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P.A.I.N.T: A CASE STUDY IN ENGAGING THE COMMUNITY
THROUGH PUBLIC ART

By

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B.A., University of Minnesota, 2004

A Thesis
Submitted to the Faculty of the
College of Arts and Sciences of the University of Louisville
in Partial Fulfillment of the Requirements
for the joint Degrees of

Master of Arts
Department of Fine Arts

Master of Public Administration
Department of Urban and Public Affairs

University of Louisville
Louisville, KY

May 2012

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A Thesis Approved on

April 10, 2012

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ABSTRACT

P.A.I.N.T: A CASE STUDY IN ENGAGING THE COMMUNITY THROUGH PUBLIC ART

Katherine J. Sowada

April 10, 2012

Public art encompasses countless forms, serves many purposes and is constantly evolving. Engaging the community is one way public art has developed new forms and purposes. Involving the community allows residents to contribute to the creative process of an artwork and assume ownership of a project. This thesis explores the role of public art in engaging the community through the examination of the public art program Producing Art In Neighborhoods Together (P.A.I.N.T.) administered by Center For Neighborhoods, a nonprofit organization in Louisville, Kentucky. By analyzing feedback from involved artists and neighborhoods, this thesis examines the impact the P.A.I.N.T. Program has had on its participating stakeholders with an emphasis on how the program engages the community and provides a model for future public art programs developed according to the guidelines of Louisville's Public Art Master Plan.

TABLE OF CONTENTS

| | PAGE |
|--------------------------------------------------|------|
| ABSTRACT | iii |
| LIST OF FIGURES | v |
| INTRODUCTION..... | 1 |
| THE DIVERSE & DYANMIC NATURE OF PUBLIC ART | 4 |
| LOUISVILLE PUBLIC ART MASTER PLAN..... | 12 |
| P.A.I.N.T. PROGRAM | 18 |
| COMMUNITY ENGAGEMENT | 31 |
| EVALUATING PROGRAMS LIKE P.A.I.N.T..... | 45 |
| HOW P.A.I.N.T. HAS IMPACTED THE COMMUNITY | 52 |
| HOW P.A.I.N.T. HAS IMPACTED ARTISTS | 59 |
| P.A.I.N.T. REVIEW & SUGGESTIONS | 67 |
| CONCLUSION..... | 71 |
| REFERENCES | 75 |
| TABLE ONE | 78 |
| FIGURES | 80 |
| BIBLIOGRAPHY | 97 |
| CURRICULUM VITAE | 103 |

LIST OF FIGURES

| FIGURE | PAGE |
|-----------------------------------------------------------------------|------|
| 1. Lucky Horseshoe Banner | 80 |
| 2. German Paristown Sculpture and Neighborhood Map | 81 |
| 3. Frog Symbolizing Neighborhood's "Frogtown" Nickname..... | 82 |
| 4. "You Art Here" Beargrass Creek in Concrete | 83 |
| 5. Installation of Schnitzelburg's "Push the Envelope" Project..... | 84 |
| 6. Community Engagement with Envelope's Public and Private Slots..... | 85 |
| 7. Public Slot Message #1 - Example of Problem Addressed..... | 86 |
| 8. Public Slot Message #2 - Praise for Envelope..... | 87 |
| 9. Public Slot Message #3 – Business Cards | 88 |
| 10. Public Slot Message #4 – Suggestion for Envelope | 89 |
| 11. The Completed Lower Dome..... | 90 |
| 12. Building the "Goat" desic Domes together..... | 91 |
| 13. Treasure Hunt Brochures | 92 |
| 14. GPNA Signs | 93 |
| 15. Planting the Vines at the Lower Dome with Mayor Fischer | 94 |
| 16. Artists Attaching Canvas Triangle to the Upper Dome | 95 |
| 17. Beekeeping Workshop during the Clifton P.A.I.N.T. Build Day..... | 96 |

