



ART IN PUBLIC PLACES
2014 INTERCEPT SURVEY
Community Planning and Economic Development

INSIDE THIS REPORT



Blossoms of Hope, photo by Jerry Mathiason

City of Minneapolis Public Art	2
Methodology	3
Respondents' Demographics	6
Summary of Responses	7
<i>Cottontail on the Trail</i>	8
<i>In Flux</i>	9
<i>Blossoms of Hope</i>	10
<i>Great Blue Heron, Loon and Sage</i>	11
<i>Grouse Fountain</i>	
<i>Kuulo</i>	12
Observations	13

CITY OF MINNEAPOLIS PUBLIC ART

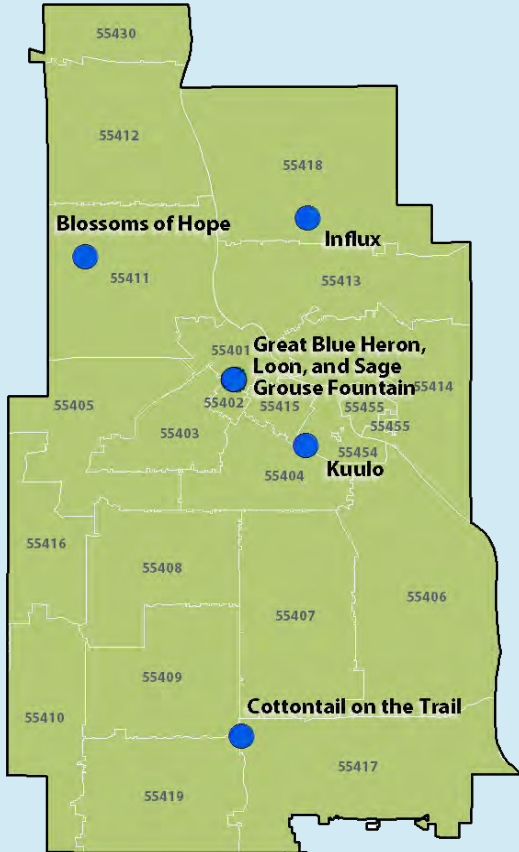
For over 30 years, the City of Minneapolis has enriched the lives of citizens and visitors by integrating public art into city planning, services design and infrastructure.

The City's Public Art Program features:

- New Commissions through the Art in Public Places program;
- The conservation and maintenance of a collection of over 60 artworks spanning the entire city;
- Support to other departments and agencies developing public art projects; and
- Permits to neighborhoods and community groups for art projects in the public realm
- Planning and policies that shape public art decision-making.

Public art in the City is advised by the Minneapolis Arts Commission and the Public Art Advisory Panel. Collectively they are made up of City staff, creative practitioners, and interested lay people and guided by comprehensive policies and procedures. The City's public art values and goals include:

- Stimulate excellence in Urban Design and Public Art,
- Value artists and artistic processes,
- Contribute to community vitality,
- Use resources wisely,
- Enhance community identity and place, and
- Involve a broad range of people and communities.



Locations of the artworks in the survey

For more information, contact, Mary Altman, Public Arts Administrator, mary.altman@minneapolis.mn.gov.

2015 PUBLIC ART INTERCEPT SURVEY

THIS REPORT FOCUSES ON THREE KEY QUESTIONS:

- Does this artwork contribute to this place?
- Is this artwork connected to this community, such as its history, identity, cultures, or geography?
- Is this artwork one of the reasons you come to this place?

The charts included illustrate positive responses - "yes" or "somewhat"

In the summer of 2014, the City of Minneapolis' Department of Community Planning and Economic (CPED) commissioned a pilot public art intercept survey of artwork commissioned through Art in Public Places to inform future public art planning.

These two public art goals which were the focus of this public survey:

- Enhance community identity and place;
- Involve a broad range of people and communities.

METHODOLOGY

The City's Public Art Advisory Panel chose an intercept survey approach because it:

- Is a cost effective and an efficient way of collecting information.
- Yields more public input compared to traditional community meetings or data techniques.
- Leads to clearer and richer opinions, because respondents are directly experiencing the art works while answering questions.

