

# RK&A

IMPACT PLANNING • EVALUATION • AUDIENCE RESEARCH

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## SUMMARY AND CONCLUSIONS

### SUMMATIVE EVALUATION

#### INSIDE|OUT PROGRAM

*Prepared for the*  
Detroit Institute of Arts  
Detroit, MI

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\*Cover photo from the Detroit Institute of Arts: <https://www.dia.org/events/insideout-spring-2017-0>

## STUDY BACKGROUND

The Detroit Institute of Arts (DIA), with funding from the Knight Foundation, contracted RK&A, Inc. to conduct a comprehensive, summative study of Inside|Out, a program that brings high-quality reproductions of masterpieces from the museum's collection to outdoor venues throughout Metro Detroit. In particular, the study was undertaken to: (1) gauge the impact of Inside|Out on communities; (2) identify best practices from Inside|Out; and (3) identify how, if at all, Inside|Out can help support the strategic plan, particularly with regard to aligning the demographics of DIA visitors with the demographics of the region/city, building endowment, and political needs, such as pursuing another millage.

### ABOUT INSIDE|OUT

Over the past eight years, Inside|Out has partnered with more than 100 communities to bring reproductions of original artworks from the DIA's collection to Metro Detroit. An Inside|Out installation includes placing reproductions on buildings and posts around the designated site, which may cover a small radius in a single community or an expansive radius across two or more communities.

A community can request Inside|Out by submitting an official request form through a community liaison. In 2017, the DIA was able to honor 21 requests over two seasons: spring and summer. Since it is a partnership, Inside|Out requires that each community designate a community partner to lead the project within the community, including securing permissions for the reproductions to be installed at specific locations across the designated site. The DIA also encourages participating community to plan events or activities around Inside|Out, such as bike and walking tours, talks at libraries and community centers, festivals, and more.

The DIA aims to create a sense of place in Metro Detroit communities through experiences with art (see Appendix A for a list of Inside|Out outcomes). DIA director Salvador Salort-Pons captures the vision of the program in this quotation from the Inside|Out website:

“ Art has the powerful ability to unify, and Inside|Out allows us to bring people together outside of the museum walls. We see ourselves as more than a museum; we use art to encourage connections and improve understanding among our diverse communities. ”

## METHODOLOGICAL OVERVIEW

RK&A employed a mixed-methods approach to gain perspectives from different audiences. The graphic below illustrates how we used evaluation to study and understand participants—from DIA staff to community members—in the context of the program and program’s impact on Metro Detroit (and see the table on the next page for details about each method).

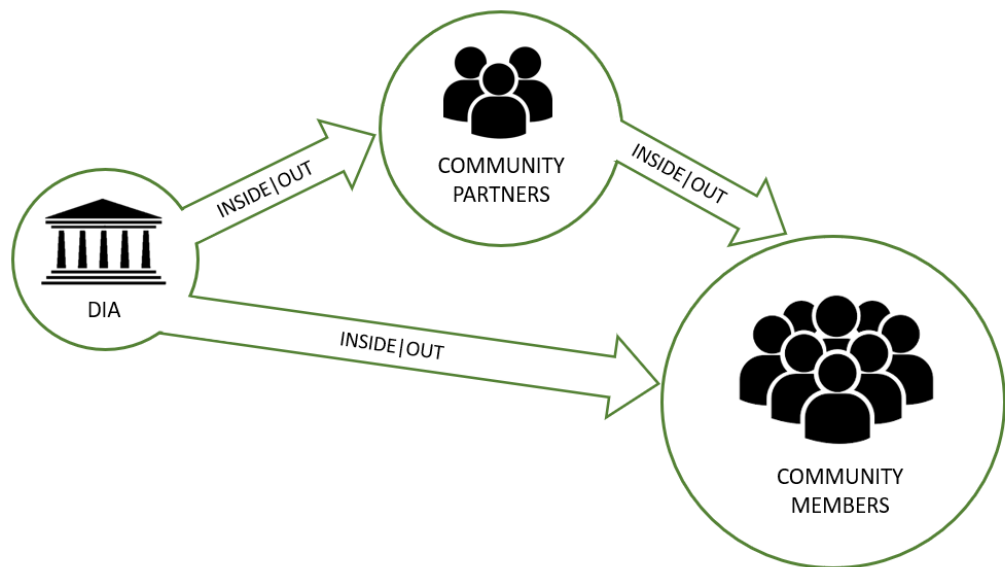
**DIA staff** represent a relatively small team of DIA staff working on Inside|Out with the intention of affecting Metro Detroit. RK&A conducted six in-depth interviews with staff members to understand the program and their perceived impact of Inside|Out.

**Community partners** collaborated directly with DIA staff to implement Inside|Out. RK&A administered questionnaires to and conducted interviews with community partners closely involved in hosting Inside|Out.

**Community members** represent the largest audience—those whom the DIA hopes to affect through the Inside|Out partnership. RK&A administered questionnaires in nine communities to explore the breadth of the program’s impact. RK&A also conducted qualitative case studies of four 2017 installation sites to explore the depth of impact; case studies include observations and interviews with community members.

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### INSIDE|OUT EVALUATION AUDIENCES & THEIR RELATIONS



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## METHODOLOGY

### IN-DEPTH INTERVIEWS



**Audience 1:** DIA Staff ( $n=6$ )

**Audience 2:** Community Partners ( $n=24$ )

- Conducted via telephone
- Open-ended questions, probed for clarity
- Audio-recorded
- Qualitative data; analyzed through content analysis

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### QUESTIONNAIRES



**Audience 2:** Community partners ( $n=83$ )

- Administered via email / Facebook
- Questionnaire open for 6 weeks
- Quantitative data; analyzed statistically
- Respondents represent 55 installation sites, 5 counties, and 7 years

**Audience 3:** Community members ( $n=790$ )

- Administered via in-person questionnaires
- Random selection of community members walking near installation sites
- Quantitative data; analyzed statistically
- Respondents represent 9 communities, 3 counties, and 7 years of Inside | Out installations

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### CASE STUDIES



**Audience 3:** Community members in by active Inside|Out host communities ( $n=4$ )

- Conducted naturalistic observations of community members passing by or stopping/looking at reproductions
  - Data collectors recorded hand-written observations
  - Conducted in-person interviews ( $n=44$ ) with community members who stopped at reproductions
  - Qualitative data; analyzed through content analysis
-

## EXECUTIVE SUMMARY

The following summary presents findings from a summative evaluation of the Inside|Out program at the DIA. This summary, organized by methodology, presents the findings that RK&A considers most salient to the DIA. Refer to the technical report for a comprehensive presentation of all findings, also presented by methodology.

### STAFF INTERVIEWS

RK&A interviewed six DIA staff members about Inside|Out. Staff included those with various responsibilities for Inside|Out, from the program manager to the director of the DIA.

- ◆ **Goals of Inside|Out:** There was consensus around three main goals of Inside|Out—staff aim to increase the visibility of the DIA in the community; encourage community engagement through art; and surprise and delight community members as they encounter reproductions of artworks as they go about their everyday life.
- ◆ **Operational strengths:** Overall, three primary strengths emerged with equal emphasis. Two strengths relate to the community partnerships that ensued—the program onboarding for communities and the community-driven program structure, which encourages communities to take the lead in program development. The third strength is the high quality of reproductions and ease of installations.
- ◆ **Operational challenges:** Top concerns relate to limited internal resources, such as staff time (e.g., time needed to create detailed installation maps) and program funding. Staff also identified a few barriers to community relationships—the current request process makes it difficult for Inside|Out to reach underserved communities that lack the resources to support the program; the artworks may not be relevant to the communities they serve; and the program lacks a system to maintain community relationships.
- ◆ **How Inside|Out supports the DIA’s strategic plan:** Staff believe Inside|Out supports the strategic plan’s goal of “relevance” because the program brings reproduction art to diverse audiences across Metro Detroit. Two also said Inside|Out may support “financial sustainability” because it can build positive perceptions of the DIA among Metro Detroit residents, which can lead to supporting the DIA financially.
- ◆ **How Inside|Out could better support the DIA’s strategic plan:** Staff offered three recommendations for how Inside|Out could support “relevance.” First, staff suggested changing the request process so it could more easily reach underserved communities (i.e., wider and more diverse audiences). Staff also suggested expanding Inside|Out events to strengthen community engagement and sustain community partnerships, and selecting artworks that are relevant to the community members who will be experiencing them.

## COMMUNITY PARTNER QUESTIONNAIRES

RK&A administered questionnaires to community partners and business owners via email using contact lists provided by the DIA. A total of 83 respondents representing 55 installation sites (including eight in Detroit) completed the questionnaire. Respondents represent a broad cross-section of installation sites, both geographically and temporally. Most respondents are Caucasian/White and have visited the DIA before, and many had done so recently.

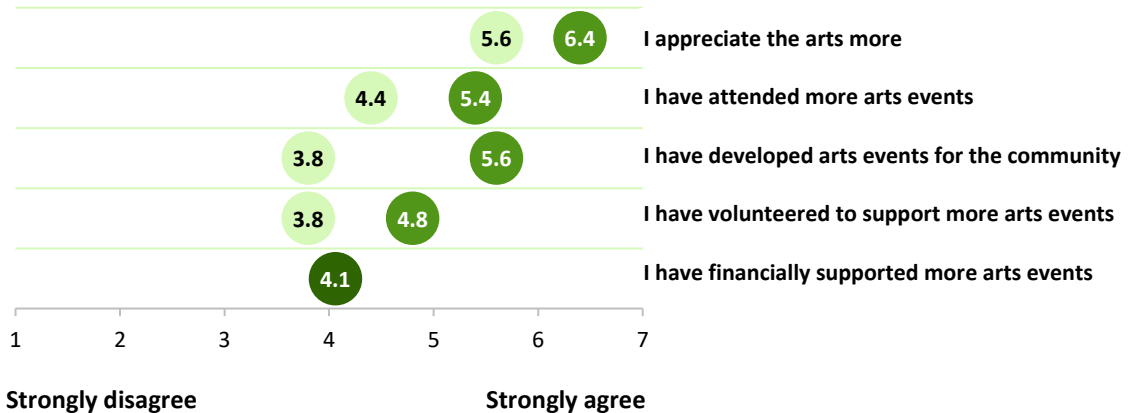
- ◆ **Perceived impact of Inside | Out on community partners:** Overall, statement ratings indicate a moderate perceived impact. There is one notable statistical relationship between statement ratings and visitation. Ratings indicate Inside | Out had a greater effect on respondents who visited the DIA within the past year versus those who had not visited the DIA in the past year.

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### PERCEIVED IMPACT OF INSIDE|OUT ON COMMUNITY PARTNERS

Statistical difference in ratings by DIA Visitation:

- Respondents who visited the DIA within the past year
- Respondents who visited the DIA more than one year ago/never
- All respondents—no statistical difference by DIA visitation



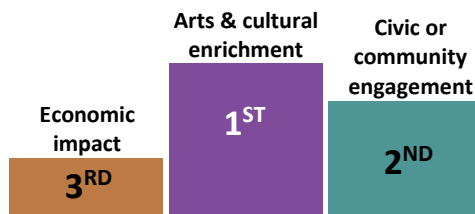
- ◆ **Perceived impact of Inside | Out on communities:** RK&A asked three different questions about the impact of Inside | Out on communities (rating statements; forced ranking; and an open-ended question) that were considered through the lens of three impact categories: civic or community engagement; arts and cultural enrichment; and economic impact. Overall, there is alignment in the results across questions. Civic and community engagement and arts and cultural enrichment are perceived to be the areas of greatest impact; economic impact is a distant third.

### RATINGS OF PERCEIVED RESULT OF INSIDE | OUT

KEY: CIVIC OR COMMUNITY ENGAGEMENT    ARTS AND CULTURAL ENRICHMENT    ECONOMIC IMPACT



### FORCED RANKING OF VALUE OF INSIDE | OUT



### OPEN-ENDED RESPONSES CODED





## COMMUNITY PARTNER INTERVIEWS

RK&A conducted 24 interviews with community partners and business owners. Respondents represent a broad cross-section of installation sites, both geographically and temporally. Note that most respondents served as a community contact for Inside|Out and all but one respondent had visited the DIA in the past year.

- ◆ **Reasons the community requested Inside|Out:** Most generally said they wanted to bring art to the community, which some said would make residents “feel good” about their community. A few specifically said they wanted to foster a “sense of place in the community.”
- ◆ **Strengths of Inside|Out:** Many respondents said they appreciated how the program was organized, such as the support DIA staff provided, including the informational workshop. Some respondents said the process of choosing artworks and the sites to mount the reproductions worked well. Some respondents also talked about the professionalism of the installation, noting that installation and deinstallation was done quickly and did not damage the sites.
- ◆ **Challenges of Inside|Out:** Some respondents identified internal challenges related to the community. For example, a few said they needed additional community resources, such as funding or staffing; a few others said it was difficult to find local businesses to agree to install a reproduction on their property because they feared potential damage; and a few noted challenges in raising awareness about Inside|Out in the community, saying they needed more planning time, prompt communication with DIA, and artworks more relevant to their community.
- ◆ **Greater support from the DIA:** In response to these challenges, respondents identified ways DIA could improve community support. Some respondents said they wanted the DIA support them in planning programs and related events, a few others said the community and the DIA could have forged a deeper partnership if it had known about resources available to them, such as the DIA Away Trailer.
- ◆ **Perceived effect of Inside|Out in general:** Respondents were asked several questions about the effects of Inside|Out on the community, including a few pointed questions about the effect on certain capacities (e.g., civic or community engagement, arts enrichment, and economic impact). Overall, most respondents described the program in terms of arts enrichment—some respondents said the installation increased their appreciation of art and the DIA, and a few said they learned more about the works of art as a result of their participation. A moderate number of respondents talked about the effects of the program in relationship to the community itself, with some saying the installations made them feel good about their community; and a few others saying participating in the program elevated the status of the community. Responses to questions about the effect on local business were often vague, suggesting they perceived the effect as minimal, although a few described increased foot traffic, patronage, as well as partnerships among community organizations.

## COMMUNITY MEMBER QUESTIONNAIRE

RK&A administered 790 questionnaires in nine different communities that previously hosted Inside|Out to explore the breadth of Inside|Out's reach in local communities. Questionnaires were administered to residents who were walking by installation sites. Nearly all (98 percent) are from Michigan. A total of 31 percent have visited the DIA in the past year, and another 25 percent have visited the DIA in the past two years, indicating that people in these communities visit the DIA fairly frequently.

- ◆ **Awareness of Inside|Out:** Awareness of Inside|Out is relatively high (55 percent). The communities of Clawson and Memphis were most aware of Inside|Out, whereas Farmington and Detroit were least aware. Respondents who visited the DIA in the past year were more aware of Inside|Out than those who had not.
- ◆ **Saw Inside|Out:** Nearly one-half had seen Inside|Out (49 percent), slightly less than the percent of those aware. Of those aware of Inside|Out, respondents in the communities of Memphis and River Rouge were most likely to have seen Inside|Out, whereas the respondents in Belleville and Clawson were least likely to have seen Inside|Out. Again, respondents who visited the DIA in the past year were more likely to have seen Inside|Out than those who had not.
- ◆ **Reasons to host Inside|Out:** The majority said they thought the community requested Inside|Out to cultivate an interest in the arts (61 percent). Nearly one-quarter said they thought the community wanted to instill a sense of pride in the community (23 percent).

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### AWARENESS OF INSIDE|OUT



**55% are aware of Inside|Out**



**49% have seen Inside|Out**



**61% of those aware of Inside|Out perceive that communities request the program to cultivate interest in the arts**

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## COMMUNITY CASE STUDIES

RK&A conducted case studies of four different communities that hosted Inside|Out during the spring and summer seasons in 2017. Case studies included observations and interviews with community members.