INTRODUCTION

By engaging the community, art has the ability to transform a place and strengthen the relationships of its people. Community Engagement is a principal focus of “Producing Art In Neighborhoods Together” (P.A.I.N.T.), a public art program in Louisville, Kentucky administered by Center For Neighborhoods (CFN). CFN is a nonprofit organization that believes community involvement is vital for the survival of a community. The various programs and initiatives administered by CFN strive to:

“cultivate grassroots leadership, provide leadership education, partner with neighborhoods in community planning efforts, facilitate civic dialogue among stakeholders, and participate in neighborhood-based development and improvement projects.”¹

The public art program focuses on community involvement throughout the design, construction and appreciation stages of implementing an artwork. Aligning with CFN’s values, P.A.I.N.T.’s emphasizes the engagement of the community because a stronger sense of ownership and pride develop when community members have an opportunity to get involved with the creative process. Through their participation, residents assume ownership over a project while also developing a greater interest in art.

While pursuing a dual Masters degree in Curatorial Studies and Public Administration at the University of Louisville, I realized how my core interests

¹ “Center For Neighborhoods.” <http://www.centerforneighborhoods.org/>. Web. 12 Jan. 2012.

continually focused around the convergence of art, history and community. For me, the most valuable and enjoyable aspect of my chosen field is finding ways to get people excited and engaged with the variety of artifacts and knowledge available in the museum and cultural heritage industry. The opportunity to work closely with a community focused project like P.A.I.N.T. aligns directly with my educational goals. In August 2010, I began working with the program and quickly realized the applicability of my education to my responsibilities for P.A.I.N.T. Working with P.A.I.N.T. has reinforced how the two programs complement each other and has caused me to consider the impact of the P.A.I.N.T. projects on the individual neighborhoods, artists and wider Louisville community. In particular, its accomplishments and challenges provide valuable insight into the development and implementation of a public art program by recognizing the specific characteristics and environment of Louisville and its new public art master plan.

Public art programs require strong management to ensure their execution. Currently, the city of Louisville is implementing a new master plan for its public art strategy. As part of the proposed plan, the city is recommended to use its existing resources by encouraging external organizations to develop and facilitate new opportunities for public art in the city. The P.A.I.N.T. Program was developed with guidance from the Commission On Public Art (COPA), which is responsible for implementing the city's master plan for public art.² As an existing

² Creative Time. (2009). *Louisville's Public Art Master Plan*. New York, 1-57. Retrieved from <http://creativetime.org/programs/archive/2010/louisville/>. Web. 24 Jan. 2012: 6

program that has already been structured to support and follow the strategy of the master plan, P.A.I.N.T. provides an example of how organizations like Center For Neighborhoods will help execute the plan. Analyzing the structure, successes and challenges of P.A.I.N.T. provides a model and resource to consult when developing other programs to maximize the positive impact and results for the community members, artists and the city. In particular, P.A.I.N.T's emphasis on community involvement demonstrates how public art programs can enhance relationships and increase participation among community members and artists when working towards a common goal.

CHAPTER ONE

THE DIVERSE AND DYNAMIC NATURE OF PUBLIC ART

“What is Public Art? The answer depends on whom you ask. It can be a traditional statue of a memorable person or an assemblage of rusted automobile parts. It may have been commissioned by an architectural firm to complement a new façade or be an artist’s personal statement...public art invokes dialogue, involvement and participation. Public art possesses a wide variety of meanings and functions, reflecting the aesthetic and cultural values of a community, institution or individual.” (Faith Dennis Morris Ed. D)³

The term “public art” encompasses a wide range of meanings, perspectives and artwork including objects, acts and events. The diverse forms and functions of what can be considered public art complicate the attempt to define the category. The complexity of public art is indicated by the numerous phrases that have been used instead of the term “public art” including: site-specific art, civic art, art in public interest or sculpture in the open air. Although many perspectives exist of what public art entails and what it can mean for a community, certain aspects often involved with public art are worthwhile discussing.