The survey was administered verbally. Most questions used a five-point Likert scale ("no, not at all" to "yes, very much"). Two questions focused on qualitative answers. Questions about demographics were optional. This report focuses on three key questions connected to the public art goals listed above:

- Does this artwork contribute to this place?
- Is this artwork connected to this community, such as its history, identity, cultures, or geography?
- Is this artwork one of the reasons you come to this place?

Choosing the Artworks

Five artworks were chosen for this project through discussion with the Public Art Advisory Panel. As this was a pilot, the Panel chose to focus on:

- Works perceived as successful, such as *Cottontail on the Trail*, in order to identify some indicators of success;
- Works where success was unknown, such as *Kuulo*;
- A range locations, scales, geographies and neighborhood demographics.
- Recent installations where respondents were more likely to remember the site prior to installation, as well as the planning and design process.
- Works that are obviously art, as opposed to works integrated into infrastructure, (e.g. railings and paving).
- Highly visible works and those in close proximity to trails and transportation, so as to increase the likelihood of a sufficient sample size.

An intercept survey leads to clearer and richer opinions.

2015 PUBLIC ART INTERCEPT SURVEY

Surveyors

Initially volunteer surveyors were recruited from the Arts Commission and Public Art Advisory Panel, and surveys were administered in English, with hard copy translations in Spanish and Somali available. All surveyors participated in a brief training.

Later paid-surveyors were added and Spanish- and Somali-speaking surveyors were recruited after observing the level of requests for surveys in those languages, that questions were sometimes not understood and that qualitative questions were usually left blank.

Validity, Reliability and Limitations

To ensure validity and reliability in the data, two different days and times were chosen to capture opinions of commuters, residents and visitors: Thursdays from 4:30-6:30 p.m. and Saturdays from 10:00 a.m.-noon. Each location was surveyed 3-5 times.

Limitations for this project include the addition of Spanish- and Somali-speaking interpreters after the project began, the small number of artworks in the survey and the small sample size for each work. Although important information can be gained from this study, surveying more people in the future will strengthen results.

Surveyors were asked to keep track of the number of people declining to participate, but surveyors did not, and therefore it is not possible to estimate a response rate. Surveyors indicated that *Great Blue Heron*, *Loon and Sage Grouse Fountain* was the work with the most people declining and *In Flux* was the work where the most people participated.



Cottontail on the Trail, photo by Jeff Barber

Rachel Eng, project evaluator, has experience with data collection and analysis of arts programs in Minneapolis, including Arts on Chicago. She is the Program Associate for the City's Office of Arts, Culture and Creative Economy.

An intercept survey yields more public input than traditional community meetings.

SUMMARY OF RESPONSES

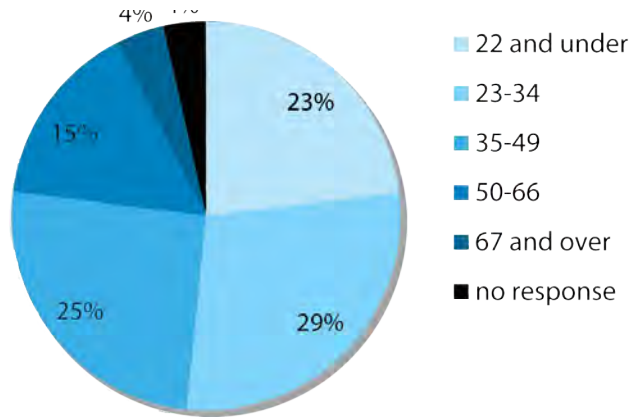


Kuulo, staff photo

A total of 252 people responded to the survey at five artworks: *In Flux*, *Cottontail on Trail*, *Great Blue Heron*, *Loon and Sage Grouse Fountain*, *Blossoms of Hope*, and *Kuulo*.

