for the Antecedents Area), or select specific individuals to hear from. When they make a selection they will hear a loop comprised of a selection of oral history excerpts. Each loop will be approximately three to five minutes long.

Listening Station Objectives:

- Let visitors hear from those who were there;
- Bring emotion and a first person perspective to the exhibit;
- Let visitors hear many different perspectives.

Prototype Description:

The prototype of the listening station will be a selection of oral history excerpts compiled onto a single CD. It will be approximately three minutes long. Visitors will listen to it with headphones. The selections of excerpts will be taken from the oral histories that we have currently (movement leaders interviewed by the NPS in 1995).

Testing Objectives:

- Would you like to select stories based on themes, or would you like to select stories by specific individuals?
- What kind of information do you want to know about the people you are hearing from?

- What kinds of people would you like to hear from?
- Do you understand that these stories are told first person by people who were there?
- How do you feel about wearing headphones?

Testing requirements

A table large enough for a CD player and a chair for seating.

#4 Timeline

Timeline Exhibit Description

Timeline

The timeline is a design element that starts in the Antecedents Area and continues in sections through the end of the Aftermath Area. Other elements in each exhibit area include theme panels, artifact cases, maps, interactives, and other interpretive panels. In other words, the timeline is one element among many in the exhibits.

The purpose of the timeline is to convey (in order of hierarchy):

1. Highlight a few major or galvanizing moments in the movement;
2. Provide a chronology of events in the movement;
3. Present the key participants and others involved;
4. Present dramatic quotations from participants.
5. Provide touchable and interactive elements;
6. Present related artifacts and ephemera;

Interspersed amongst the timeline will be interactives. Some ideas of touchable or interactive elements are:

- Viewmasters at each timeline rail provide visitors with photos of place on the National Historic Trail that are mentioned in the timeline. The photos could be shot in such a way as to resemble snapshots of a sightseeing trip, what you would see if you went to that site today. One viewmaster could be positioned at adult height and another nearby could be positioned for wheelchair or child height. Visitors manipulate a durable slide reel permanently affixed to the viewmaster, rotating through images. The locations and titles of the locations are printed on the image itself.
- Levers resembling those used in 1960's voting booths occur every 10 feet or so on the timeline rail. Above each pair or trio of levers is a question about facts of the movement and you can choose from several answers. If you pull the lever of the correct answer a caption indicating so is revealed. Perhaps the caption is in the form of a quote. If you pull the levers of the wrong answers another caption is revealed. Again, this caption could be a quote. An example might be, "How many blacks were registered in Lowndes County in 1965?"
- A lift and drop panel illustrated to resemble a purse or knapsack opens to reveal the things that people carried with them as they spent interminable hours protesting in front of the courthouse, sometimes fearing arrest (sandwich, toothbrush, toothpaste, toilet paper, a book, personal items and photos of family members).

- Touchable (but not useable, probably fixed to the rail) weapons used by law enforcement agents (billy clubs, cattle prods, tear gas canisters, etc.)
- Small, touchable metal models of key famous places on the trail (eg Brown Chapel, the Courthouse).

Prototype Description:

The prototype is a half-scale model of a small section of the timeline. The section selected is Jan. 1965, so it will belong in the Antecedent Area of the exhibit. It contains approximately 10 events panels, three images of major events, a cross section of key participants and quotes from them, and an interactive about what people carried in their bags or purses as they protested at the courthouse and feared arrest.

Testing Objectives:

- What do people look at first, second, and third on the timeline?
- What do they ignore?
- Do they understand the organization of information and is it clear?
- Are the images compelling and do they provide a sense of the importance and emotion of the movement?
- Would they rather that the dates or chronology is given more precedence?
- What would they change or what would they like to know more about?
- Is the information provided about specific events too much or not enough?

Testing Requirements:

One 3' by 5' Table

#5 Images of Jim Crow and Hecklers/Racism



Jim Crow Description:

There is a section of the interpretive center exhibits that leads people into the Antecedents Area. It is an exhibit about Jim Crow, and is comprised of a video that presents a short history of the voting situation for blacks in the south before 1965. The video also addresses the general and overarching fear that black people experienced in the South under Jim Crow and the racism directed against them. A large graphic image along the video wall supports the content of the video. It is an image that stands for oppression under Jim Crow.

Jim Crow Exhibit Objectives:

- Convey the oppression and fear in this region for black people in the 1960s and before;
- Set visitors up with an intellectual understanding of the voting situation for blacks in the south, Selma, and the black belt.

Prototype Description:

A three ring binder will contain a selection of images about Jim Crow.

Prototype Objectives:

- Which images most convey the feeling of oppression and fear of living in the Black Belt South in the early 1960s and why?
- Are there any images that you would not feel comfortable letting children see?

Racism/Hecklers Description:

In the March Area of the exhibit there is a panel with interpretation about “hecklers” . Some images can be very confrontational (eg use of “nigger”).

Prototype Description:

A three ring binder (the same one as above) will contain a selection of images of hecklers and heckling.

Prototype Objectives:

- Which images best communicate heckling and the perspective of hecklers?
- Are there any images that you would not feel comfortable letting children see?

#6 Wayside Exhibits

Mock ups of two outdoor wayside exhibits will be created to gauge potential audience reaction to the wayside exhibits. To help the reviewers understand the physical context of the exhibits, a site-specific display will be created and accompany the two exhibits. With actual photos of the site, the display will depict the Tent City historic site as a visitor might see it.

One exhibit's purpose will be to orient visitors to the physical geography of the Selma to Montgomery National Historic Trail and its important march-related sites and other related civil rights sites. The other exhibit will orient visitors to the Tent City site and explain Tent City's post-march connection.

The objectives the formative evaluation conduct on these two exhibits are as follows:

- To determine how effective the exhibits are in orienting visitors to the overall trail and Tent City site.
- To determine what other kind of initial information is important for visitors to learn about the trail or Tent City when they first begin their visit or if they visit the Tent City site when the visitor center happens to be closed.
- To determine whether audiences understand the distinction between the Selma to Montgomery March and the Tent City site, and if not, how we can better make this distinction.
- To determine whether or not the audience finds the exhibit text and graphics engaging enough to want to learn more or take the time to enter the visitor center or visit the actual Tent City site.