Public art serves numerous functions including: engaging civic dialogue and the community, attracting attention and economic development, connecting artists with communities and enhancing public appreciation of art. For example, a war memorial or victim’s memorial commemorates a certain event, person, or

³ International Creators' Organization. *Public Art: A World's Eye View*. Kanagawa, Japan: ICO CO., LTD. Publishing House, 2007. Print.

place. Public art can also enhance the area through beautification functions such as a decorative bench or entranceway of a building or outdoor space. Beautification efforts of public art can also benefit a city economically by revitalizing the area as an attraction for tourists and new residents or development. Examples of tourist attractions that can be considered public art include the Eiffel Tower in Paris or Parc Güell in Barcelona. Public art can also be an expression of artistic vision or statement as well as stimulate a dialogue or build awareness of an issue. Additionally, public art can help strengthen an identity of a community by contributing to its unique character and environment.⁴

One view of public art believes it is art that is outside of museums, galleries and private collections. Public art provides a way to reach audiences who are not conventional art viewers because it takes the art outside its traditional space. Public art can be located in an array of spaces including parks, streets, public buildings, shopping malls, hospitals and sidewalks. Many times public art tends to be defined as art that is accessible to anyone. According to the public art organization Creative Time, it is defined as “any visual or multidisciplinary art project that is presented in a space accessible to the public.”⁵ However, the designation of any given artwork as “public art” is more problematic than this definition would imply. Art should not be classified as public simply because it is located outside or in a public space.⁶ In addition to an artwork’s physical accessibility, the question exists of whether its meaning is easily

⁴ Remesar, Antoni. *Urban regeneration: a challenge for public art*. Barcelona: Universitat de Barcelona, 1997. Print.

⁵ Creative Time. (2009). *Louisville’s Public Art Master Plan*.: 6

⁶ Philips, Patricia C. “Temporality and Public Art,” *Art Journal* 48.4 (1989): 332

understood or interpreted by most members of the community, i.e. its intellectual accessibility is also a measure of its public-ness. Another often used criteria is whether the project is publicly funded. Often, artworks are classified as public art despite the fact they do not meet all these criteria. Another example of a different view of what “public” can mean is proposed by the Cultural Affairs Department in Los Angeles, California. According to the department's parameters, “public art is both product and process,”⁷ which indicates that a course of actions such as stimulating the participation of the community in the creative process can also designate the artwork as “public.”

Public art can exist for varied lengths of time. Examples of permanent pieces include patriotic statues commemorating victories such as war. These sculptures can be found in many towns across the world and include many nationalist memorials or monuments. Another perspective of public art challenges the genre to be more fluid and adaptive to fit the changing dynamic of the public for which it was created. To be more fluid and adaptable often requires the art to have a more temporary instead of permanent presence.⁸ Many concerns of the style, maintenance and other elements of permanence become less important if the artwork will exist for only a brief period of time. However, it may become more contemporary and vital because of its direct address of current issues.

⁷ Gerace, Gloria. *Urban surprises: a guide to public art in Los Angeles*. Los Angeles: City of Los Angeles Cultural Affairs Dept., 2002: 11.

⁸ Senie, Harriet and Sally Webster. “Editors’ Statement: Critical Issues in Public Art.” *Art Journal* 48.4 (1989): 289. *JSTOR*. Web. 9 Jan. 2012.

When public art has a temporary existence, it often can offer the opportunity to be more experimental, political or controversial. Increased experimentation in art creates the idea of art-making as a research laboratory to further explore the possibilities of both art and community building. As a result, the emphasis shifts to ideas and current content rather than being made to ensure its eternal values and permanent materials. The change in focus allows for greater flexibility and inventiveness in the creative process. The issues dealt with by the public are not static and therefore, public art need not be static either.⁹ A main reason why a particular piece should be considered public depends upon all the questions and issues it addresses. When public art's evaluative criteria includes responsiveness to community and ability to adaptively engage with its audience, the public naturally assumes an important role in the inspiration for the artwork.¹⁰ As a result, the artists visualize their concepts by observing and interacting with the public.

From this perspective, public art is viewed as a way to provide the community a voice. While public art can be about the expression of the individual artist, it also can convey a message of the specific site or community where it is located. When the public is no longer considered as only the audience, but also as the inspiration, the expectations as well as form of public art change. This perspective of public art provides an opportunity to stimulate dialogue and participation instead of the suppression of (or indifference to) the

⁹ Phillips, Patricia C. "Temporality and Public Art": 331.