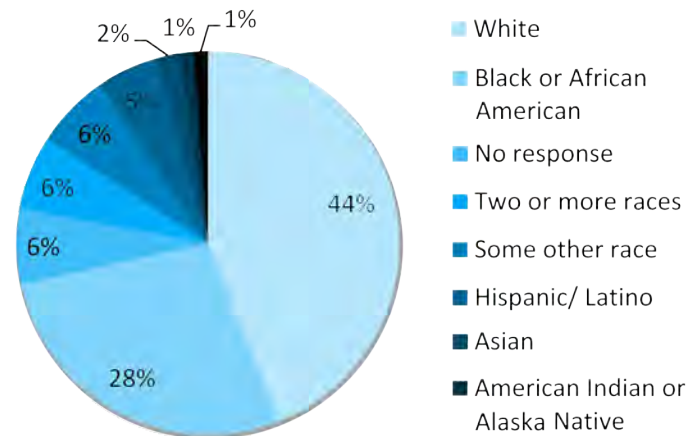
RESPONDENTS DEMOGRAPHIC HIGHLIGHTS

By Age



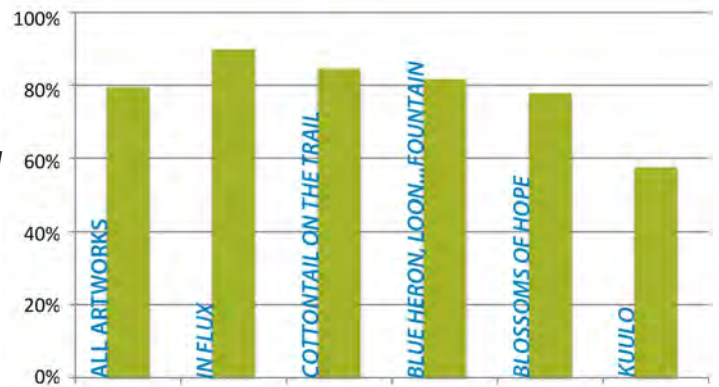
By Race or Ethnicity

(Respondents given the option to identify as multiple races and/or ethnicities)



ARE YOU INTERESTED IN PUBLIC ART?

- 79% indicated an interest in public art.
- *Great Blue Heron*, *Loon and Sage Grouse Fountain* had the most affirmative responses and *Kuulo* had the least.



The great majority (79%) of the people surveyed are interested in public art.

SUMMARY OF RESPONSES



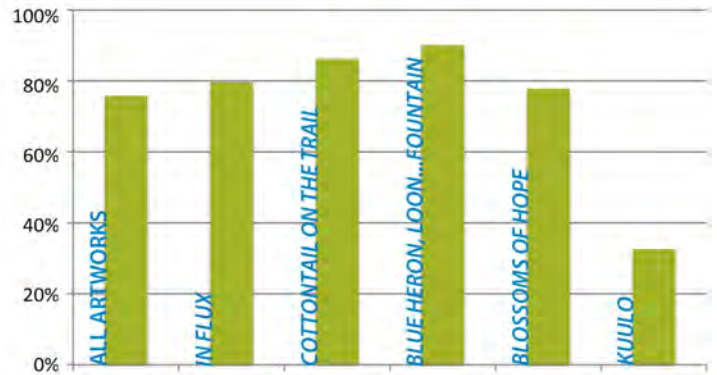
Great Blue Heron, Loon and Sage Grouse Fountain ranked highest in contributing to place. (Photo by Lara Frey)



In Flux ranked highest in connecting to community. (Photo by Sean Smuda)

CONTRIBUTES TO THIS PLACE?

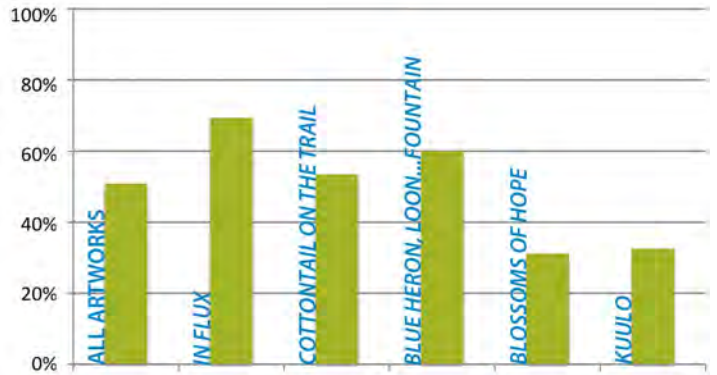
- Artworks with the most affirmative answers included *Great Blue Heron, Loon and Sage Grouse Fountain* and *Cottontail on Trail*.