- ◆ **Attendance to reproductions:** Most people passing by the reproductions did not give much, if any, attention to them.
- ◆ **Viewer behaviors at reproductions:** Some viewers stepped close to the reproduction to look at details or read the accompanying interpretive label, but most stood in place, one to two feet away from the reproduction.
- ◆ **Previous knowledge of installations:** The majority said they had heard of the DIA Inside|Out installations through the internet and social media, television news reports, local newspaper articles, and seeing installations in other cities.
- ◆ **Perceptions of why the community requested the installation:** When asked why the community would choose to have art installed by the DIA, the most frequent response was that the community was continuing its ongoing work of providing arts and culture to residents (one-third of interview participants).
- ◆ **Effect on opinion of arts:** When asked how, if at all, the reproduction affected their opinion of the arts, interview participants across all four sites gave general, vague comments.
- ◆ **Effect on perceptions of the DIA:** When asked how Inside|Out affected their perception of the DIA, one-half said seeing the reproductions enhanced their perceptions because the museum brought art into communities. One-third said the reproductions did not change their opinion of the DIA because they already had a positive opinion. A few said seeing the reproductions made them want to visit the DIA.
- ◆ **Effect on community perception:** The majority of interview participants said it did not affect how they perceive the community, with most saying they already think of the community as a place that supports the arts and culture.
- ◆ **Effect on local business:** One-third of participants said the reproduction could attract people to the community, which in turn might make them more likely to shop at a nearby store or dine at a local restaurant. Other participants were uncertain.

# CONCLUSIONS

The following is an interpretation of findings presented as seven key conclusions. These conclusions are informed by a review of findings across methods and audiences, as well as our professional experiences with the DIA and other museums.

## **#1 Much of the Metro Detroit area is aware of Inside | Out, particularly those in communities that have hosted installations.**

In a survey of a random selection of community members walking by sites that formerly hosted Inside|Out installations, 55 percent of respondents indicated they were aware of Inside|Out. This is remarkable when one considers the diversity of people and their interests, all the elements that make up a community, and the passing of time. Additionally, most of those who were aware of Inside|Out had seen an installation before (88 percent). When one considers that Inside|Out is dispersed across a community (i.e., one reproduction may be quite far from another and a person may only see one reproduction), this high awareness is even more intriguing. We know from studies that follow up with museum visitors sometime after their visit, many have trouble recalling specific experiences. Something about Inside|Out is memorable enough to stick in people's minds as a distinct encounter. Inside|Out is a long-running program (since 2011) that has served more than 100 communities in the metro Detroit area. These results suggest that over time Inside|Out has gained a positive reputation and people's recognition.

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**55% of residents in communities that have hosted Inside|Out are aware of the program.**

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## **#2 Inside|Out functions mostly as a (sometimes surprising and delightful) backdrop to daily life.**

Results from case study observations in four different communities hosting Inside|Out in 2017 indicate that, on a typical day, when there is no particular program or event, the reproductions sit quietly in the background as people go about their day. The reproductions receive little direct attention. However, when pedestrians were stopped and asked about the reproductions, they indicated they were already aware of Inside|Out. So, even though it appeared that most people did not notice or pay attention to the reproductions, most were aware of them. Moreover, these community members demonstrated positive attitudes toward Inside|Out and the DIA when asked in an interview, and a handful of them showed delight at the sight of art in an unusual location. An informal review of the DIA Instagram account for Inside|Out also shows that some members of the public take fun and whimsical photographs in front of the reproductions, such as those mimicking a character from a reproduction (see Appendix H in the technical

report for an informal analysis of Instagram). Therefore, the apparent lack of attention seen in case-study observations is deceiving. As we saw above, a large number of community members are aware of and remember seeing Inside|Out, meaning the installations are memorable enough to be recalled easily even if direct engagement was brief.

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“Yes, I really enjoying finding [the reproductions of artworks] around [the community]. It's like an Easter egg hunt. I enjoy discovering them when I'm walking around.”

—Community member

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### **#3 In its current form, Inside|Out's ability to cultivate active spaces for community engagement is limited.**

Communities that host Inside|Out are encouraged to autonomously plan and implement programming around the installation, and they are made aware that DIA does not provide programming for them. DIA suggests events like biking or walking tours, art festivals, etc., but ultimately it is up to the community to make program decisions and follow through with them. We know from interviews with community partners that many of them hosted various events, although there are no reliable records to tell us how many or how often. Results indicate that some community partners expressed frustration that they did not receive more timely information from DIA in order to plan the events, and others were disappointed that DIA did not support them in planning, carrying out, or promoting these events. A few even regretted the lack of a deep partnership. In interviews with staff, a couple of them echoed this desire to strengthen community engagement and sustain community partnerships, but also recognize DIA's limited resources (staff and funding). If there is a desire to move beyond awareness and appreciation to greater community engagement, DIA may need to consider deepening the program so it can provide increased support for host communities.

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“[DIA] said they had speakers, different [activities] we could do, and a bus we could get to bring people down to the DIA. But [the bus] was already booked by the time I went to that meeting. That's kind of frustrating that it's already booked. I would've wanted to know that sooner so it was something we could utilize.”

—Community partner

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#### #4 Inside|Out is not perceived as having an economic impact on communities or businesses.

DIA was interested in exploring whether Inside|Out has led to increased revenue among businesses in the communities that host it, which RK&A explored through different audience's perceptions of the program (versus financials). Perceptions suggest that Inside|Out has not had an economic impact on communities. When asked about it directly, most respondents (community partners and community members alike) said they were unsure or that they doubted that Inside|Out had any effect on business sales.

#### #5 Inside|Out contributes to communities' pride and identity as a place that cares about and values art.

DIA hopes audiences of Inside|Out will be affected in two specific ways: 1) communities' "sense of place will be enhanced and strengthened," and 2) community members will "increase their appreciation for the arts and culture". Through community partner interviews and questionnaires, community member surveys, and case-study interviews, we found that recipients of Inside|Out perceive that both of these outcomes have been achieved. A close look at the results suggest that these two outcomes are not achieved separately, but rather they are intimately tied to one another. Communities develop pride *through* their participation in an arts-based program. In other words, that arts-based program enriches the community from within, and because the program is city-wide and competitive in nature, the communities also demonstrate their commitment to the arts to the entire Metro Detroit area, increasing its pride and identity.



"It created a sense of place. It enhanced the beauty and cultural depth of the community. It raised the perception of the importance of arts and culture to community members. It made our community more visually interesting, more desirable."

—Community partner

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## #6 Inside|Out is mutually beneficial for the DIA and communities—the program generates goodwill toward the DIA, and the association with the DIA gives host communities a degree of prestige.

Following from #5 above, the pride associated with the art of Inside|Out lends itself to the development of a mutually beneficial relationship between DIA and communities. As described previously, communities benefit from their association with the art of the DIA, which in turn, through broad sharing of its collections in the form of reproductions, builds awareness, public trust, and value of the museum among the public. Given the DIA's financial instability that preceded Inside|Out and the millage of 2012, the trust that many communities now have for the museum is invaluable for the DIA's future. This finding suggests that Inside|Out is a stepping stone to achieving the DIA's strategic goal of Financial Sustainability, which states "we will secure long-term financial sustainability by pursuing a major endowment campaign, *actively building broad public support*, and maintaining ambitious fundraising targets [emphasis added]."

The question now is how to proceed. Now that DIA has infused itself within and across much of the Metro Detroit area, how does it sustain what it has created? Should it grow and expand into other communities that have not yet participated? If "yes" to the latter, how will DIA identify those new communities, and should they be underserved and under-resourced communities, which leads us to #7 below?



"They're doing great work in community outreach and accessibility. Since the millage passed especially, we've seen the DIA's presence in our community and broader. And in social media also. There are a lot of community organizations participating in the program, and that's been rewarding to see. To see different arts and culture organizations extending their work and connecting with the DIA has been rewarding."

—Community partner

## #7 Inside|Out will need to change to strengthen alignment between the program and DIA's strategic goal of relevance.

Another strategic goal of DIA is Relevance, which states, “we will offer museum experiences that authentically connect with the needs and interests of diverse, wide-ranging audiences.” In interviews with staff, many of them expressed the belief that Inside|Out achieves this goal by bringing art into different communities across Metro Detroit where area residents can have a personal experience with the reproductions. On the other hand, half of them also pointed out that the current application process for Inside|Out severely limits the program's ability to reach communities that may be in need, but do not have the resources to support the program. Currently, communities must seek out and complete an application to host Inside|Out. They must also demonstrate that they have resources to support the installation (businesses must agree to have reproductions installed on their sites, they must list the types of programs they already do that would support Inside|Out). Consequently, this has two results: repeat applications from the communities that have hosted Inside|Out previously and a dearth of applications from communities that have few resources (but who really would benefit most from Inside|Out).

A close look at our data confirms this limitation. Results suggest communities that have hosted Inside|Out to date tend to be those with residents who have a pre-existing interest in art and the DIA. Also telling, communities that hosted Inside|Out more than once (up to three times) are no more likely than communities that host it once to have positive feelings about the program and DIA, indicating their attitudes were positive early on.

All of this begs the question of whether DIA needs to expand Inside|Out beyond its current audience, which is welcoming and accommodating to the program, to potentially underserved and under-resourced communities that may benefit greatly from exposure to DIA but need more support than Inside|Out currently offers. To align with its strategic goal of relevance, it seems DIA must consider how to do this. Some steps include altering its application process (and identifying and recruiting communities that may not be likely to apply but are good candidates), expand and diversify the reproductions currently available for Inside|Out, and find a way to provide additional support and guidance to communities that are new to Inside|Out.

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“Sometimes we can't reach communities because they don't have the staff to work with us. And we get repeated application from communities that have the capability to work with us. We don't always want to be in the same places. The important thing is that we spread and are in as many communities as possible.”

—DIA staff

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## TECHNICAL REPORT

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\*Cover photo from the Detroit Institute of Arts: <https://www.dia.org/events/insideout-spring-2017-0>

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The DIA aims to create a sense of place in Metro Detroit communities through experiences with art. DIA director Salvador Salort-Pons captures the vision of the program in this quotation from the Inside|Out website:

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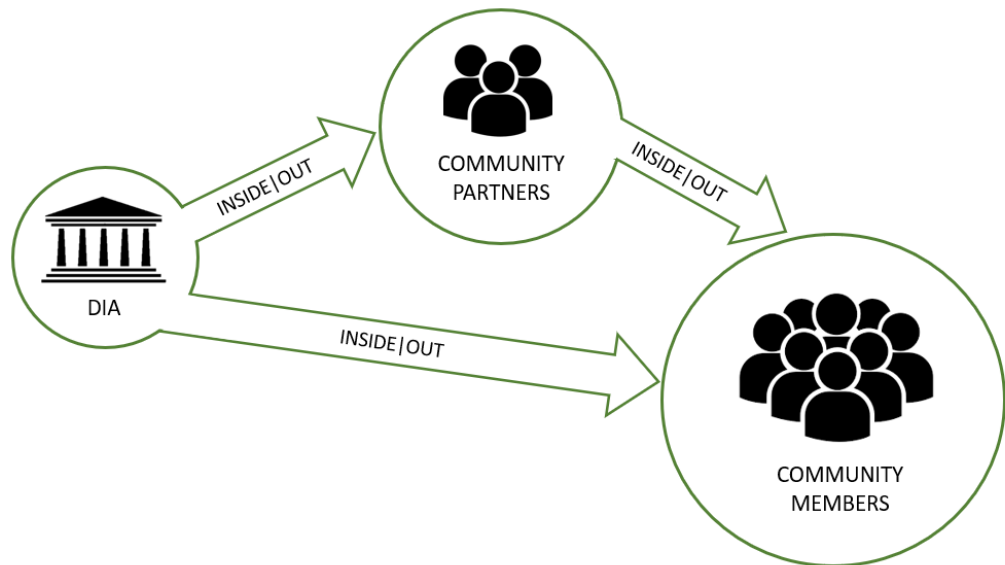
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- Conducted naturalistic observations of community members passing by or stopping/looking at reproductions
  - Data collectors recorded hand-written observations
  - Conducted in-person interviews ( $n=44$ ) with community members who stopped at reproductions
  - Qualitative data; analyzed through content analysis
-

## REPORT ORGANIZATION

The remainder of the technical report is organized by methodology. In each of the following sections, we describe the methodology in detail and comprehensively report the findings of that method without additional interpretation. That is, we have reported all results from the evaluation and not just those that RK&A considers important or most relevant. We do so to empower readers to read through all the findings and make their own interpretations.

Findings are reported as appropriate to the method. Quantitative data were analyzed using SPSS, a statistical package for computers. Quantitative results are reported in tables or graphs with explanatory text. For qualitative data, the evaluator studied the data (notes or transcripts) for trends and coded them as they emerged. The results are reported in narrative and with quotations to help elucidate the trends.

**This report is considered the technical report. It contains a detailed description of the methodologies and a comprehensive presentation of findings. Please see the summary report for a discussion of findings RK&A considers most salient.**

## FINDINGS: STAFF INTERVIEWS

RK&A conducted in-depth telephone interviews with six DIA staff members regarding Inside|Out. Staff members who participated in an interview included the Community Programs Manager, a Senior Communications Specialist, the Director of Interpretive Engagement, the Executive Director of Marketing and Communications, the Vice President for Learning and Audience Engagement, and the Director. Of the six staff members interviewed, four had been involved with Inside|Out since its early stages in 2010 and 2011. The other two had been involved with Inside|Out for two to three years.

### PERCEIVED GOALS OF INSIDE|OUT

Staff members were asked about the goals of Inside|Out. Note that two of the six staff members said the goals for Inside|Out had changed in the seven years since its inception. These two staff members also said the current goals were somewhat unclear and that Inside|Out could benefit from redefining the current goals.

- ◆ **Raise awareness about the DIA:** Almost all staff members said raising awareness about the DIA with Metro Detroit residents was one of the goals of Inside|Out. Staff members said Inside|Out helps increase the visibility of the museum's collection of artworks in other communities, which reminds people about the DIA and will hopefully encourage them to visit. Staff members also said seeing the installations may remind residents that the DIA is using their tax dollars to benefit communities. One staff member said, "Communities might not know about the DIA and the programs we can offer—it's a great way to introduce ourselves." Related to this idea, two staff members said Inside|Out tries to make residents feel good about the DIA, which might encourage residents to support the museum, financially or through a millage.
- ◆ **Encourage community engagement through art:** Four staff members said one of the goals was to encourage community engagement through art. Staff said the reproductions and accompanying events have the potential to incite conversations about art or the neighborhood. One staff member said Inside|Out can help communities improve local access to art by acting as a bridge to additional art programming.
- ◆ **Surprise and delight viewers with art:** Four staff members said Inside|Out was developed to give people a sense of wonder and excitement as they encounter reproductions of artworks in their everyday life. One put it succinctly: "To surprise and delight people by showing them art in places they didn't expect to see it."



## PERCEPTION OF INSIDE|OUT OPERATIONS

### INSIDE|OUT STRENGTHS

Staff members were asked what works best about the way Inside|Out operates. Some of the staff members who participated in interviews are not involved in the direct management of Inside|Out so were unable to comment on program operations beyond generalities.

- ◆ **Program on-boarding for communities:** Two staff members said the community on-boarding process works well, meaning the current structure of informing community partners about the details and logistics of Inside|Out. For example, one staff member said the Inside|Out managers had developed a good system of communication and coordination with community partners about Inside|Out.
- ◆ **Reproduction installation:** Two staff members talked about the installation of reproductions. For example, one staff member talked about the successful system for installing the reproductions established by Inside|Out staff. And one staff member said the physical reproductions are durable and long-lasting: “Whatever those things are made of, they’re indestructible. They don’t look faded. They hold up well.”
- ◆ **Community-driven program structure:** Two staff members said one of the strengths of Inside|Out is that it encourages communities to take a lead role in program development and management. These staff said the success of Inside|Out is tied to active, engaged community partners who collaborate with the DIA.

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#### **Program on-boarding for communities**

“I think what we are doing well right now is the on-boarding of the communities. We invite them in, teach them about what the program is, talk about logos. That seems to be a pretty firm process at this point.”

#### **Community-driven program structure**

“I really like the idea that we’ve worked so closely with the communities and they choose the locations. We’re really collaborative. We let them choose the images they want as much as possible.”