¹⁰ Bailey, Chelsea and Dipti Desai. "Visual Art and Education: Engaged Visions of History and Community." *Multicultural Perspectives* 7.1 (2005): 41. Print.

community's voice. Public art has the capacity to assume a genuine role of social activism when working within the community to understand what its residents want.¹¹ The successful engagement of the community means the residents become actively engaged with the project, rather than passive bystanders who have an artwork imposed upon their community.¹² Active engagement of the residents also increases their sense of ownership of the project and its accepted place in the community. Reflecting on her experience working on the Palm Desert Community Walk, the artist Kathleen Meehan describes the difficulty of having to "let go" of the completed project. During the dedication of the project, Meehan watched community members intermingle and absorb the project and she recognized the project now belonged to the community when she saw a little boy eating an ice cream cone that was dripping all over himself and the mosaic tiles of the garden paths. Once she realized that the community was enjoying the space how she had intended, she was able to "let go."¹³

One way public artwork is often considered different than other categories of art regards its agenda. While public art fulfills many roles, it is often considered to be for the people, by and from the people. Since public art is usually found in the public domain in a variety of locations including: public plazas, along highways, on the exteriors of buildings, on buses and even indoors such as airports or libraries, the question of audience is primary.¹⁴ However,

¹¹ Kimmelman, Michael. "ART VIEW; of Candy Bars and Public Art." New York: *New York Times*, 26 Sept. 1993. Retrieved from <http://www.nytimes.com/1993/09/26/arts/art-view-of-candy-bars-and-public-art.html?pagewanted=all&src=pm>. Web. 2 Apr. 2012.

¹² Ibid

¹³ International Creators' Organization.

¹⁴ Remesar, Antoni. *Urban regeneration*.

defining an audience for a particular piece of public art can also be problematic because it can be for the local neighborhood, but often is also for the sponsor or donor; it can be a political statement as well as a memorial, or it can be designed for a more general citywide, regional, or national audience. Typically this attribute of public art to be seen as for a wide range of intended audiences illustrates how it is often considered as possible for anyone to experience it, despite the fact that this generality can make it less engaged with specific communities. Additionally, public art contrasts from art placed in museums because a person can encounter the piece with or without intending to have an aesthetic experience. Unlike a museum where visitors intentionally make a visit and expect to see art, public art can create a happenstance experience because the passersby may not be purposefully looking for art on their journeys that take them past the public artwork. While many pieces in museums and galleries can be overlooked like public art pieces, the passersby have usually entered the space with a goal of viewing some artwork.¹⁵

Because of all these varied factors, defining the term “public art” is a difficult task because the category encompasses such a wide range of meanings, functions and forms. According to Carl M. Maxey, an architect in California:

“The concept of public art is old as human civilization, however, in our time the concept has broadened to include temporary but space transforming installations such as Cristo’s Running Fence in Sonoma, California and art forms made possible by new technologies like the laser sculptures at Burning Man in the Nevada desert.”¹⁶

¹⁵ Ibid

¹⁶ International Creators' Organization.

However, the inclusive nature of public art and its ability to constantly shift and change allows for a constant creation of new ideas, forms and meanings. Artists have limitless possibilities of directions to pursue when creating artwork. They are not usually bound to certain mediums, purposes, locations or meanings in the public art sphere. For example, public art now includes both traditional media such as bronze and carved stone and nontraditional art forms such as the internet and radio. Public art can be found everywhere and the purposes and meanings of the art can deal with every aspect of daily life including both the built and natural environment, as well as politics, ecological issues and the life cycle.

The pervasive span of public art can seem overwhelming when managing a public art program. Therefore, certain elements of public art are usually emphasized by specific programs. For example, the P.A.I.N.T. Program focuses on three main criteria for its projects: relevancy to a neighborhood, participatory and public accessibility.¹⁷ These requirements help the artists concentrate their inspirations into an idea that meets the specific objectives of the program while still allowing for creativity.