- *Kuulo* respondents were less likely to respond positively.

CONNECTED TO THIS COMMUNITY?

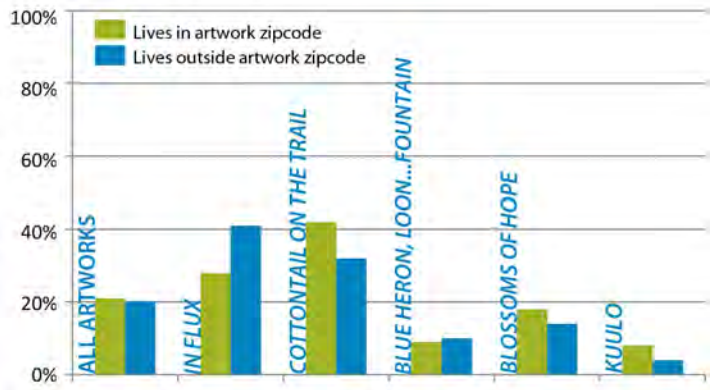
- 19% viewed the artwork as not connected. 9% did not know.
- Respondents at *In Flux* were the most likely to respond affirmatively. Respondents at *Blossoms of Hope* were the least.



- Several respondents at *Cottontail on Trail* reported not knowing.

ONE OF THE REASONS YOU COME TO THIS PLACE?

- Most people did not name the artwork as a reason they visited the site.
- *In Flux* had the most respondents from outside the zip code visiting for that reason.



- *Cottontail on the Trail* had the highest percentage of respondents from the local zip code area visiting due to the artwork.

Cottontail on the Trail had more people reporting the artwork was a factor in deciding to visiting the site.



Photo courtesy of Minnpost

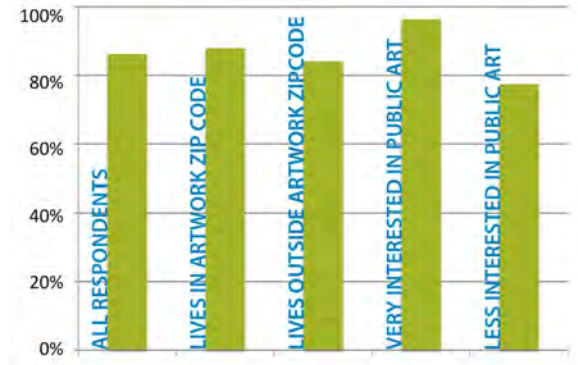
Minnehaha Trail and Portland Ave. S. This 11-foot bronze bunny represents the animal life and the whimsy of the neighborhood. The community adorns it throughout the year with ribbons, eggs or other decorations.

RESPONDENTS DEMOGRAPHICS

- (58 people surveyed.)
- Race: 81% identified as White.
- Age: 34% are 35-49; 29% are 23-34.
- Zip Code: 57% live in the artwork's 55417 or 55419 zip codes.
- Frequency of Visits: 66% come to or pass by the place at least once a week.

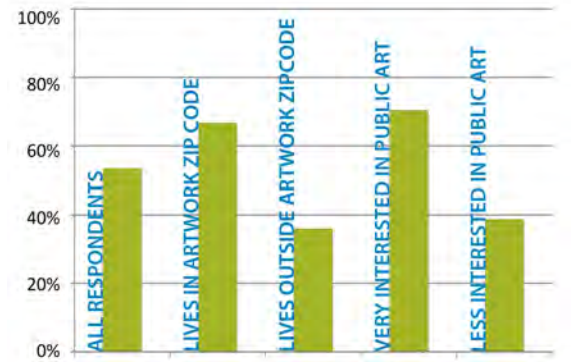
CONTRIBUTES TO THIS PLACE?