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## PROGRAM CHALLENGES

Staff members were asked about the operational challenges Inside|Out faces.

- ◆ **Limited staff time and resources:** Three staff members said the current allocation of staff time and resources for managing Inside|Out was a challenge. They said the program is limited because a single staff member is the coordinator for all community partners and spends a large portion of time supervising installations.
- ◆ **Resources required to create maps:** Two staff members spoke about the staff time involved in creating the maps for each installation site. One staff member said, “The process of developing maps is very challenging and resource intensive, and I don’t know whether the outcomes are worth the amount of time and effort.”
- ◆ **Artwork limitations:** Two staff members said the limited number of artworks available was challenging, and one staff member said that adding more artworks would require curatorial staff support. Another staff member said the artworks are limited to Western and Euro-centric pieces due to the nature of the reproductions requiring frames and remaining two-dimensional, which excludes sections of the DIA’s collection.
- ◆ **Request process is limiting:** One staff member said the current request process prohibits Inside|Out from reaching communities most in need—those that have limited resources to support the program. Specifically, this staff member would like Inside|Out to work more within Detroit, in areas where it might support revitalization efforts. This staff member also lamented the lack of requests from new communities.
- ◆ **Confusion between real and reproduced artworks:** One staff member raised concerns about Inside|Out creating confusion between authentic works of art and reproductions. This staff member voiced concerns that the public may not understand that the installations include reproductions of original artworks and wondered whether the reproductions in some way “devalue[s] the art that’s actually in the building.”
- ◆ **Sustaining community partnerships:** Since one goal of Inside|Out is that community members increase their appreciation for the arts and culture, one staff member said Inside|Out should have a plan to sustain community partnerships. This staff member said the DIA currently does not have a system to maintain and strengthen relationships with communities who participated in Inside|Out.

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### Request process

“Sometimes we can't reach those communities because they don't have the staff to work with us. And we get repeated application from communities that have the capability to work with us. We don't always want to be in the same places. The important thing is that we spread and are in as many communities as possible.”

### Sustaining community partnerships

“We go into a community, and this is their introduction to the DIA as a partner. We have a good time, but how do we continue having a good relationship with the community [in a] capacity [we can] manage? That's a challenge.”

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## LESSONS LEARNED

Staff members were asked what lessons they have learned from their professional experience participating in Inside|Out to understand “best practices” related to the program.

- ◆ **How to work with community partners:** Three staff members said Inside|Out has taught them successful ways to work with community partners. For example, one staff member said Inside|Out is a good model for collaboration with community partners, specifically with respect to allowing communities the autonomy to make decisions. Another staff member learned the importance of clarifying expectations, including what the DIA can and cannot offer communities as part of Inside|Out.
- ◆ **Thinking strategically about the DIA’s work:** Three staff members said they thought about how and to what end they are carrying out their work for Inside|Out. For example, one staff member said the DIA discontinued press conferences for Inside|Out once it was established due to dwindling attendance at the events. This staff member said, “It’s really about analyzing how we’re promoting the program and meeting goals and if we’re using our resources most efficiently.” Another described applying the following question to the DIA’s work, “Does this meet museum needs in a balanced way with audience needs?”
- ◆ **Reinforced importance of the program:** Two staff members said they learned lessons from the positive public reaction to Inside|Out. For example, one staff member cited anecdotal evidence that communities react positively to having the installations in their space and that the installations “bring the community together.”
- ◆ **Thinking critically about programs:** One staff member said Inside|Out has made her think critically about motivations for creating programs in general. This staff member wondered whether programs at the DIA are designed within a philosophical framework that is shared by all staff members. This staff member also talked about acknowledging when a program is experiencing challenges, and being able to support changes that maintain its “baseline philosophy.”

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### How to work with community partners

“Be very clear about the expectations with communities. Being clear about what we can and can’t offer. And being clear that they also need to be flexible. They might have a vision and it might not work out.”

### Thinking about programs

“I think philosophy is always a big one. When do we do programs? Why do we do programs? Do we do programs that sound fun, interesting, and provocative, but don’t have a grounding in the philosophical position of the DIA? Or do we share different philosophies that we don’t compromise on? Do all programs fit those underlying ethical positions. And should they?”

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## SUPPORTING THE NEW STRATEGIC PLAN

Staff members were asked how, if at all, Inside|Out could support the new strategic plan. Below are the statements and strategies developed by the DIA to reach their institutional goals by 2021. Staff members were prompted by the data collector to think about the program's connections to the strategic plan prior to the interview.

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### **VISION STATEMENT**

The DIA will be the town square of our community, a gathering place for everybody.

### **MISSION STATEMENT**

The DIA creates experiences that help visitors find personal meaning in art, individually and with each other.

### **NEW PLAN STRATEGIES**

- ◆ **Financial Sustainability:** we will secure long-term financial sustainability by pursuing a major endowment campaign, actively building broad public support, and maintaining ambitious fundraising targets.
  - ◆ **Relevance:** we will offer museum experiences that authentically connect with the needs and interests of diverse, wide-ranging audiences.
  - ◆ **Leadership in the Art Museum Industry:** we will continue to develop next and best practices for engaging people with art.
  - ◆ **Facility and Neighborhood Presence:** we will improve and maintain the building, ground and amenities in order to enhance the visitor experience and our neighborhood.
  - ◆ **Organizational Effectiveness:** we will engage our staff to create an environment of open communication, collaboration, and high performance to enable us to reach our goals.
- 

## CURRENT SUPPORT OF THE STRATEGIC PLAN

Staff members named a few aspects of the strategic plan that Inside|Out supports.

- ◆ **Relevance:** Four staff members said Inside|Out connects with diverse and wide-ranging audiences. Staff said Inside|Out achieves this by bringing art into different communities across Metro Detroit where area residents can have a personal experience with the reproductions. One staff member added that, through the new addition of artworks from the Charles H. Wright Museum of African American History and Culture, the DIA has been able to provide more diverse reproductions to communities, which also supports the strategic goal of making art relevant to audiences. Staff

members also said Inside|Out increases the DIA's visibility and demonstrates its role as a community institution, thereby connecting with the needs and interests of diverse audiences. It should be noted that increasing the DIA's visibility supports the program goals but is not directly related to the museum's strategic goals.

- ◆ **Financial sustainability:** Two staff members said Inside|Out supports the goal of long-term financial stability for the DIA. One staff member said Inside|Out supports the strategic plan through its potential to make Metro Detroit residents feel good about the DIA, thereby making them more likely to support the museum financially, either through another millage, donation, or membership.

### OPPORTUNITIES FOR INCREASED SUPPORT OF THE STRATEGIC PLAN

Staff members were asked if there are aspects of Inside|Out that could be improved to better support the strategic plan. Notably, all of the suggestions made by staff focus on providing experiences that are relevant to a diverse audience and financial sustainability.

- ◆ **Change the request process to encourage greater diversity of communities:** Three staff members suggested changing the request process to reach underserved communities, thereby reaching a wider and more diverse audience to engage with art experiences. One staff member said the DIA did not have to change the process entirely; perhaps the DIA could choose one-half of the participating communities where they wanted a stronger presence, and the other one-half of participants could be chosen through the current request process.
- ◆ **Increase and sustain community engagement to increase relevance for diverse audiences:** Three staff members said Inside|Out could expand related events to strengthen community engagement with Inside|Out and sustain community partnerships. Sustained community engagement would support the strategic goal of relevance to diverse audiences and would further support the goals of Inside|Out.
- ◆ **Diversify artworks:** One staff member said a wider diversity of artworks available as reproductions would foster experiences with art that are relevant to a diverse and wide audience.
- ◆ **Encourage financial support for the DIA in communities:** One staff member suggested the DIA could do more to drive donations and memberships in participating communities during Inside|Out. This staff member said this would not only benefit the museum financially, but would also sustain a connection between the DIA and community members over time.

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**Change the request process to encourage greater diversity of communities**

“If half the locations are locations we are choosing, instead of having people apply. So, we can choose locations, like school systems or bus stops, that strategically address the museum's goals. We know resource-weak communities are not inclined to apply. They don't have the staff, time, capacity, awareness to apply. And maybe the city doesn't have that, but maybe the school system does. But it's not set up in a way for the school system to know they could do that. That would require some initiative on our part.”

**Increase and sustain community engagement**

“We're not particularly good at creating opportunities to engage with [Inside | Out]. You can walk by the things and see them. And some communities will do tours or bike rides. We talk about these all the time but the implementation of them overwhelms us. What participation can we give people so they are more involved in the process than they are now? What are the other ways we can get people to engage?”

**Diversify artworks**

“If we could address the diversity problem with the collection we put out that would help. It would make it more relevant to a broader array of communities. In Novi there's a large Japanese community; we've been working a lot with them. If we could add more from our Japanese collection that would help us with relevancy. If we could figure out a way to plant a seed in a community, and we gave them the tool to continue with something. “

**Encourage financial support for the DIA in communities**

“We could do a better job following up, offering folks continued ways to get involved in the museum. I've asked multiple times about development doing member drives or donor events in the community while Inside | Out is there. I think there's an opportunity for something like that.”

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## FINDINGS: COMMUNITY PARTNER QUESTIONNAIRES

RK&A administered a questionnaire to community partners and business owners to understand what impact they perceived Inside | Out to have on their local community. The questionnaire was administered via email and powered by SurveyMonkey using contact lists the DIA provided. Lists include community partners from four sources:

- ◆ **Request forms** – These were completed by individuals who requested Inside | Out on behalf of their community.
- ◆ **Community contact forms** – These forms identify individuals who served as the community liaison for the installation of Inside | Out once a request was filled (these were sometimes the same individuals as requestors).
- ◆ **Installation agreements** – These include contact information for businesses or organizations that agreed to have a work of art installed on their building or property.
- ◆ **Event request forms** – These include individuals who submitted requests to the DIA to host an event in conjunction with Inside | Out.

### METHODOLOGY

RK&A administered questionnaires via email. All contacts with email addresses were invited to participate in the survey through an email request sent from the DIA's community relations email address. RK&A sent reminder e-mails one and two weeks after the initial request to all contacts who had not yet responded. Additionally, RK&A contacted some businesses via Facebook that had a work of art installed; RK&A sent these businesses just one invite. RK&A closed the survey after six weeks.

On the following pages, we present results in frequencies and summary statistics as applicable. We also ran inferential statistics<sup>1</sup> to examine the relationship among variables, including:

- ◆ Cross-tabulations show the joint frequency distribution of the variables, and the chi-square statistic ( $\chi^2$ ) was used to test the significance of the relationship.
- ◆ Analysis of variance (ANOVA) was performed, and the F-statistic was used to test the significance of the difference.

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<sup>1</sup> A 0.05 level of significance ( $p$ ) was employed to preclude findings of little practical significance. When the level of significance is set to  $p = 0.05$ , any finding that exists at a probability ( $p$ -value)  $\leq 0.05$  is "significant." When a finding has a  $p$ -value of 0.05, there is a 95 percent probability that the finding exists; that is, in 95 out of 100 cases, the finding is correct. Conversely, there is a 5 percent probability that the finding would not exist; in other words, in 5 out of 100 cases, the finding appears by chance.

## DESCRIPTION OF THE SAMPLE

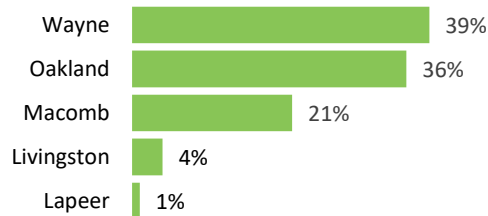
RK&A sent email invitations to 347 community partners as well as 41 invitations through Facebook messenger. Note that, of the email invitations, 43 responses bounced and another 162 remain unopened. From these invitations, RK&A collected 83 questionnaires. The response rate is between 24 and 45 percent depending on whether you exclude the unopened invitations.

The 83 respondents represent 55 installation sites, including eight in Detroit; there are no more than four respondents from any individual installation site, meaning the responses are not weighted to one particular community. Also note responses represent Inside|Out installation sites geographically, with 39 percent of responses from sites in Wayne County, 36 percent of responses from sites in Oakland County, and 21 percent of responses from sites in Macomb County. Responses also represent a range of installation years. The majority of responses were from sites that had an installation in 2016 and 2017 (29 and 28 percent, respectively). Between 12 and 17 percent had an installation in either 2012, 2013, 2014, and 2015, and 4 percent had an installation in 2011.

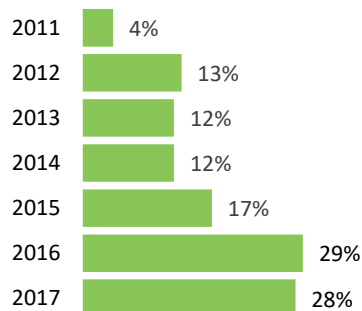
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### REPRESENTATION OF SAMPLE

#### County (*n* = 83)



#### Year of installation (*n* = 83)





## SITE CONTEXT

RK&A identified three site-related test variables by which to consider the questionnaire results:

**1. Number of installations over the years**

A total of 49 percent of respondents are from sites that hosted Inside|Out one time, whereas the remainder hosted Inside|Out two times, three times, or annually. The median number of installations for respondents is two times.

**2. Distance of the installation site from the DIA**

The median distance of respondents' sites from the DIA is 23 miles. At the extreme ends, 15 percent of respondents are within 10 miles of the DIA, and 12 percent are 40 or more miles away.

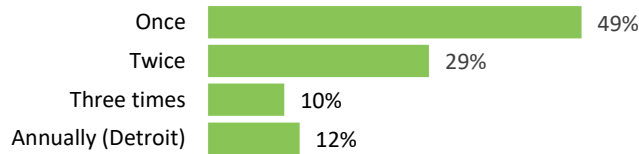
**3. Median income of the installation site.**

The median income of a community was identified using Census Bureau data.<sup>2</sup> The median income for all respondents' sites is \$48,015.

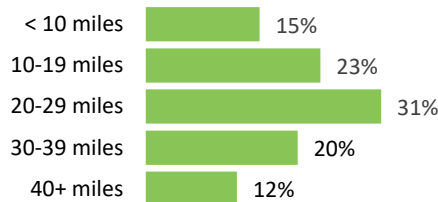
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## SITE CONTEXT

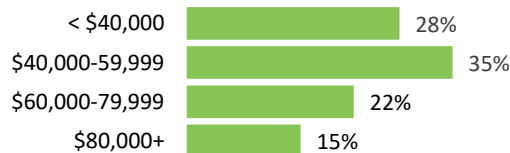
### Number of installations over the years (*n* = 83)



### Distance from the DIA (*n* = 82)



### Median income of site (*n* = 82)



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<sup>2</sup> A few sites did not have Census Bureau data for the community, and thus we relied on other sources.

## RESPONDENT BACKGROUND CHARACTERISTICS

The following section describes respondents' background characteristics as reported on the questionnaire. Some of these characteristics were used as test variables in analysis.

### DEMOGRAPHICS

The majority of respondents are female (66 percent), and their median age is 52 years. Most respondents identify as Caucasian/White (94 percent).

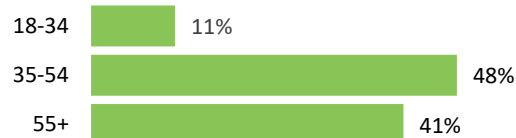
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#### RESPONDENT DEMOGRAPHICS

##### Gender (*n* = 82)



##### Age (*n* = 80)



Age range = 25-78 years; Median age = 52 years; Mean age = 50.4

##### Race/ethnicity (*n* = 81), respondents could identify as more than one group<sup>3</sup>



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<sup>3</sup> By comparison, according to Census statistics in 2016, 55 percent of Wayne County, 76 percent of Oakland County, and 82 percent of Macomb County identified as White alone.