Besides adhering to the program's objectives, the process of commissioning and installing a public artwork requires strong management because it is often complicated due to all the various reasons stated earlier including the need to satisfy multiple stakeholders. At times, the completion of a project may seem unachievable because so many diverse interests must be

¹⁷ "www.centerforneighborhoods.org"

represented including the artists, funders and community.¹⁸ Therefore, a strategic plan and strong administrating organization are necessary to accomplish successful project management, cost effectiveness and public accountability.¹⁹ A clear objective and proper management are necessary to have a successful public art project. Without these essential components, artworks have the tendency to be randomly placed or deviate from the original plan.

¹⁸ Raven, Arlene. *Art in Public Interest*. Ann Arbor: UMI Research Press, 1989. 143. Print.

¹⁹ Norman, E.H. "Community Operational Research Issues and Public Art Practice: The Art Director System" *The Journal of the Operational Research Society* 51.5 (2000): 510. JSTOR. Web. 31 Jan. 2012.

CHAPTER TWO

LOUISVILLE'S PUBLIC ART MASTER PLAN

Having a strategic plan defines the direction of a particular organization or initiative. The city of Louisville, Kentucky appointed the public art organization Creative Time to develop a plan for its public art in 2008. Throughout its analysis, Creative Time emphasized the role of public art as developing and strengthening the uniqueness of Louisville.²⁰ Art is an important aspect of the identity of any place. As places become increasingly similar with the same stores, restaurants and services available in many cities throughout the country, the individuality of a particular place becomes indistinguishable. The distinct personality of a place is one major factor that attracts more people as visitors and potential new residents.²¹ Besides jobs, safety and other factors, cultural amenities such as public art are high on the list of reasons for choosing one place over another.

Cultural amenities such as public art may often be taken for granted. People may walk through green spaces and pass by sculptures, murals and other forms of public art perhaps without even consciously acknowledging their existence. However, when these aspects of a community are removed, a visible

²⁰ Creative Time: 6

²¹ Fleming, Ronald Lee and Renata Van Tscherner. *Placemakers: Creating Public Art That Tells You Where You Are: with an essay on planning and policy*. [2nd ed. Baston: Harcourt Brace Jovanovich, 1987: 1.

and emotional void ensues. Green spaces and aesthetically pleasing components of a place both calm us and fulfill basic human needs. Without them, our daily routines become monotonous and lifeless. The incorporation of art into the landscape inspires and propels the human spirit.²² Public art provides a channel through which people are able to satisfy their longings for symbolic objects. A strategic plan for public art allows these symbols to be elevated to a higher standard beyond the randomly assorted markers of a place.²³

For a city such as Louisville to be able to provide elements like public art, it needs to be organized and develop a plan of action. As a result of Creative Time's efforts, *Louisville's Public Art Master Plan* was developed as a strategy for the city to assume responsibility for the preservation and expansion of its public art collection. In 2008, several projects - including the City of Parks Initiative and its construction of the Louisville Loop- were addressing issues of public space in Louisville. During this time, the Mayor's Advisory Committee on Public Art (MACOPA) took advantage of the opportunity to reassess the management of the city's public art collection and consider the possibilities for new public art projects. The ultimate objective for MACOPA was to foster an environment to strengthen Louisville's status as a visual arts community.²⁴

The lack of a city department or organization to manage a public art program was a major issue for the development of the city's plan. However, since Louisville did not have a previous public art plan, it was in the position to

²² Ibid: 10.

²³ Ibid

²⁴ Creative Time: 28.

design an innovative plan for public art. By studying the successes and failures of other available public art models, the city had the advantage of integrating the effective and successful components of other programs into its final plan. The fundamental aspiration for Louisville's public art plan is to help build awareness of its vibrant visual arts community as well as increase opportunities for artists to become more engaged with the city and its various communities. According to Creative Time's recommendations, the public art program should be outside the typical gallery system of artist commissions to provide an additional way to support artists and promote a more inclusive conversation about the visual arts throughout the community.²⁵