- The great majority of people responded positively.
- Residents of 55417 and 55419 were only slightly more likely to report positively.
- Nearly all who are very interested in public art responded affirmatively.
- Respondent's common answers to "How does *Cottontail on Trail* contribute to place?" included references to kids and the artwork serving as a landmark, gathering place and destination.



CONNECTED TO THIS COMMUNITY?

- 53% responded affirmatively.
- Residents of 55417 and 55419 were much more likely to respond positively.
- People from outside the 55417 and 55419 zip codes were much more likely to answer "I don't know."
- People very interested in public art were more likely to respond positively.



ONE OF THE REASONS YOU COME TO THIS PLACE?

- Nearly 40% responded affirmatively.
- People were more likely to respond positively if they live in the artwork's zip code and/or are very interested in public art.



"Our kid loves to come to the bunny."

"You know where you are. It's a landmark." (respondents)



Photo by Sean Smuda

Jackson St. NE and 22nd Ave. NE

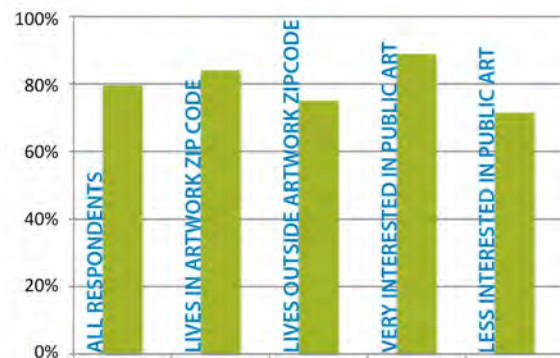
In Flux is a sculpture in a series of works. Illuminated at night, it includes words in the surrounding sidewalk generated through interviews of nearby residents by Edison High School students.

RESPONDENTS DEMOGRAPHICS

- (48 people surveyed.)
- Race: 33% identified as Black or African American; 25% as White.
- Age: 40% are 22 and under, 35% between 23-34.
- Zip Code: 50% live in the artwork's 55418 zip code.
- Frequency of visits: 54% come to or pass by every day; 17% come to or pass by 1-6 times a week.

CONTRIBUTES TO THIS PLACE?

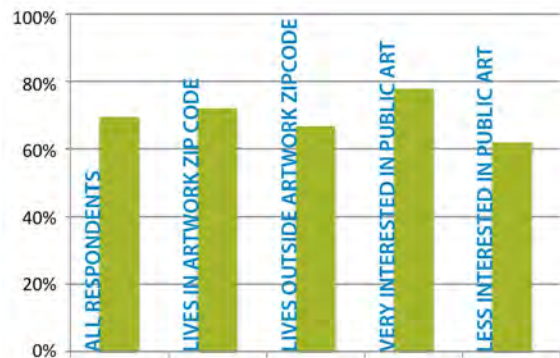
- The vast majority of people responded affirmatively.
- People were more likely to respond positively if they live in the artwork's zip code and/or are very interested in public art.
- Respondents common answers to "how does *In Flux* contribute to place?"



included references to the artwork glowing at night and as a gathering place. 10% reported the artwork does not contribute to this place due to climbing, public safety, attracting trash, and not located in a prominent or appropriate location.

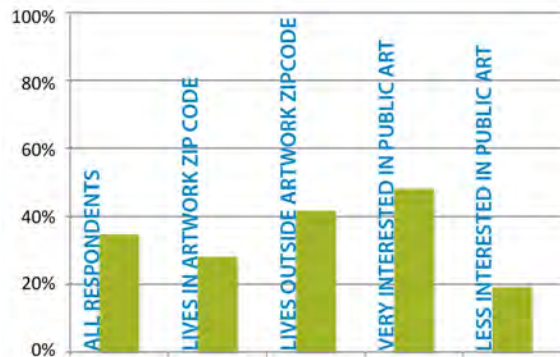
CONNECTED TO THIS COMMUNITY?

- 53 % responded affirmatively.
- People living in 55417 and 55419 and people very interested in public art were much more likely to respond positively.
- People living outside 55417 and 55419 and those less interested in public art were much more likely to answer "I don't know"



ONE OF THE REASONS YOU COME TO THIS PLACE?