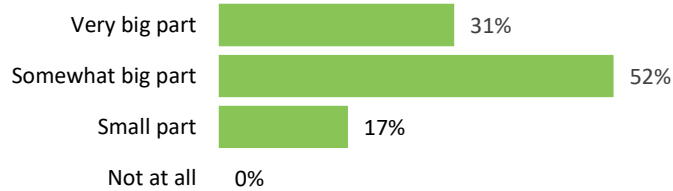
## ART BACKGROUND

The arts play a role in all respondents' lives, although the majority reported it as a "somewhat big part" of their lives (52 percent) as opposed to a "very big part" (31 percent). Most respondents have visited the DIA before (98 percent), and many had done so recently (50 percent had visited in the past year). Two respondents have never visited the DIA (2 percent). The majority of respondents have never been a member of the DIA (63 percent).

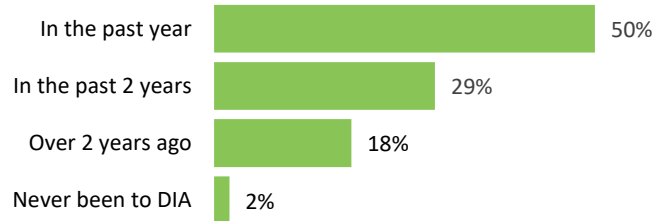
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### RESPONDENTS' ART BACKGROUND

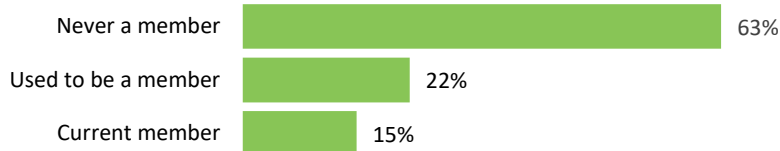
#### Role that arts play in your life (*n* = 82)



#### Last visit to the DIA (*n* = 82)



#### DIA membership status (*n* = 82)



## WORK AND RESIDENCE

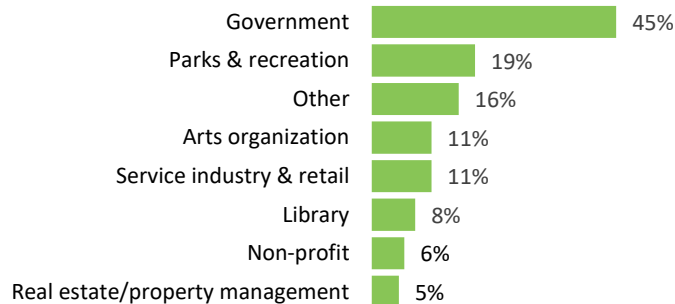
Respondents work in a variety of fields. Nearly one-half work for city or regional government (45 percent), and several for parks and recreation (19 percent). Some work for arts organizations (11 percent), the service or retail industry (11 percent), and libraries (8 percent). Other responses include engineering, design, downtown development, and volunteers (16 percent).

Since many respondents support Inside | Out from the organization for which they work, RK&A asked a few additional questions to understand respondents' relationship to communities. Overall, respondents have been working in the Inside | Out community for many years, with the majority indicating 10 years or more (23 percent indicated 10 to 14 years and 31 percent indicated 15 years or more). Additionally, almost one-half live in the Inside | Out community (47 percent), while an additional 24 percent live within a 10-minute drive of the community.

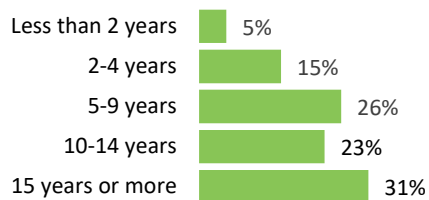
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### RESPONDENTS' WORK AND RESIDENCE

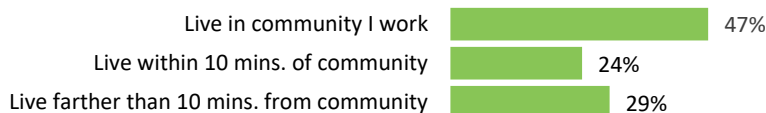
#### Work, employment and volunteerism (n = 83)



#### Length of time working/owning business in the community (n = 78)



#### Residence in community (n = 79)



## PERCEPTION OF INSIDE|OUT

### RATINGS OF PERCEIVED RESULT OF INSIDE|OUT

Respondents were asked to think back to when Inside|Out was in their community and rate 14 statements<sup>4</sup> about Inside|Out on a scale from 1, “strongly disagree,” to 7, “strongly agree.” In considering the ratings, it is most important to consider how they rated relative to each other, versus focusing on the individual mean ratings.

Note that all statements related to one of three potential impact areas. In describing the results below, we have organized them by the most perceived impact area to the least perceived. On the graph on the next page, civic or community engagement statements are colored blue, arts and cultural enrichment statements purple, and economic impact statements red.

#### CIVIC OR COMMUNITY ENGAGEMENT

Civic- or community-related statements received the highest ratings. “Fostered pride in the community” was the highest rated statement (mean = 6.1), closely followed by “Positively enhanced the identity of the community” and “Inspired community members to discover the local area” (mean = 6.0 each). “Encouraged community members to participate in local events” received the lowest rating among this group of statements (mean = 5.8).

#### ARTS AND CULTURAL ENRICHMENT

Arts and cultural enrichment statements are rated very similar to civic or community engagement but slightly lower. Among the most highly rated statements are “Stimulated conversation about art among community members” and “Fostered the community’s interest in the arts” (mean = 6.0 each), closely followed by “Enhanced the community’s reputation as a creative place” (mean = 5.9). “Encouraged the community to support more arts events” received the lowest rating among this group of statements (mean = 5.6).

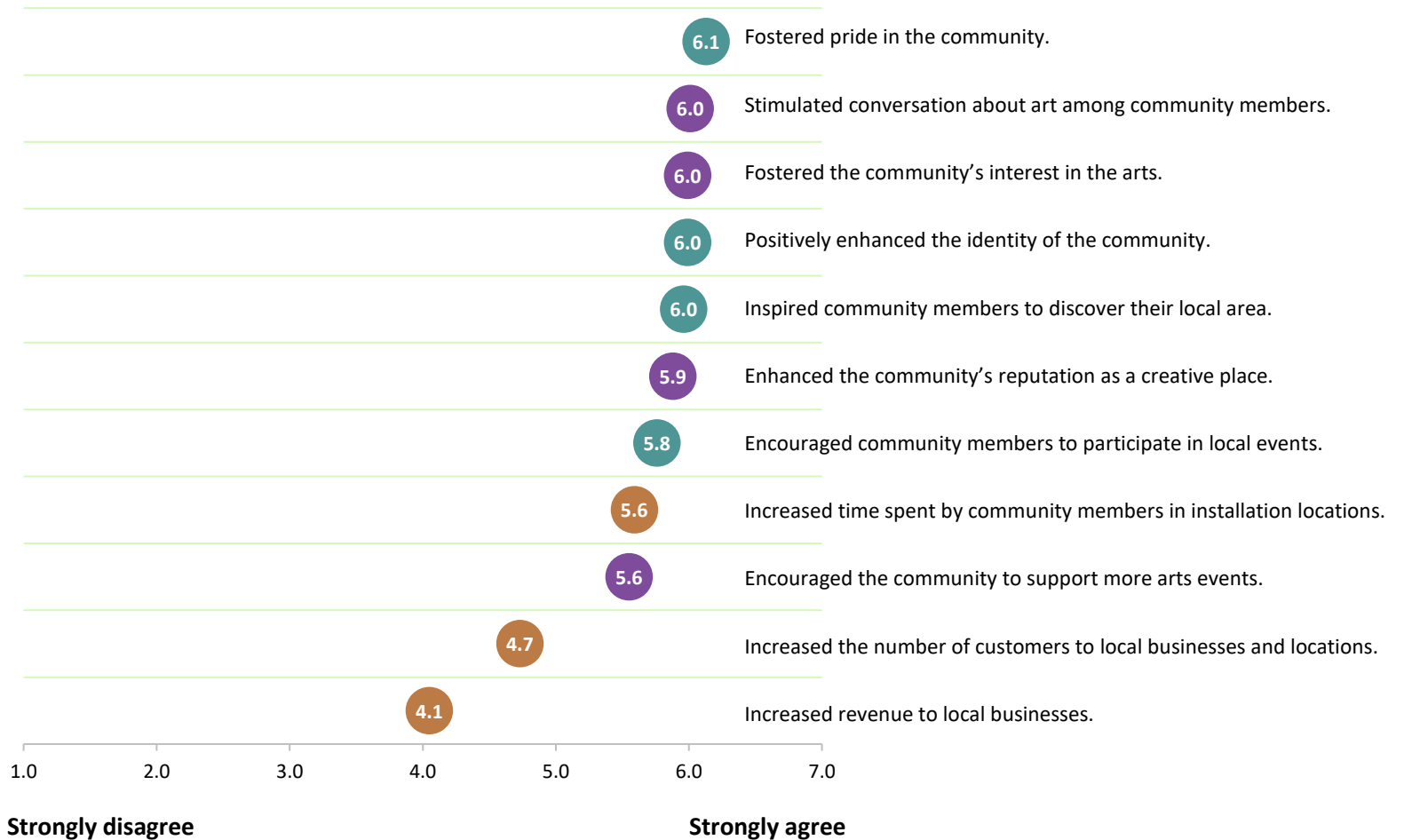
#### ECONOMIC IMPACT

Economic impact statements received the lowest ratings. Among the economic statements, the highest rated is for “Increased time spent by the community members in installation locations” (mean = 5.6). Two other statements related to economic impact rate in the middle of the continuum, including “Increased the number of customers to local businesses and locations” and “Increased revenue to local businesses” (mean = 4.7 and 4.1, respectively).

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<sup>4</sup> Note that three negatively phrased statements, one per impact category, were included to test the attentiveness of the respondent/validity of responses. There is alignment between how these statements rated compared to the positively rated statements. We have omitted the negatively rated statements here to streamline reporting.

## RATINGS OF PERCEIVED RESULT OF INSIDE|OUT



### STATISTICAL RELATIONSHIPS

Ratings were tested against several variables, and several statistically significant differences emerged, including by county, installation year, number of installations, and respondents' last visit to the DIA. Most notably, respondents who had visited the DIA in the past year (an indicator of their support of the DIA) perceived the impact of Inside|Out to be greater than those who had not visited the DIA in the past year (an indicator of lesser support of the DIA).

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### STATISTICAL DIFFERENCES FOR RATINGS OF PERCEIVED RESULT OF INSIDE|OUT

**RATING SCALE: 1 Strongly disagree / 7 Strongly agree**

**Mean ratings are presented by variables with statistically significant differences**

#### DIFFERENCES BY COUNTY

Statement	Macomb	Other county	
Positively enhanced the identity of the community	5.6	6.1	$p = .038$

#### DIFFERENCES BY INSTALLATION YEAR

Statement	2017	Other years	
Increased revenue to local businesses	4.4	3.8	$p = .040$

#### DIFFERENCES BY NUMBER OF INSTALLATIONS

Statement	2 or more installations	1 installation	
Enhanced the community's reputation as a creative place	6.1	5.6	$p = .012$

#### DIFFERENCES BY LAST VISIT TO DIA

Statements	Within past year	Over one year ago or never	
Fostered pride in the community	6.3	5.8	$p = .000$
Fostered the community's interest in the arts	6.3	5.7	$p = .013$
Positively enhanced the identity of the community	6.2	5.7	$p = .015$
Inspired community members to discover their local area	6.2	5.7	$p = .029$
Encouraged community members to participate in local events	6.3	5.2	$p = .000$

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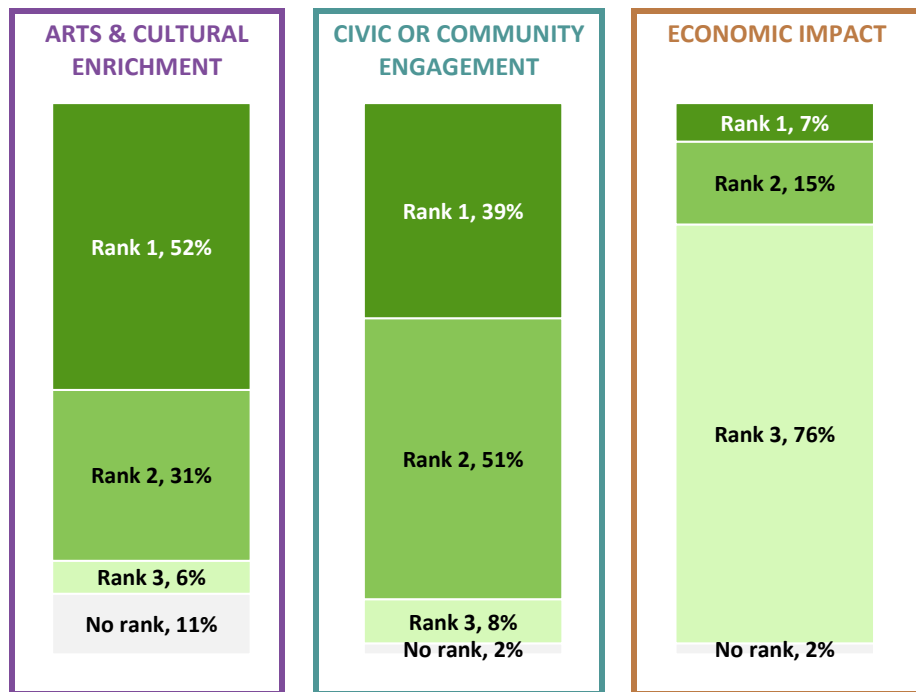
### RANKING OF PERCEIVED VALUE OF INSIDE|OUT

Respondents were also asked to rank their perception of the value of Inside|Out on the same three impact areas described previously: civic or community engagement, arts and cultural enrichment, and economic impact. A rank of 1 indicates the item they considered most important, and a rank of 3 was least important. Note that all respondents ranked at least one of these areas (providing their top rating), but sometimes did not rank all three items.

Findings generally corroborate those in the previous graph of rating statements. However, in the forced ranking situation, arts and cultural enrichment outranked civic or community engagement. For example, arts and cultural enrichment was ranked first, or most important, by 52 percent of respondents, compared to 39 percent of respondents that ranked civic or community engagement first. Economic impact received the lowest rank; 76 percent ranked it third or least important. Interestingly, arts and cultural enrichment was not ranked 11 percent of the time; potentially because respondents did not perceive its relation to Inside|Out.

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### RANKING OF PERCEIVED VALUE OF INSIDE|OUT





**STATISTICAL RELATIONSHIPS**

The top rankings were tested against several variables, and one difference emerged. Respondents whose community received an installation in 2017 were more likely to rank arts and cultural enrichment first (meaning it was most important to them) than respondents who received installations in the past.

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**STATISTICAL DIFFERENCES FOR RANKING OF PERCEIVED VALUE OF INSIDE|OUT**

**DIFFERENCES BY INSTALLATION YEAR**

<b>Ranked 1</b>	<b>2017</b>	<b>Other years</b>	
Arts and cultural enrichment	73%	48%	<i>p</i> = .028

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## BENEFITS FOR THE COMMUNITY

Respondents were asked how they would describe the most important benefit of Inside|Out for the community. The question was open-ended; respondents typed in their responses, which were then coded and counted by the evaluator. A total of 17 percent did not write in a response.

### CIVIC OR COMMUNITY ENGAGEMENT

Of responses, 51 percent identified a benefit related to civic or community engagement. The benefit described most often was fostering community pride (16 percent), and responses include, “making people proud of their community” and providing “the opportunity to have reproductions of first-class art work installed in a community that often is marginalized from main stream communities—our community mattered!” Responses were often vivid:

“It created a sense of place. It enhanced the beauty and cultural depth of the community. . . It made our community more visually interesting, more desirable. I think ‘community pride’ is something easy to forget. Programs like this remind us what it is, and why we have this pride.”

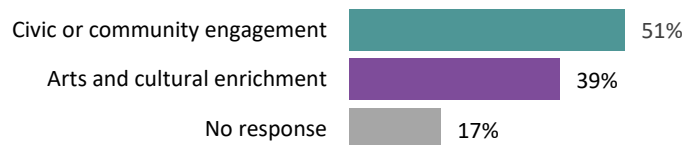
Another 16 percent described community connectivity, such as building connections among community members and organizations, and 13 percent said it encouraged residents to explore their community.

### ARTS AND CULTURAL ENRICHMENT

Of all responses, 39 percent related to arts and cultural enrichment. The greatest percentage of responses related to fostering appreciation for the arts in the community (22 percent); responses include “creates conversations about art,” “stimulates an interest in the arts,” and “helps our community wake up to local arts and culture.” Similarly, another 17 percent described the most important benefit as providing access to the arts; responses include “allows residents to view artworks that they otherwise would not have seen” and “brings art to people where they are.”

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## BENEFITS OF INSIDE | OUT (n = 83)



**STATISTICAL RELATIONSHIPS**

Benefits described were tested against several variables, and one difference emerged. Females are more likely than males to described civic or community engagement benefits.

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**STATISTICAL DIFFERENCES FOR BENEFITS OF INSIDE|OUT**

**DIFFERENCES BY GENDER**

<b>Benefit</b>	<b>Female</b>	<b>Male</b>	
Civic or community engagement	52%	29%	<i>p</i> = .044

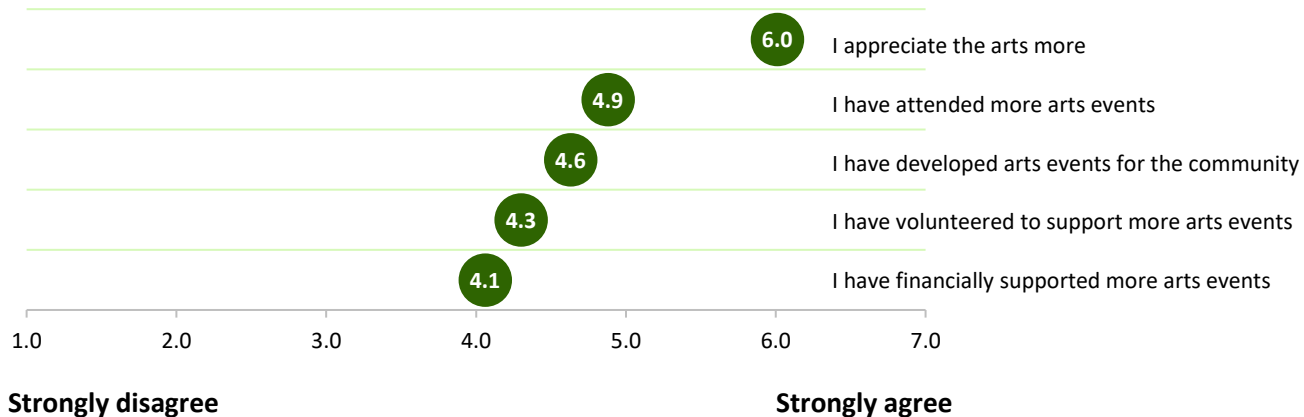
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## EFFECT OF INSIDE|OUT ON COMMUNITY PARTNERS

Respondents were asked to rate five statements on a scale from 1, “strongly disagree,” to 7, “strongly agree” about the effect of Inside|Out on them as individuals. Keep in mind that there is likely courtesy bias as it is self-reported. The highest mean rating was for the statement, “As a result of Inside|Out, I appreciate the arts more” (mean = 6.0). Note that this, the highest rated statement, is the only statement that indicates an abstract change (i.e., appreciation). All other statements, which are concrete and action related, received notably lower ratings. The highest rating for an action is, “I have attended more arts events” (mean = 4.9). By contrast, the lowest rating for an action is, “I have financially supported more arts events” (mean = 4.1).

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### SELF-REPORTED RESULT OF INSIDE|OUT ON RESPONDENTS



**STATISTICAL RELATIONSHIPS**

Ratings were tested against several variables, and the following differences emerged. Notably, the only variable with a statistical relationship is visitation to the DIA. That is, respondents who visited the DIA in the past year (an indicator of their support of the DIA) reported Inside|Out had a greater effect on them versus those who had not visited the DIA in the past year.

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**STATISTICAL DIFFERENCES FOR RESULT OF INSIDE|OUT ON RESPONDENTS**

**RATING SCALE: 1 Strongly disagree / 7 Strongly agree**

**Mean ratings are presented by variables with statistically significant differences**

**DIFFERENCES BY LAST VISIT TO DIA**

<b>Statements</b>	<b>Within past year</b>	<b>Over one year ago or never</b>	
I appreciate the arts more	6.4	5.6	<i>p</i> = .007
I have developed arts events for the community	5.6	3.8	<i>p</i> = .000
I have attended more arts events	5.4	4.4	<i>p</i> = .002
I have volunteered to support more arts events	4.8	3.8	<i>p</i> = .014

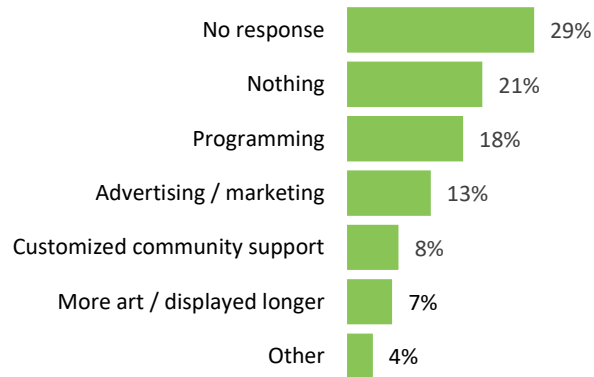
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## RECOMMENDATIONS TO BETTER SUPPORT INSIDE|OUT

Respondents were asked if they had thoughts about what the DIA could do to better support the community through Inside|Out. The question was open-ended so respondents typed in a response, and the evaluator coded and counted them. One-half of respondents said there was nothing the DIA could have done better (21 percent) or did not write in a response (29 percent). Another 18 percent had a suggestion related to programming; the vast majority of these respondents wanted to offer more programs, but some desired the DIA provide training materials, including detailed information about the works of art, so volunteers from the community could do walking tours. Another 13 percent made a recommendation related to advertising/marketing, such as seeking more assistance from the DIA in promoting the installation as well as confirming schedules more quickly so communities can promote the installation and events themselves. A few respondents requested more customized support of their community (8 percent); these responses varied from specific requests for more “ethnically and racially sensitive” art appropriate to the community and organizing an outing to recognize business partners to vaguer responses for a “more consistent presence” and follow-up after the installation. A few other respondents desired more art or art displayed longer (7 percent), while a few other responses were miscellaneous (4 percent).

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### HOW THE DIA CAN BETTER SUPPORT COMMUNITIES (n = 83)



## FINDINGS: COMMUNITY PARTNER INTERVIEWS

RK&A conducted in-depth telephone interviews with community partners and local business owners who participated in the Inside|Out program. A total of 24 individuals participated in the interviews.<sup>5</sup> To contextualize the results, please consider the following description of interview respondents:

- ◆ **Community location:** All respondents participated in the program in the counties of Wayne, Oakland, or Macomb. One-third participated in Wayne County, one-third in Oakland County, and one-quarter in Macomb County.
- ◆ **Years of Inside|Out:** All respondents participated in the Inside|Out program between 2012 and 2016, with four to six respondents representing each year from 2012 to 2016. Some respondents participated in the program multiple years between 2012 and 2016.
- ◆ **Relationship to Inside|Out:** Almost all respondents served as the community contact for Inside|Out, while two worked for businesses that hosted an installation.
- ◆ **Employment/volunteerism in community:** Respondents held a variety of roles in their participation with Inside|Out. Two-thirds work for organizations that directly support city or municipal operations, such as parks and recreation departments, downtown development authorities, or city councils. One-third work for other organizations, including art centers, libraries, environmental organizations, and retail businesses.
- ◆ **Previous experience with the DIA:** All but one of respondents had visited the DIA at least once in the past, and a few were, or had once been, DIA members. Two respondents said they worked with the DIA on other outreach programs, such as the DIA Away Trailer, and one volunteered at the DIA in the past.
- ◆ **Interest in the arts:** Respondents' interest in the arts was high. More than one-half were interested in visual arts, specifically mentioning painting, sculpture, and photography. More than one-half were also interested in music. Additionally, at least two respondents were interested in theater, public art, film, and dance.

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<sup>5</sup> A total of 200 individuals were recruited via email and 24 agreed to participate.

## RECOLLECTION OF INSIDE|OUT INSTALLATION IN THEIR COMMUNITY

At the beginning of the interview, RK&A asked participants to recall their experiences with Inside|Out. These questions served a few functions. First, the questions jogged respondents' memory before asking more probing questions about how Inside|Out functioned. Second, they provide context for understanding respondents' assessment of Inside|Out. And finally, they provide some results to assess Inside|Out based on the vividness of respondents' recollections.

## REASONS THE COMMUNITY REQUESTED INSTALLATION

Respondents were asked why they thought the community chose to have art installed by the DIA in the community. Because many of the respondents were involved in the application and program management, many knew what these motivations were. Other respondents who were less involved with the program planning speculated as to why they thought the community would want to have Inside|Out.

- ◆ **Bring art to the community:** Most respondents said the community wanted to have Inside|Out to bring more art into their community. Respondents said seeing art in their city makes residents feel good about their community and that the reproductions brought beauty to public spaces. Some respondents also said the installations help residents have a better appreciation for art. All respondents provided general, vague comments about the impact of bringing more art into the community. For example, one respondent said, "It's a great program where you can bring this artwork, put it outdoors, and really gets the entire community talking. We love it."
- ◆ **Connect with or support the DIA:** Some respondents said their communities were motivated to participate in Inside|Out to have a stronger relationship with the DIA. Some respondents talked about the prestige and expertise of the museum, and how an affiliation with the museum would enhance the perception of the community. Other respondents felt the installations would encourage community members to use the DIA's resources and pave the way for future collaborations between the community and the museum.
- ◆ **Foster a "sense of place":** A few respondents said the community wanted to use the installations to create a stronger sense of place in their city. For example, one respondent said their community wanted to be better known for its support of the arts, specifically public art. Enhancing this identity was a goal for the city before participating in the program, and the respondent believed Inside|Out would help them achieve this goal.
- ◆ **Bring people to the community:** Two respondents said the community wanted to encourage people to visit their city or a specific part of their city. For example, one community had recently opened a new campus that included public buildings and parks and used Inside|Out to encourage the community to explore the new space.



- ◆ **Participate in a unique opportunity:** Two respondents said the community was interested in participating in a program that was unique or different.
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**Connect with or support the DIA**

“I think our demographic is pretty supportive of the DIA. We have people who volunteer there, who are familiar with it, who take out of town guests there. That's a general consensus. The DIA is something people in my community want to support.”

**Foster a sense of place**

“Well (the city) works really hard to be a community that makes sure artwork is really a fixture of what we do. We want to be known as a community that supports art and especially public art. This year we recently launched a new public art program. So, this very much fell in line with our goals to bring art to (the city).”

**Bring people to the community**

“We wanted to highlight (the town). Try to bring more people to our community to showcase what we have. Our parks have a lot to offer. Our library has a lot to offer.”

**Participate in a unique opportunity**

“Probably just something unique. And that a lot of people are not able to go to the DIA, so we were happy to have it displayed in town where people could walk around their neighborhood and see it.”

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## RELATED COMMUNITY EVENTS

Respondents were asked to talk about different events that took place in conjunction with the Inside|Out installation in their community. Some respondents could remember only one or two events related to Inside|Out, while others spoke at length about three or more events planned by the community during the Inside|Out season.

- ◆ **Walking or bicycle tour:** More than one-half of respondents said their community held a walking or bicycle tour of the installations, and sometimes both. Some said a guide, such as a city employee or a DIA representative, spoke about each reproduction on the tour, while others just organized group visits without speakers.
- ◆ **Bus tour:** Some said their communities chartered a bus to allow people to visit all of the installations in one day since the reproductions were not installed within walking distance of each other. Some others said their communities arranged for a bus to take people to the DIA.
- ◆ **Social event:** Some said their communities hosted social events and festivals related to the Inside|Out reproductions. For example, one community had a reproduction called *A Day in June*, by George Bellows, which shows a party scene in a garden. The library held a tea party and requested the attendees wear white, to mimic the painting. Attendees were posed to resemble the painting and photographed.
- ◆ **Lecture about singular works of art:** Some said their communities asked the DIA to provide a staff member or docent to speak about one or more of the reproductions at a small community lecture event held at a civics center or local museum.
- ◆ **School-related activity:** Some said their communities organized an event with the local school district in conjunction with Inside|Out. For example, one respondent said art teachers produced and broadcast videos of themselves in front of the reproductions, interpreting the artwork.
- ◆ **Musical performance:** A few said their communities organized events that involved music. For example, one respondent said the community hosted an event titled “Violins and Seascapes” in a community park in front of a reproduction featuring a shipwreck. The community arranged for a string quartet to play music in the park for roughly 300 community members.
- ◆ **Other:** A few respondents described other types of events. For example, one respondent said the community hosted a movie night to screen a film about the lives of two of the artists featured in the installations, Van Gogh and Gauguin. This community also organized an art-making activity where children would view a reproduction of a portrait, then create their own self-portraits.

## PERCEPTION OF INSIDE|OUT OPERATIONS

RK&A asked several questions to assess Inside|Out operations from the perspective of the community partners to inform future practices.

### PROGRAM STRENGTHS

Respondents were asked to describe what worked well about the operation and functioning of the Inside|Out program in their community.

- ◆ **Program organization:** Many respondents talked about how well Inside|Out was organized. Respondents said DIA staff helped guide them through Inside|Out. For example, one respondent said it was very helpful to have one contact person for all communication. Some respondents specifically mentioned an informational workshop to help community partners prepare to host the installations. This workshop gave communities the resources to manage logistics, such as contacting local businesses about installation agreements.
- ◆ **Choosing installation sites and artworks:** Some respondents said the process of choosing the sites to mount the reproductions, and which artworks to install, worked well. Most of these respondents said DIA staff collaborated with them to choose the installation locations, and at least considered, if not applied, the community's suggestions. Three respondents said they worked with the DIA on the choice of artwork for the installations. For example, one community chose to install a reproduction at their recreation center, and requested a painting that featured children, which the DIA accommodated.
- ◆ **Installation process:** Some respondents said the installation and deinstallation of the reproductions was very successful. Respondents were pleased that installation and deinstallation happened quickly and that the installations left no permanent damage or visible markings after they were taken down. Respondents also talked about the professionalism of the installation crew.

In discussions around program strengths, RK&A prompted respondents to think about all aspects of operations, saying, "By this I mean things like how the installation was brought to the community, decisions around the installation, marketing and advertising, programming, and anything else like that." Through prompting, most respondents said they did some kind of marketing for Inside|Out. Many used social media platforms to help promote Inside|Out and related events. Respondents also said they used email newsletters or their website to market Inside|Out. A few respondents said they used more traditional media to promote Inside|Out including mailed brochures, local newspaper articles, television spots, or radio pieces (either ads or interviews). While the DIA is not directly involved with the marketing of Inside|Out in individual communities, it is noteworthy as something the community partners are doing and consider a strength.

## PROGRAM CHALLENGES

Respondents were asked to describe challenges related to the operation and functioning of Inside|Out in their community. Trends emerged in two main categories: challenges within the community versus external challenges.

### CHALLENGES WITHIN THE COMMUNITY

- ◆ **Community resources:** A few respondents said they could have used more internal resources to support Inside|Out. Respondents said having additional funding for advertising or staffing for activities would have made Inside|Out more successful in their community.
- ◆ **Working with community members on installation:** A few respondents said it was difficult for them to find local businesses to agree to install a reproduction on their property due to fear of damage from the installation.
- ◆ **Awareness and attendance:** Two respondents said informing the community about the purpose of Inside|Out and related events was challenging. For example, one respondent said, “Almost the biggest challenge was getting people to understand what it was or why it is there.”