- Generally people responded no.
- Those who live outside 55418 zip were more likely to respond positively.
- Those very interested in public art were more likely to respond positively.



"It says that this is a community that cares and thinks about itself as a community ..." (respondent)



Photo by Marjorie Pitz

Penn Ave. N. and West Broadway Ave.

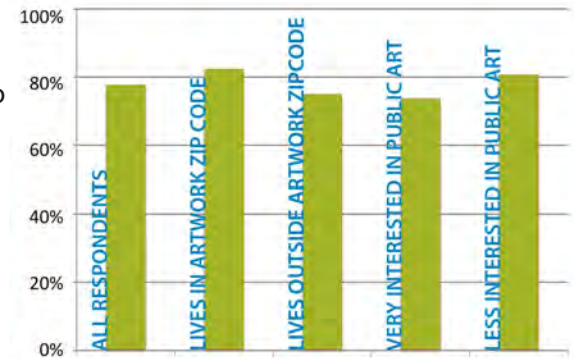
Blossoms of Hope is integrated into a bus shelter and was installed in 2011 shortly before a devastating tornado hit North Minneapolis. It survived with very little damage, which is how it received its appropriate title.

RESPONDENTS DEMOGRAPHICS

- (45 people surveyed.)
- Race: 78% are Black or African American. Just over 10% are Asian.
- Age: About 50% are 34 years and younger and about 25% are over 50.
- Zip Code: 38% live in the artwork's 55411 zip code. 22% live in 55412, the zip code to the north.
- Frequency of visits: Just over 70% come to or pass by at least once a week. 40% come to or pass by everyday.

CONTRIBUTES TO THIS PLACE?

- 78% said "yes."
- People living in the 55411 were more likely to respond "yes."
- People less interested in public art were more likely to say "yes."
- Respondent's common answers to "How does this artwork contribute to place?" included references to the color and representing the vibrancy and resilience of the community. 1/5 of respondents reported that the artwork does not contribute because it does not reflect his community.



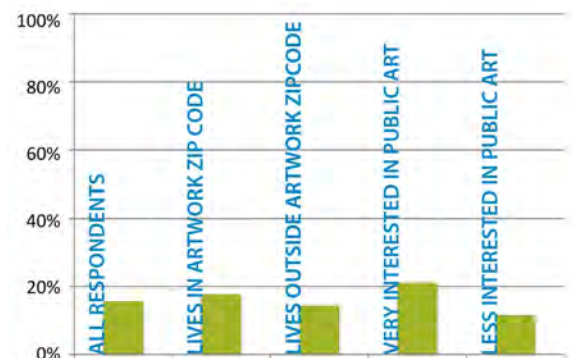
CONNECTED TO THIS COMMUNITY?

- 31% responded yes, while 44 responded "no."
- People living in 55411 were slightly more likely to say "yes."
- People very interested in public art were much more likely say "yes."
- People who responded "I don't know" were more likely to be less interested in public art and slightly less likely to live in 55411.



ONE OF THE REASONS YOU COME TO THIS PLACE?

- The majority reported "no," most likely because many respondents were there to catch the bus.
- People living in nearby zip codes were less likely to respond "no."
- People very interested in public art were more likely to respond "yes."



"It really represents the growth the Northside has had ..." (respondent)



photo by Lara Frey

Nicollet Mall at 9th St.

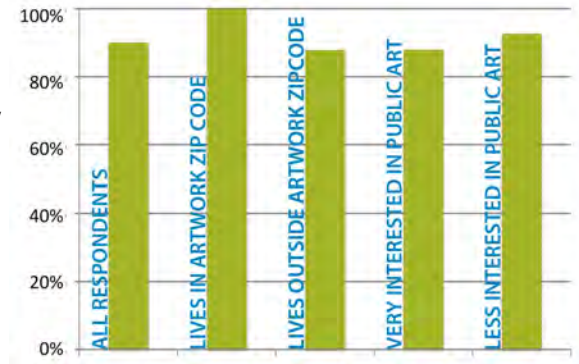
These three aviary creatures flap their large wings and invite Nicollet Mall visitors into a large scale, natural landscape.

RESPONDENTS DEMOGRAPHICS

- (60 people surveyed.)
- Race: 2/3 identified as White
- Age: Less than 1/3 are 23-34 and 35-49.
- Zip Code: A variety. (The artwork's zip codes are 55402 and 55403.) 55% live in Minneapolis. 20% live out of state.
- Frequency of Visits: 62% come to or pass by the place at least once a week

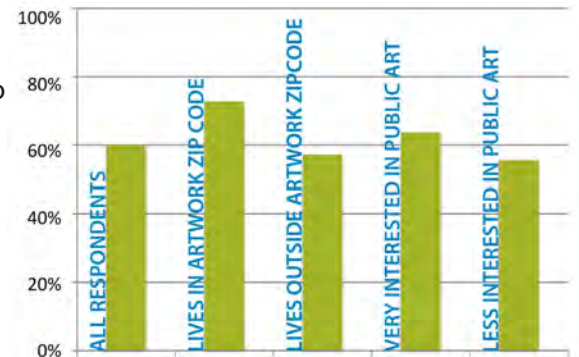
CONTRIBUTES TO THIS PLACE?

- Almost all of the respondents said "yes."
- Everyone living in 55402 and 55403 reported "yes."
- 88% of people from outside these zip codes said "yes."
- People very interested in public art were slightly less likely to say "yes."
- Respondent's answers to "How does this artwork contribute to place?" included the artwork is calming, provides a place to sit and gather, is a contrast to the built environment and evokes nature.



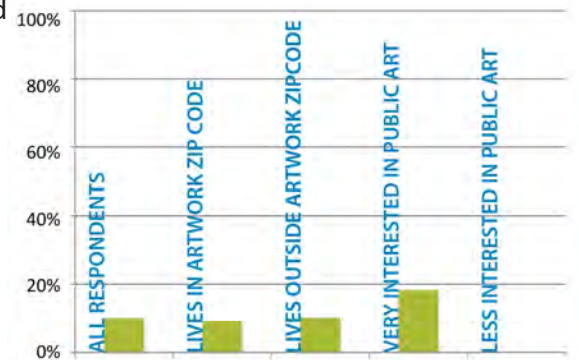
CONNECTED TO THIS COMMUNITY?

- 60% responded "yes."
- People from 55402 and 55403 were more likely to say "yes."
- Those very interested in public art were more likely to say "yes."
- People less interested in public art and those living outside the artwork's zip codes responded more often "I do not know."



ONE OF THE REASONS YOU COME TO THIS PLACE?

- 85% of people responded "no."
- People living in 55403 and 55402 are less likely to respond "no" to this question.
- People very interested in public art are more likely to respond positively.



"It's a tranquil spot in the middle of an urban center." (respondent)



Staff photo

Cedar Ave. S. and S. 6th St.

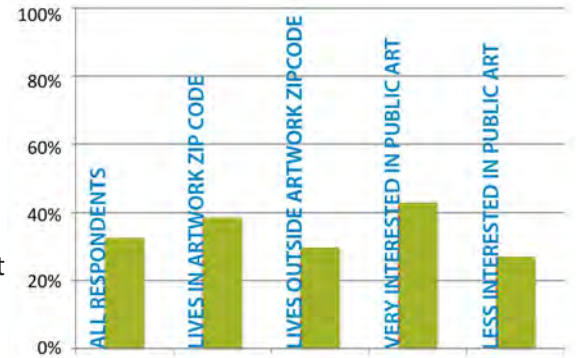
Kuulo's design was commissioned by Metro Transit as a Blue Line wayfinding project. It is located in a densely populated neighborhood primarily made up of Somali and other East African immigrants. The neighborhood and business associations raised funds for the work. The artists were inspired by African and beadwork--"kuulo" is Somali for "bead."

RESPONDENTS DEMOGRAPHICS

- (40 people surveyed.)
- Race: Nearly 1/3 identify as Black or African American and 1/3 as "some other race." (The majority of these indicated they are Somali.) 1/4 identify as White.
- Age: Almost 1/2 are 34 years old and younger, with nearly 1/3 are 22 and under.
- Zip Code: 55454.
- Frequency of visits: 40% come to or pass by more than once a week and 33% come to or pass by everyday.