### EXTERNAL CHALLENGES

- ◆ **More time to plan:** A few respondents said it would have been beneficial to know the details of Inside|Out earlier in the process. For example, one respondent said she wanted to know which reproductions they would be receiving earlier in the year so that the community had more time to plan specific events related to the artworks that would be on display.
- ◆ **Communication:** A few respondents said communication from the DIA could be improved. For example, one respondent said the community requested a DIA docent to give a lecture about the installation but did not receive confirmation from the DIA until “the last minute.”
- ◆ **Choice of artworks:** Two respondents spoke about the choice of artworks available as part of Inside|Out. One respondent felt limited by the lack of African American and contemporary artworks. Another respondent said some community members expected large, recognizable reproductions like the “Mona Lisa.”

## OPPORTUNITIES FOR INCREASED DIA SUPPORT

Respondents were asked to describe what the DIA could have done to better support the community hosting Inside|Out.

- ◆ **Help with programming:** Some respondents said they wanted more help from the DIA to plan related events. A few said knowing what events other communities had done in the past would have provided inspiration for their own community. A few said having events provided by the DIA, such as additional lectures or walking tours with docents, would have made Inside|Out more successful.
- ◆ **Better understanding of DIA resources:** A few respondents said the community could have partnered with the DIA in a deeper way if they had known about additional museum resources available to them, such as the DIA Away Trailer. Two respondents said community members without transportation would have benefited from a bus tour to the DIA to visit the artworks at the museum.
- ◆ **Installation maps:** Two respondents commented about the installation maps provided by the DIA. One respondent said they ran out of maps during the installation season, and another said the maps were not ready at the beginning of the season.
- ◆ **Community networking:** One respondent suggested having a “support group” meeting for communities participating in Inside|Out each season. Through this networking opportunity, communities could share ideas about events and promotion.

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### Help with programming

“It didn’t seem like we got a lot of input from the DIA on what to do. Now that we’ve done the program so many times, I would really recommend they put together a cookbook of sorts of how to make the most out of having the paintings. It would have been really useful to me to get a little guideline with pictures to show what other communities did. Again, I would say we made a lot of effort after the works arrived but after that we had other projects that were important to us. Not that Inside|Out isn’t important, but we have other projects so we could have used some help.”

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## EFFECT OF INSIDE|OUT

Respondents were asked to reflect on what they perceived the effect of Inside|Out to be. These questions intended to unveil the actual impact of Inside|Out as compared to earlier questions that asked about the community's goals for requesting Inside|Out.

### TOP-OF-MIND EFFECTS

Respondents were asked what effects Inside|Out had on them individually as well as on the community. In general, these responses were vague, top-of-mind reactions and suggest respondents did not have clear ideas about the effect of Inside|Out.

- ◆ **Appreciation of art and the DIA:** Some respondents said the installation made them appreciate art and the DIA. A few of these respondents said the installation encouraged them to visit the museum more often. Respondents said community residents also appreciated the art and the DIA as a result of participation.
- ◆ **Positive feelings about the community:** Some respondents said the installations made them feel good about their community. One respondent said the installations drew people from outside the community but also encouraged residents to slow down and enjoy the reproductions and the city. And, a few said they were proud that their community was part of Inside|Out.
- ◆ **Learned more about the artworks:** A few respondents said they learned more about the works of art as a result of participating in Inside|Out. One respondent spoke about reading the labels on the reproductions and learning more about “the meaning behind” the painting.
- ◆ **Inspired to bring more art to the community:** A few residents said the installations created a desire for more public art in the community. Respondents said Inside|Out connected them to their local arts community and educated them about the logistics of installing permanent public art. One respondent encouraged two local art teachers to create permanent murals in the community.
- ◆ **Enjoyed having art in the community:** A few respondents said they enjoyed having the artworks in their community. They spoke about the program being “fun”, “whimsical”, and “surprising.”

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#### Appreciation of art

“You see things that maybe piques your curiosity to see more art. It doesn't feel so distant to me anymore. You usually feel like you have to go to a big gallery to see artwork. But to have it brought to the community, even though it's not the original, it's still nice. I think they appreciate it. We're an industrial community so it was something nice that they could look at. It has a positive effect on residents.”

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## SPECIFIC EFFECTS EXPLORED

RK&A then asked several targeted questions to explore the effects of Inside|Out in specific areas the DIA hopes to impact. Keep in mind these responses are in response to targeted questions, which may promote some courtesy bias.

### PERCEPTION OF THE COMMUNITY

Respondents were asked how the installation affected the way they perceive their community and whether they thought the installation changed how others perceive the community.

- ◆ **Showed the community appreciates art:** Some respondents said the installation showed residents and visitors that the community appreciates and supports the arts. Respondents said the community wanted to be a welcoming place for increased arts programming, and Inside|Out helped them achieve this goal.
- ◆ **Elevated the perception of the community:** A few respondents said participating in the program elevated the status of the community through increased promotion of the arts and connection to the DIA. A few respondents said the installations helped change the perception outsiders had of the community by increasing awareness of the community and possibly encouraging new visitors. A few respondents said participating in Inside|Out made residents proud of their community.
- ◆ **Reinforced positive perceptions:** A few respondents said they already had a positive perception of their community and participating in Inside|Out reinforced those feelings.

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#### Showed the community appreciates art

“That we support it (art). I think that’s the big message to the community that art is important and a priority to our commission. Like I said, I think having Inside|Out pushed us to have our own public art, both permanent and temporary.”

#### Elevated the perception of the community

“It probably improved perceptions, just knowing that there's art in the community. Working with the DIA is a good relationship. As far as perception, it maybe brought the community into a better light.”

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### **EFFECTS ON LOCAL BUSINESSES**

Respondents were asked to describe what kind of effect, if any, the Inside|Out installation had on local businesses in their community. Note that the greatest number of respondents did not answer this question directly.

- ◆ **Perceived an effect on local business:** Responses include:
  - **Increased foot traffic:** A few respondents said the installations increased foot traffic near businesses, which likely resulted in increased patronage at nearby restaurants and retail shops.
  - **Programming:** A few respondents talked about special events developed by community partners to help increase patronage of local business in conjunction with Inside|Out. For example, one community created a passport for viewing the installations. Each business stamped one page of the passport related to the nearby reproduction, and a full passport could be entered into a drawing to win a prize.
  - **Created stronger partnerships:** One respondent said Inside|Out built stronger relationships between her organization and local businesses where she was requesting to install reproductions.
- ◆ **No effect on local businesses:** A few respondents said their community did not install reproductions near local businesses and, as a result, they felt there was no effect on local businesses.
- ◆ **Unsure:** A few respondents did not feel confident saying whether the installations had any effect on local businesses. They said they had not asked local businesses if there was any impact related to the installations, and therefore could not effectively answer the question. It should be noted that communities did not specifically record data on whether there was an impact on local businesses.
- ◆ **Said businesses enjoyed the program:** A few respondents said the local businesses enjoyed having the reproductions near or on their property. These respondents were not sure if there was a monetary effect as a result of Inside|Out.

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#### **Increased foot traffic**

“It made traffic that we bring to the area good for businesses. There are a lot of businesses (that) thrive on walk-ins. Areas of the downtown that you can only get to by foot. They benefit from that.”

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### **OPINION OF THE ARTS**

Respondents were asked how seeing the installation affected their opinion of the arts. As seen in the contextual information at the beginning of this section, respondents were already highly interested in the arts before participating in Inside|Out. Thus, respondents primarily described ways in which the installations deepened their connection to the arts. Only one respondent said the installations had no effect.

- ◆ **Greater connection to arts through access:** A few respondents said having works of art in their community made them feel more closely connected to art. They described this connection as either a sense of ownership or a sense of familiarity with the artworks that made them more approachable.
- ◆ **Deeper understanding through art:** A few respondents said new learning changed their opinion of the arts. A few respondents said they learned something about specific artworks, like the artist's name or the meaning of the piece. One respondent said she learned a "context of sensitivity" as a result of participating in Inside|Out. This respondent worked closely with the DIA to choose appropriate works of art to display in the community, with an emphasis on artworks by African Americans and contemporary artists.
- ◆ **Inspire interest in visiting the DIA:** A few respondents said seeing the installations made them interested to see more artworks, specifically at the DIA.
- ◆ **Broaden perception of ways to experience art:** A few respondents said seeing artworks outside was a new experience that affected their opinion of the arts. Respondents also spoke about the element of surprise when encountering the reproductions during their daily life.

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#### **Greater connection to arts through access**

"One of the things in my community is the different types of things, people might take pictures and turn it into art. People are creating art from interpreting other people's art. I would say it changed, because it's important for people to see and be exposed to some of these things. The arts need to be more accessible. Critical to society and bringing people closer to each other."

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### PERCEPTIONS OF THE DIA

Respondents were asked two questions to explore how Inside|Out may have affected their perceptions of the DIA. First, respondents were asked to describe their perception of the DIA. All respondents had a positive perception of the museum for a variety of reasons:

- ◆ **Value of the DIA to the community:** One-half of respondents talked about the general value of the museum to individuals in the Metro Detroit community. Some respondents referred to the DIA as the “jewel” or “gem” of Detroit, mostly related to the museum’s collection of artworks. A few respondents in particular said they were grateful the museum was still open and functioning after the city’s bankruptcy.
- ◆ **Community outreach:** A few respondents had a positive perception of the DIA because of its community outreach efforts. Respondents appreciated the museum was bringing programs to communities. A few respondents specifically said they appreciated the community outreach efforts because the communities are supporting the museum financially through the millage.
- ◆ **Prestige of the DIA:** A few respondents said the DIA was a well-known institution in the United States and in the art world. These respondents talked about the prestige of the museum to those outside of the community, due to the large and important collection of artworks.
- ◆ **Educational:** A few respondents talked about the many educational opportunities available at the DIA. One respondent said more school-aged children should visit the museum on a field trip.

Respondents were asked if seeing the installation altered their opinion of the DIA. All respondents said their opinion remained positive or improved slightly after Inside|Out for two main reasons:

- ◆ **Community outreach:** More than one-half of respondents said they had an even higher opinion of the DIA because they appreciate that the museum is bringing resources out of the building in an effort to establish stronger relationships with local communities.
- ◆ **Unique program:** A few respondents said their opinion of the DIA was further improved as a result of participating in a unique program like Inside|Out. Respondents described the program as being “progressive” which led the respondents to believe the DIA as a whole is “thinking outside the lines.”

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**Community outreach**

"I appreciate the effort of this program. That museums are trying to break down the facade of the marble structure. It's not just a thing that fancy rich people can go to. Grassroots programs where they're putting themselves out into the community."

"It's made it even more positive. Getting the art out of the museum and into the community. The additional community involvement. I think it's incredible. People are requesting buses here to go to the DIA. People in our community tend to be reluctant to drive to Detroit, the hassle of it, especially with parking, but they love the outreach that the DIA has been doing and the art bus came last year. All this outreach is just phenomenal and great PR. It's wonderful."

**Unique program**

"I think it's a really cool forward-thinking concept. It's super cool. Its very community focused. It feels like everything in the world is super commercial now and Inside | Out feels very noncommercial and community focused. Maybe that's what I really liked about it. There are very few things you can do these days without someone asking for at least 10 dollars to be there. It's a privilege to have art for free in your own town. How convenient and cool is that."

"It initiated me. I didn't really know or pay attention to the programs. Great appreciation to have some incredible reproductions and feel that it was a worthy effort. Shows me they are thinking outside the box and to get people exposed to the arts. I would like for (the city) to participate in it again."

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## FINDINGS: COMMUNITY MEMBER QUESTIONNAIRE

RK&A administered questionnaires in nine different communities that previously hosted Inside|Out to explore the breadth of Inside|Out's reach in the local communities. Questionnaires were administered to passerby in past installation sites. A total of 790 questionnaires were collected, and the participation rate is 72 percent.

### METHODOLOGY

RK&A purposefully selected communities in Wayne, Oakland, and Macomb with particular consideration to (1) the year the community last hosted Inside|Out as well as (2) the number of times a community had hosted an Inside|Out installation. We avoided sites that received Inside|Out in Summer 2017 since reproductions would be on display during data collection.

Data were collected over two to four days in each community. For all communities, except Detroit, data collectors administered questionnaires at three different locations within the community where a reproduction had been installed but was no longer there. For Detroit, data collectors remained at four locations in the city that had hosted Inside|Out: Eastern Market, Belle Isle, the Dequindre Cut, and the Detroit RiverWalk.

On the following pages, we present results in frequencies. We also ran inferential statistics to examine the relationship among variables, including cross-tabulations. A p-value of 0.01 was employed to preclude findings of little practical significance.

### SURVEY COMMUNITIES

Community	Number of installations	Year(s)
<b>Belleville</b> , Wayne County	2	2011, 2016
<b>Clawson</b> , Oakland County	2	2012, 2017
<b>Detroit</b> , Wayne County	Annually	Annually
<b>Eastpointe &amp; Rosedale</b> , Macomb County	2	2012, 2015
<b>Farmington</b> , Oakland County	3	2012, 2015, 2017
<b>Memphis</b> , Macomb County	1	2015
<b>Plymouth</b> , Wayne County	1	2017
<b>Pontiac</b> , Oakland County	3	2013, 2014, 2016
<b>River Rouge</b> , Wayne County	1	2016

## SAMPLE CONTEXT

Data collectors spent about 10 hours per site in order to collect approximately 100 surveys per site. The exception is Detroit, where data collectors spent 20 hours given the many locations across the city that hosted Inside|Out. One-half of data collection at each site was conducted during a weekend day, and one-half during a weekday. One-half of data collection at each site occurred during a morning shift from 10am to 3:30pm, and one-half occurred during an afternoon shift from 1pm to 5pm. Data collectors intercepted community members walking outside, past the former installation locations to participate in the questionnaire.

By study design, the highest percentage of questionnaires (25 percent) were collected in Detroit. Each other community represents 5 to 13 percent of the sample, with Clawson, Pontiac, and Eastpointe & Roseville comprising the smallest percent of the sample since foot traffic was low during data collection.

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## SAMPLE CONTEXT

<b>Community</b>	<b>% of questionnaires (n = 790)</b>
Detroit	25
Memphis	13
Belleville	12
Farmington	12
River Rouge	11
Plymouth	10
Clawson	6
Pontiac	6
Eastpointe & Roseville	5

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## RESPONDENT CHARACTERISTICS

RK&A collected three variables to contextualize respondents' awareness and visitation to Inside|Out.

1. **Age**

Data collectors were asked to estimate the age of questionnaire respondents. Respondents range in age with most younger than 55 years.

2. **Residence**

Based on their zip code, almost all respondents reside in Michigan (98 percent), and 2 percent reside in other states.

3. **Prior visitation to DIA**

When asked about their last visit to the DIA, more than one-half (56 percent) said they had been to the museum in the past two years (combination of "In the past year" and "In the past two years"). Few respondents (13 percent) had never been to the DIA.

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## RESPONDENT CHARACTERISTICS

Estimated age in years	% of questionnaires (n = 790)
18-24	13
25-34	26
35-44	23
45-54	19
55-64	13
65+	6

Zip codes	% of questionnaires (n = 785)
Michigan	98
Other state	2

Prior visitation to DIA	% of questionnaires (n = 789)
In the past year	31
In the past 2 years	25
Over 2 years ago	31
I have never been to the DIA	13

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## EXPERIENCE WITH INSIDE|OUT

### AWARENESS OF INSIDE|OUT

When asked if they had ever heard about an outdoor art installation called Inside|Out by the DIA, more than one-half of questionnaire respondents (55 percent) said they had. It should be noted that the data collector showed respondents four images of Inside|Out installations, two of which are shown below.

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### AWARENESS OF INSIDE|OUT

Response	% of questionnaires (n = 783)
Aware of Inside Out	55
Not aware of Inside Out	45

### Example Images of Inside|Out Shown to Respondents



**STATISTICAL RELATIONSHIPS**

There are two variables that have a statistical relationship to awareness of Inside|Out: community and visitation to the DIA. Communities including Clawson and Memphis were most aware of Inside|Out, whereas the communities of Farmington and Detroit were least aware. Also, respondents who visited the DIA in the past year were more aware of Inside|Out than those who had not.