CONTRIBUTES TO THIS PLACE?

- The most common answer to this question was neutral. 1/3 reported "yes."
- People living in 55454 zip code and those very interested in public art were more likely to report "yes."
- Some responses to "How does this artwork contribute to place?" included "it attracts your attention;" "it's a sign of investment, caring;" and "We learn something from it." Several commented the artwork lacks connection to Somali culture.



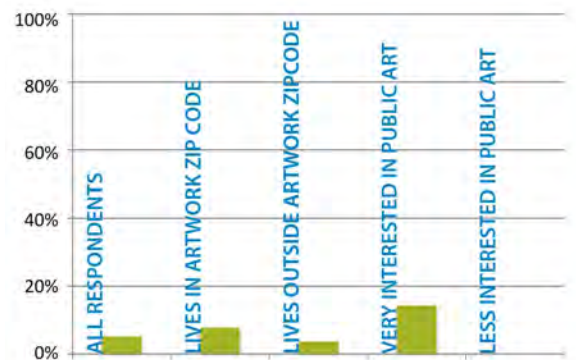
CONNECTED TO THIS COMMUNITY?

- The most common answer was "neutral." About 1/3 reported "yes."
- People and people interested in public art living in 55454 zip code were more likely to respond "yes."



ONE OF THE REASONS YOU COME TO THIS PLACE?

- 78% reported "no."
- Respondents living in 55454 zip code were slightly more likely to report "yes."
- Respondents very interested in public art were more likely to say "yes."



"It's sign of investment, caring." "We need real Somali artwork." (respondents)

OBSERVATIONS



Great Blue Heron, Loon and Sage Grouse Fountain, photo by Jerry Mathiason

Respondents at *Great Blue Heron, Loon and Sage Grouse Fountain* appreciated the benches around the work as a place to rest. Even though one of the *Kuulo* works includes a bench, it is small and is located close to the sidewalk.



Kuulo, staff photo

CONTRIBUTES TO PLACE

- Overall respondents ranked artworks higher in terms of contributing to place that to connection to community.
- People mentioned *Cottontail on Trail*'s iconic nature and that it serves as a community meeting place. Community perception of the artwork as an asset can be seen when it is adorned on various locations.
- The high percentage of affirmative answers for *Great Blue Heron, Loon and Sage Grouse Fountain* may be because many respondents were not from Minneapolis, and may have been more observant of their surroundings than frequent passers-by. Several visitors commented on this artwork more positively than artworks in their home town, which could also explain their positive responses.
- At all locations respondents tended not to come to or pass by because of the artwork. The artworks with the most respondents reporting the artwork was one factor were *In Flux* and *Cottontail on Trail*. Unlike the other works, these two are in parks where people may come for leisure with more time to consider the artwork as part of their experience of the place. Additionally, respondents at *In Flux* and *Cottontail on Trail* are more likely to be very interested in public art than those at other locations, which could explain the higher rates of reporting the artwork is one reason for their visit.
- Having natural and built spaces for people to gather and sit made a difference in how respondents viewed the artwork. *Cottontail on Trail* is located in a large green space, which allows families to come to play.

“HOW DOES IT CONTRIBUTE?”

**Iconic • Gathering Place
Light • Sign of Investment
Meeting Place • Calming
Kid Friendly • Landmark**

CONNECTED TO COMMUNITY

- Responses for *Blossoms of Hope* and *Kuulo* were lower for this question. At *Kuulo*, people commented they were not sure how the artwork connected to the community or contributed to place. This could be because the process of designing the work was not led by the Somali community. Increasing the engagement of community members in the design process could increase community ownership.
- Overall people living in the artwork's zip code more often indicated the artwork is connected to the community. This could be because those living outside the zip coded do not understand the specific community. (People living outside the zip code were also more likely to answer “I don't know.”) Future public art projects may want to include more educational components to increase the likelihood people understand how the artwork contributes to the community.

Having spaces for people to gather and sit made a difference in how they viewed the artwork.