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**STATISTICAL DIFFERENCES FOR AWARENESS OF INSIDE|OUT**

**DIFFERENCES BY COMMUNITY**

	<b>Clawson</b>	<b>Other community</b>	
Awareness of Inside Out	100%	53%	$p = .000$
	<b>Memphis</b>	<b>Other community</b>	
Awareness of Inside Out	68%	53%	$p = .005$
	<b>Detroit</b>	<b>Other community</b>	
Awareness of Inside Out	46%	58%	$p = .004$
	<b>Farmington</b>	<b>Other community</b>	
Awareness of Inside Out	42%	57%	$p = .006$

**DIFFERENCES BY COUNTY**

	<b>Wayne</b>	<b>Oakland</b>	<b>Macomb</b>	
Awareness of Inside Out	49%	61%	68%	$p = .000$

**DIFFERENCES BY LAST VISIT TO DIA**

	<b>Within past year</b>	<b>Within past 2 years</b>	<b>2 years or more</b>	
Awareness of Inside Out	74%	70%	34%	$p = .000$

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## SEEN AN INSIDE|OUT INSTALLATION

Those individuals who said they were aware of Inside|Out were asked if they had ever seen one of the installations; most of these respondents said they had seen an installation in person (88 percent). If accounting for all respondents surveyed, 49 percent had seen Inside|Out before.

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### PREVIOUS EXPERIENCE WITH INSTALLATIONS

	<b>% of respondents who were aware of Inside Out (n = 433)</b>	<b>% of all respondents (n = 790)</b>
Seen Inside Out before	88	49
Have not seen Inside Out before	12	51

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### STATISTICAL RELATIONSHIPS

There are two variables that have a statistical relationship to having seen Inside|Out: community and visitation to the DIA. Of those aware of Inside|Out, respondents in the communities of Memphis and River Rouge were most likely to have seen Inside|Out, whereas the respondents in Belleville and Clawson were least likely to have seen Inside|Out. Also, respondents who visited the DIA in the past year were more likely to have seen Inside|Out than those who had not.

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### STATISTICAL DIFFERENCES FOR HAVE SEEN INSIDE|OUT

Analyzed for only responses that were aware of Inside|Out

#### DIFFERENCES BY COMMUNITY

	<b>River Rouge</b>	<b>Other community</b>	
Have seen Inside Out	100%	87%	$p = .003$
	<b>Memphis</b>	<b>Other community</b>	
Have seen Inside Out	99%	87%	$p = .004$
	<b>Belleville</b>	<b>Other community</b>	
Have seen Inside Out	71%	90%	$p = .000$
	<b>Clawson</b>	<b>Other community</b>	
Have seen Inside Out	71%	91%	$p = .000$

#### DIFFERENCES BY COUNTY

	<b>Wayne</b>	<b>Oakland</b>	<b>Macomb</b>	
Have seen Inside Out	87%	83%	99%	$p = .001$

#### DIFFERENCES BY LAST VISIT TO DIA

	<b>Within past year</b>	<b>Within past 2 years</b>	<b>2 years or more</b>	
Have seen Inside Out	91%	96%	76%	$p = .000$

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## PERCEPTIONS OF WHY THE COMMUNITY REQUESTED INSIDE|OUT

Data collectors informed respondents that the DIA installs artworks in communities by request. Respondents were then asked why they thought the community chose to have art installed by the DIA in its community. Respondents were shown, and read aloud, a list of three statements and asked to select the one they agreed with most. More than one-half of respondents said they thought the community chose to have art installed by the DIA to foster an interest in the arts (61 percent). One-fifth of respondents thought the community wanted to foster a sense of pride in the community (23 percent). Few respondents thought the community chose to have art installed to benefit local businesses (8 percent).

Respondents who chose “Other” were asked to suggest another response to explain why the community chose to have art installed by the DIA. Two-thirds of these respondents (66 percent) said they thought the community chose to have art installed for all three of the reasons listed (foster interest in the arts, foster pride in the community, and benefit local businesses). A few of these respondents gave other reasons: to benefit the museum or artist whose work was installed (14 percent), to give residents a greater understanding of art (9 percent), to encourage people to visit the community (6 percent), and to bring more beauty to the space (3 percent).

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### PERCEPTIONS OF WHY THE COMMUNITY REQUESTED INSTALLATION

<b>Statements</b>	<b>% of questionnaires who were aware of Inside Out (n = 433)</b>
Fosters interest in the arts	61
Fosters pride in the community	23
Benefits for local businesses	8
Other	8

<b>Other Suggestions</b>	<b>% of questionnaires who were aware of Inside Out (n = 35)</b>
All of the above	66
Beneficial for the DIA or artist	14
Greater understanding of art	9
Encourage people to visit the community	6
Beautification of the space	3
Idiosyncratic response	3

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## FINDINGS: COMMUNITY CASE STUDIES

RK&A conducted case studies of four different communities that hosted Inside|Out during the Spring and Summer seasons in 2017: Mount Clemens, Plymouth, Troy and the Detroit RiverWalk. Data collection occurred between 11am and 8pm on Fridays, Saturdays and Sundays. Data collection was sometimes scheduled on days special events were happening in the community when foot traffic was assumed to be highest.

### METHODOLOGY

As part of the case study, a data collector observed the area around an Inside|Out reproduction for six hours one day to understand the location and daily experiences with the reproductions. The data collector observed the behavior of individuals or groups passing the reproduction and the behavior of those who stopped and looked at the reproduction. Observations were naturalistic and the data collector recorded handwritten notes during the observation period.

A data collector also conducted interviews with individuals who stopped to look at the reproductions once the individual began moving away from the reproduction. If foot traffic at the reproduction was low, data collectors also intercepted individuals as they walked past the reproduction to invite them to look at it and respond to a few questions (e.g., cued).

In this section, we have described the results across cases (cross-case analysis), as well as provided a descriptive case study per community, to provide a vivid description of how Inside|Out functioned within distinct communities.

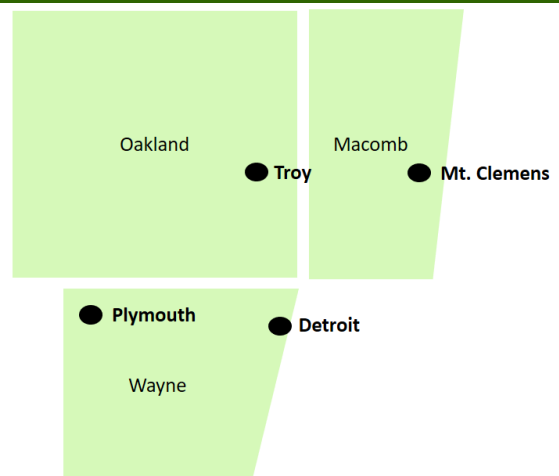
### CASE STUDY COMMUNITIES

**Mount Clemens, Macomb County**  
< 25 miles to DIA

**Plymouth, Wayne County**  
< 25 miles to DIA

**Troy, Oakland County**  
< 25 miles to DIA

**Detroit, RiverWalk, Wayne County**  
< 5 miles to DIA



## CROSS-CASE ANALYSIS

### OBSERVATIONS

RK&A observed one reproduction in each of the four communities. All four were placed in open, public spaces near sidewalks. Three observed reproductions were installed on city property; the reproduction in Plymouth was placed in front of a grocery store. Three of the four observed reproductions were free standing on stakes; the reproduction at the Troy Public Library was affixed to a wall of the building. Two sites, Plymouth and Troy, were busy and had continuous foot traffic throughout the observation period. The other two sites, Detroit and Mount Clemens, were quieter and had fewer passersby.

During observations, most people passing by the reproductions did not give much, if any, attention to them. At all four sites, the majority of people walking past the reproductions did not physically stop in front of them. Some people passing the reproductions glanced in their direction; however, it was not clear to data collectors that the individuals actually looked at the reproduction because they did not slow their pace or stop at the reproduction. Some sites had more foot traffic than others, such as Plymouth and Troy, however the ratio of individuals who stopped compared to those who did not was similar to the other two communities.

Of the individuals observed stopping in front of reproductions (cued and uncued), about two-thirds consisted of small groups, often two to four individuals, sometimes with children. Roughly one-third were individual adults. Of those individuals who stopped to view the reproductions, most people looked for less than 20 seconds. A few of the cued observations, particularly in Mount Clemens, were longer. Some viewers stepped closer to the reproduction to look at details or read the accompanying interpretive label, but most stood in place, one to two feet away from the reproduction. A few viewers pointed to the reproduction or the label. A few talked to group members or read the label out loud while looking at the reproduction, but most remained silent. If viewers talked to group members, the conversations were short. Overheard conversations normally drew attention to a detail of the artwork or gave an opinion about the artwork. A few people were observed taking photographs of the reproductions.

### INTERVIEWS

The following results describe trends that emerge across interviews at all four sites, but differences in responses among sites are reported if noticeable. RK&A interviewed a total of 44 individuals across the four sites. Some were interviewed after stopping on their own in front of a reproduction (uncued), and others were asked to stop and look (cued). Two-thirds of interview participants are female. Ages of interviewees range from 15 years old (with a parent present) to 77 years old. The median age of interview participants is 47 years. Almost three-quarters of interview participants said they lived in or near the community hosting the installation. As might be expected, the RiverWalk interviews contained proportionally more visitors from metro Detroit than community residents as compared to the other three sites.

### **INTEREST IN THE ARTS**

Interview participants indicated they were generally very interested in the arts, particularly visual arts and music. Notably, participants in Plymouth rated their interest particularly high, which may be due to data collection taking place during a public art festival.

When asked how, if at all, the reproduction affected their opinion of the arts, interview participants across all four sites gave general, vague comments. One-half said the reproduction did not change their opinion of the arts, often because these participants said they already had a high opinion of the arts. A few participants said the reproductions sparked their interest or inspired them to learn more about the artwork on display or look at other artworks in general. For example, while looking at *Portrait of Postman Roulin* by Van Gogh, one participant in Plymouth said, “(The painting) just makes you more interested in something of the arts. (The painting) sparks interest.” A few said seeing artworks out in the community, rather than in the museum, changed their opinion of the arts by making art feel more accessible. Referring to *Fourteenth Street at Sixth Avenue* by John Sloan, one participant in Troy said, “It makes (the art) feel friendlier, more open. (The painting) is accessible—people can relate any time.”

### **PERCEPTIONS OF THE DIA**

Most participants had previous experiences with the DIA. For instance, the majority of participants said they had visited the DIA at least once before, a few said they had previously been volunteers or members, and one was a current DIA member. By comparison, very few had no previous experience with the DIA. Overall, most interview participants expressed positive perceptions of the DIA.

When asked about how Inside|Out affected their perception of the DIA, one-half said seeing the reproductions enhanced their perceptions because the museum brought art into communities. One-third said the reproductions did not change their opinion of the DIA because they already had a positive opinion. A few said seeing the reproductions made them want to visit the DIA.

### **PREVIOUS KNOWLEDGE OF INSTALLATIONS**

Roughly one-half of participants said they had heard of the DIA Inside|Out installations through the internet and social media, television news reports, local newspaper articles, and seeing installations in other cities. Out of all the sites, participants in Mount Clemens and Plymouth tended to be more familiar with Inside|Out, although it’s unclear why. Each site except Plymouth participated in Inside|Out at least once prior to 2017. Perhaps recent local press in Plymouth related to hosting the program for the first time was top of mind for community members.

Across all four sites, more than three-quarters of interview participants had not seen the specific reproduction they were viewing during the interview before that day. Yet, one-half of interview participants said they had seen other reproductions on view in the community, and some were able to describe the artwork or the location where they had seen the reproduction. Participants in Plymouth most often said they had seen other reproductions currently on view in the

community. Notably, when describing other reproductions, some participants referred to reproductions in other communities, not the community where they were being interviewed, and some described installations from past years, rather than those currently on view.

#### **PERCEPTIONS OF WHY THE COMMUNITY REQUESTED THE INSTALLATION**

When asked why the community would choose to have art installed by the DIA, one-third of interview participants speculated the community was continuing its ongoing work of providing arts and culture to residents. Participants in Plymouth and Troy more often responded in this way. For example, one participant in Plymouth said, “Because (Plymouth) does a lot of art things—art in the park, art guild with programs—it’s an artsy community.” Some participants thought the community requested the installations to demonstrate and increase their support of arts and culture in the community. One participant in Mount Clemens said, “To bring a sense of cultural appreciation to the community.” Some participants said the community chose to have art installed to encourage residents to visit and support the DIA. A few participants thought the community wanted the installations to bring more beauty to the neighborhood.

#### **EFFECT ON THE COMMUNITY**

When asked if knowing the community requested the installation had an effect on the way they would define or describe the community, more than one-half of interview participants across all four sites said it did not. Most of these participants said they already think of the community as a place that supports the arts and culture. Participants in Plymouth and Troy more often described their community in this way. By comparison, others said the installations affected the way they would define the community. Most commonly, these participants said it made the community feel more engaging and open to the arts and culture. For example, one participant in Detroit said, “(The painting) promotes culture and art for people who wouldn’t normally see it.” A few said it made them feel a sense of hope or pride about the community.

When asked how, if at all, the reproduction affected their interest in exploring the community, one-half of interview participants said they were interested in finding more reproductions in the community. The other one-half said the reproduction did not affect their interest in exploring the community, either because they were already familiar with the community or because they had already planned to walk around the city that day.

When asked to speculate what effect, if any, the reproduction has on the local businesses in the community, more than one-third of participants said the reproduction could attract people to the community, which in turn might make them more likely to shop at a nearby store or dine at a local restaurant. Some said they did not know what kind of effect the reproduction had on local businesses. In general, responses to this question were vague, however none of the respondents said the reproduction would have a negative effect on local businesses.

## MOUNT CLEMENS

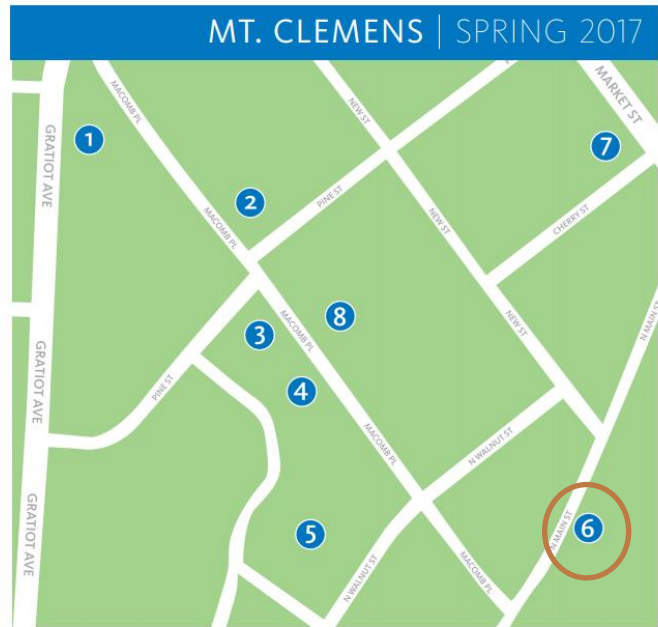
Mount Clemens is the county seat of Macomb County, the third largest county in the state of Michigan. Census Bureau data indicate Mount Clemens is a medium-sized city with population estimates above 16,000 people over four square miles in 2016. At last report, the median household income is \$35,653. Mount Clemens has hosted Inside|Out a total of three times, including this past year. During the Spring of 2017, Mount Clemens hosted eight reproductions, all installed within walking distance of the downtown area. Some were installed on businesses, while others were located at community centers or government buildings.

An RK&A evaluator observed the reproduction at the Macomb County Courthouse from 2pm-8pm on Friday, June 23, 2017. The courthouse, the main building for court administration, record keeping, and jury management, is a large building that occupies roughly one city block, including a small memorial park with a few benches and parking structures. There are no other businesses or buildings on the same block as the courthouse. The street in front of the courthouse is a four-lane road with on-street parking; therefore, it is unlikely that the reproduction would draw viewers from afar, since it would be difficult for individuals walking on the opposite side of the street to see the reproduction.

### INSIDE|OUT MAP FOR MOUNT CLEMENS



- 1  **Anton Art Center**  
123 Macomb Pl.  
*View of Le Crotoy, Upstream*  
Georges Seurat
- 2  **Group Golfer**  
94 Macomb Pl.  
*Chief Shoppeneagons,*  
Eanger Irvin Couse
- 3  **83-85 Macomb Pl.**  
*Blue Madonna,*  
Bob Thompson
- 4  **Bath City Bistro**  
75 Macomb Pl.  
*The Merry-makers,*  
Carlus-Duran
- 5  **Emerald Theatre**  
31 N. Walnut St.  
*Savoy Ballroom,*  
Reginald Marsh
- 6  **Macomb County Courthouse**  
40 N. Main St.  
*The Women of Danius Invoking the Clemency of Alexander,* Giovanni Domenico Tiepolo
- 7  **Partners in Architecture**  
65 Market St.  
*The Lilly Pond,*  
Charles Harry Eaton
- 8  **City Centre**  
70 Macomb Pl.  
*A Day in June,*  
George Wesley Bellows



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The reproduction at the courthouse is of the painting, *Women of Darius Invoking Clemency of Alexander*, by Giovanni Domenico Tiepolo, from 1750/1753. The interpretive label highlights the subject matter and colors of the painting. The theme of the painting is relevant to its location at the courthouse; the women of the court of King Darius, upon his defeat, are asking Alexander the Great for clemency. In other words, the painting depicts individuals asking for leniency in punishment—installed in front of a modern courthouse where individuals are making similar requests.

Throughout the day of data collection, there was an overcast sky with occasional light rain. There was very little foot traffic passing the courthouse and reproduction. Occasionally individuals or small groups walked into or out of the courthouse, frequently talking on a cellphone or immersed in a conversation about court proceedings. Often their heads were lowered or they were looking ahead to go into the building. None stopped to look at the reproduction without prompting.

Around 4:30pm two men, possibly involved in a court case, left the courthouse yelling at each other. About nine police officers arrived in front of the courthouse very quickly, with two sheriff vehicles—sirens on. All foot traffic in front of the courthouse, including around the reproduction, was prohibited for about 30 minutes. It is unclear whether similar interruptions occur on a regular basis in this area.

Foot traffic in and out of the courthouse ended around 5:15pm. However, data collection was scheduled for the afternoon and evening to coincide with the annual fireworks display in downtown Mount Clemens. The fireworks could be seen from behind the courthouse along a small canal. In the late afternoon and early evening, people were setting up blankets, chairs, and coolers for the event behind the courthouse on a sloping hill. Unfortunately, most people attending the fireworks did not walk past the front of the large courthouse building to reach the hill, so foot traffic near the reproduction did not dramatically increase due to the event.

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#### IEWS OF REPRODUCTION AT THE MACOMB COUNTY COURTHOUSE



## PLYMOUTH

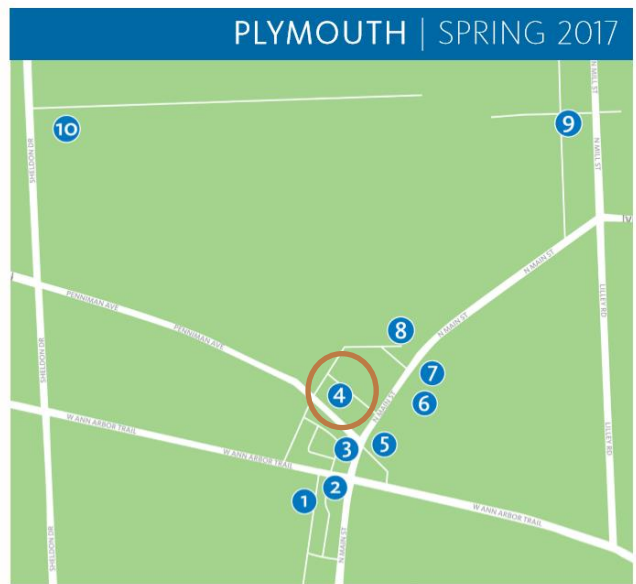
The city of Plymouth is located in north western Wayne County, with a population estimate of just over 9,000 people over two square miles, according to 2016 Census Bureau data. Median household income for residents in 2015 was roughly \$75,949. As a first-time Inside|Out participant, Plymouth hosted ten reproductions in the downtown area during the Spring 2017 season, most of which were installed at local businesses, all within walking distance.

An RK&A evaluator observed the reproduction in front of the Westborn Market grocery store from 11am-5pm on Friday, July 7, 2017. The reproduction is post-mounted and planted in a small landscaped area to the right of the store entrance, very close to the sidewalk. Next to this landscaped area is a small paved courtyard with Adirondack chairs. There are various storefronts on the same block as and across the street from the grocery store including three restaurants, a coffee shop, a hair salon, and a studio for amateur painting classes.

### INSIDE|OUT MAP FOR PLYMOUTH

#### DIA INSIDE|OUT

- 1  **EG Nick's**  
500 Forest Ave.  
*Leisure Hours*,  
John Everett Millais
- 2  **Bella Mia Dressed-Up**  
853 W. Ann Arbor Trail  
*Selene and Endymion*,  
Nicolas Poussin
- 3  **The Sardine Room**  
340 S. Main St.  
*Café Scene in Paris*,  
Henri Gevex
- 4  **Westborn Market**  
860 Penniman Ave.  
*Portrait of Postman Roulin*,  
Vincent van Gogh
- 5  **Penn Theatre**  
760 Penniman Ave.  
*Hard Ball III*,  
Robert Moskowitz
- 6  **Plymouth District Library**  
223 S. Main St.  
*Girl and Laurel*,  
Winslow Homer
- 7  **Plymouth Historical Museum**  
155 S. Main St.  
*A Study for Birds*,  
Albert Moore
- 8  **Plymouth Arts and Recreation Complex**  
650 Church St.  
*Portrait of a Collagist*, Benny Andrews  
*Indian Summer*, Jasper Francis Cropsey
- 9  **Hermann's Olde Town Girle**  
195 W. Liberty St.  
*Warrior with Two Pages*,  
Peter Paul Rubens
- 10  **Plymouth Community Arts Council**  
774 Sheldon Rd.  
*The Window*, Henri Matisse  
*The Art of the Negro Artist: (A Study)*, Hale Woodruff



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Data were collected on the first day of *Art in the Park*, a large, annual art fair in downtown Plymouth. It should be noted that study participants in Plymouth may have been more interested in art because they were likely attending the art fair. *Art in the Park* is Michigan’s second largest art fair has been an annual event since 1980 and draws a large crowd. The street was closed to car traffic due to *Art in the Park*. The reproduction was visible from the street, where most art fair attendees were walking, between two rows of artist tents set up along each curb.

The reproduction is of the painting *Portrait of Postman Roulin*, by Van Gogh, from 1888. The painting is a portrait of a man with a beard and hat in front of a light blue background. The interpretative label for the reproduction describes how the artist would ask friends to model for paintings to save money. This friend is a mailman, as shown by the word “Postes” on his hat. There is a subtle connection between the reproduction location and the subject matter of the reproduction. Notably, the Westborn Market grocery store is housed in a former city post office. The building facade maintains details from the post office, including a large sign above the front entrance, which creates confusion for a few people who are walking past as they cannot determine the actual purpose of the building.

It was a warm and humid day, and the sun was shining. Due to the art fair, there was constant foot traffic near the reproduction, both on the sidewalk directly in front of the reproduction and on the nearby street. However, most people walking by did not notice or stop at the reproduction. Often, individuals would walk past the reproduction involved in a conversation or looking at art fair vendors. Occasionally, an individual glanced in the direction of the reproduction, but it was not clear whether they looked at the reproduction or at something else. A few times the observer overheard a person say something about the reproduction and continue walking. For example, one passerby said, “Oh, it’s a Van Gogh”, but did not stop or slow their pace to look at the reproduction.

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### VIEWS OF REPRODUCTION AT WESTBORN MARKET



## TROY

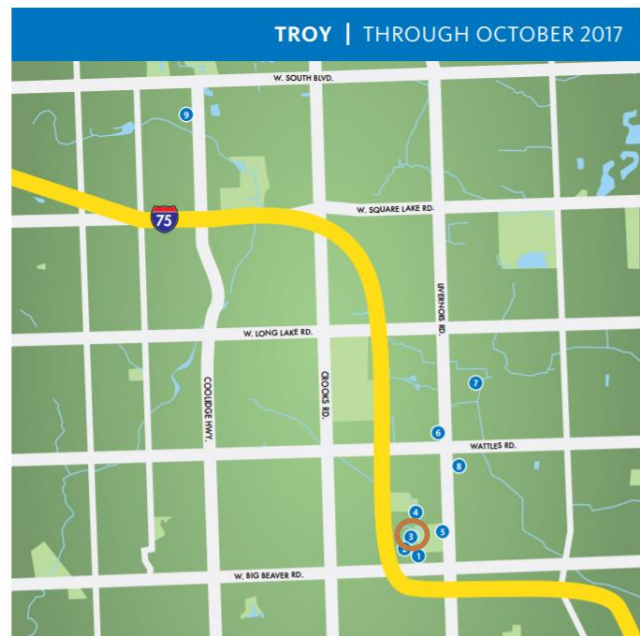
Troy is the largest city in Oakland County, with an estimated population of more than 83,000 people spread across 33 miles, according to 2016 census data. Median household income for the city was \$85,027 in 2015. Troy has participated in Inside|Out twice, including this past year. The city hosted nine reproductions in the Summer of 2017, spread out across the city, mostly at community centers or government buildings.

An RK&A evaluator observed the reproduction at the Troy Public Library on Saturday, August 26, 2017, from 11am-5pm. The library is located in an enclosed, looped complex with other city municipal buildings, such as a community center, the district courthouse, a skate park, and an aquatic center. There are also parking lots and grassy park areas within the complex. There are no private businesses in the area. The complex is located off of Big Beaver Road, a six-lane boulevard.

### INSIDE|OUT MAP FOR TROY



- 1 **DMC Children's Hospital of Troy**  
350 W. Big Beaver Rd.  
*Save the Children*, Paul Collins
- 2 **Troy City Hall**  
500 W. Big Beaver Rd.  
*Bank of the Oise*, Vincent van Gogh
- 3 **Troy Public Library**  
510 W. Big Beaver Rd.  
*Fourteenth Street at Sixth Avenue*, John Sloan
- 4 **Troy Racquet Club**  
3400 Civic Center Dr.  
*Colopaxi*, Frederic Edwin Church
- 5 **Troy Community Center**  
3179 Livernois Rd.  
*Young Woman with a Violin*, Orazio Gentileschi
- 6 **Troy Historic Village**  
60 W. Wattles Rd.  
*Art of the Negro: Artists (Study)*, Hale Woodruff
- 7 **Troy School District Administration Building**  
4400 Livernois Rd.  
*Mother and Child*, Solomon Wangboje
- 8 **Walsh College**  
3838 Livernois Rd.  
*Portrait of a Collagist*, Benny Andrews
- 9 **Stage Nature Center**  
6685 Coolidge Hwy.  
*Fire in a Haystack*, Jules Adolphe Aime Louis Breton



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The reproduction is mounted on the wall of the library to the left of the main doors. Leading from the large parking lot, there is a wide sidewalk with a central flower bed leading up to the entrance to library. There is a small area of grass between the edge of the sidewalk and the building wall where the reproduction is installed. To the right of the reproduction are the after-hours book return bins and a garbage can. The area of the building where the reproduction is mounted is in shadow for most of the day.

The reproduction is of the painting *Fourteenth Street at Sixth Avenue*, by John Sloan, from 1934. The painting shows a wintertime scene of a busy intersection in New York City. There is no overt thematic connection between the artwork and the location of the reproduction.

It was a sunny and clear day. There was constant foot traffic from visitors coming to the library on a weekend day. A wide range of ages was observed in library patrons. Few people stopped or looked at the reproduction. Due to the location of the parking lot, most library patrons walked on the opposite side of the sidewalk from the reproduction. Often, people walked past without noticing the reproduction. Some glanced in the direction of the reproduction, however, they did not slow their pace or stop at the reproduction.

There was a small group of women who were stationed on the sidewalk at the edge of the parking lot throughout the day. The group was collecting signatures for a petition election ballot measure related to gerrymandering. Data collectors made an effort to distance themselves to avoid confusion about any connection with the other group. It's unclear whether similar groups frequently use the library for collecting signatures or distributing information. Taking into account the fact that there was only one cued interview at this site, and the significant distance between the petitioners and the data collectors, it is unlikely that this group impacted observation or interview results.

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### VIEW OF REPRODUCTION AT THE TROY PUBLIC LIBRARY



## DETROIT RIVERWALK

Detroit is the county seat of Wayne County, the largest county in the state of Michigan. According to Census Bureau data, Detroit is the largest city in Michigan, with a population estimate in 2016 of more than 672,000 people over 142 square miles. At last report, the median household income is \$25,764. Detroit has hosted Inside|Out installations every year of the program, in different neighborhoods each year. More specifically, the Detroit RiverWalk has featured installations a total of three years, including 2017. For the Summer 2017 season, the RiverWalk hosted eight reproductions, all installed within walking distance. All reproductions were free-standing on posts.

An RK&A evaluator observed the reproduction at the Detroit RiverWalk on Sunday, August 27, 2017, from 11am-5pm. The reproduction is located in Millikin State Park, along the east riverfront area of the Detroit RiverWalk complex. The park features walking and biking paths, covered picnic areas, fishing areas, a small lighthouse, and a harbor.

### INSIDE|OUT MAP FOR THE DETROIT RIVERWALK



**1 Milliken State Park and Harbor**  
*Colonel John Montross, John Singleton Copley*



**2 Milliken State Park and Harbor**  
*Seascape Sunset, Martin Johnson Heade*



**3 Chene Park**  
*Movement #22, Kwesi Owusu Ankomah*



**4 Stroh River Place**  
*Irises and Calla Lilies, Maria Oakey Dewing*



**5 Harbor Town**  
*The Fisherman's Wedding Party, Thomas Moran*



**6 Mt. Elliott Park**  
*Head of a Woman, Unknown Artist, Egyptian*



**7 Gabriel Richard Park**  
*This is Our Story, This is My Song, Jon Onye Lockard*



**8 Gabriel Richard Park**  
*Bookshop: Hebrew Books, Holy Day Books, Ben Shahn*



Inside|Out brings reproductions of great treasures from the Detroit Institute of Arts into your community. Discover them all around town. Visit [dia.org/insideout](http://dia.org/insideout) for maps of other communities and information on upcoming programs.

Use hashtags **#DIAInsideOut** and **#InsideOutUSA** to post your experience! Follow us on:



The Detroit RiverWalk is a three and one-half mile long series of paved walking paths and park areas along the Detroit River, on the eastern edge of the city. The RiverWalk includes multiple parks, and plazas, including a large concert venue and a family-friendly activity center. The Detroit Riverfront Conservancy estimates three million people visit the area annually.

The reproduction observed is of the painting *Seascape: Sunset*, by Martin Johnson Heade, from 1861. The interpretive label on the reproduction draws attention to the “stormy and turbulent” movement of the water in the painting. The reproduction is installed with a view of the harbor and the Detroit River, at the edge of a walking/biking path that leads out to a small lighthouse. There is a grassy hill with some trees opposite the reproduction. While the setting of the painting is in Rhode Island, the general subject matter complements the reproduction location.

The weather was pleasant with sunshine and a cooler temperature for a late August day in Michigan. There were many people walking, running, and riding bikes along the RiverWalk paths on a Sunday afternoon, however, due to the fact that the reproduction was not along the main path of the RiverWalk but on a spur out to a small peninsula, there was less foot traffic than some other areas of the park. Data collectors did not intercept people riding past the reproduction on bicycles, but did intercept walkers. A few times the observer saw a person glance in the direction of the reproduction and continue walking or bicycling.

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#### IEWS OF REPRODUCTION AT THE DETROIT RIVERWALK