After a thorough analysis of Louisville, Creative Time had several recommendations concerning the existing and future collection of public art in the city. The first suggestion concerned the creation of an archival and management system to care for the existing permanent collection, including the development of an inventory and photo archive. Next, the source of funding for public art was addressed. According to Creative Time's assessment of Louisville's funding sources, a different system than the traditional Percent for Art program would be more successful for the city. Percent for Art programs are funded through a city ordinance that requires a portion of a development project cost to be set aside for the creation of public art. While Percent for Art programs have been successful elsewhere, Louisville does not have the funding sources to support a comparable program. Therefore, public art funding in Louisville should not be directly tied to

²⁵ Ibid: 7.

specific development contracts as is the case in most Percent for Art programs. However, Louisville Land Code already requires developers to provide some open space amenity for each site. Therefore, Creative Time suggested the developers should be given the option to pay into the specific public art fund instead of funding the production and maintenance of an artwork onsite. As a result, developers save money by not having to maintain an artwork on their site and instead provide a steady stream of funding for public art projects throughout the larger community. Public art also benefits through this type of funding because the opportunity arises to commission projects with more relevancy to a particular site and the larger community.²⁶

A plan for public art requires several crucial people to oversee its development. For Louisville's Public Art Master Plan, Creative Time recommends the addition of a public art administrator to serve as the primary contact for the city's public art. The public art administrator will ensure the plan is implemented and manage all aspects of administering the public art plan for the community. Also, a volunteer committee of artists, arts administrators and other leaders will serve as the Commission On Public Art (COPA) to replace the MACOPA. COPA's responsibilities include the development and evaluation of all projects presented for funding from the Louisville Public Space Art Fund. The commission is also responsible for forming public art policy and planning for Louisville. COPA will ensure the proposed artworks contribute to the cultural life

²⁶ Ibid:9

of Louisville by considering a variety of factors including relevancy, public engagement and feasibility.²⁷

The Public Art Administrator and COPA ensure the effective management and execution of the public art collection and grants. However, Creative Time feels these two entities should not be responsible for curating or commissioning the artworks. Instead, external organizations and individual artists should be encouraged to develop and support new public art programs. The role of the city should focus on supporting these external partners consisting of organizations and individuals. To encourage the participation of external agencies, artists who apply for funding are required to have an organizational partner as a sponsor. The resources, both from a financial and expertise viewpoint, required for the city in-house to develop and expand new public art projects are not currently available. Therefore, it is more practical for the city to rely upon external partnering non-profit agencies and organizations with an experienced curatorial and fundraising staff to initiate and execute new public art projects. Creative Time recommends appointing a principal organization to direct the development of public art projects in the city. Having one main organization to develop programs maintains an efficient process and reduces confusion. However, the designated organization must develop partnerships with other entities to strengthen and build awareness of public art in Louisville.²⁸ Having more organizations involved in the process will create a broader involvement

²⁷ Ibid: 30

²⁸ Ibid: 35.

throughout the community and community engagement is a vital part of public art.

The “Producing Art In Neighborhoods Together” (P.A.I.N.T.) Program administered by the Center For Neighborhoods (CFN) provides an example of how new public art projects can develop when COPA directs external agencies to lead the process. CFN and the Louisville Metro's Economic Development Department (EDD) have worked together on several projects including the Park Hill Corridor Project, which is focused on revitalizing business growth and investment in an industrial area of Louisville. As part of the revitalization efforts, public art projects are planned to be incorporated into the Park Hill Corridor Project. CFN's experience with the Park Hill Corridor Project motivated the development of the P.A.I.N.T. Program and an ensuing partnership with MACOPA allowed the community revitalization efforts through the arts to move forward. The assistance of a MACOPA representative ensured the P.A.I.N.T. Program reflected the views of the Master Plan. As the renamed MACOPA, COPA will continue to serve as the chief advisor for P.A.I.N.T. Furthermore, representatives from COPA and the mayor's advising office for parks, cultural affairs and faith-based initiatives will serve as members on the Community Review Board for P.A.I.N.T. projects. Also, the artworks created through P.A.I.N.T. projects will be considered as part of Louisville's public art collection and initiative.²⁹

²⁹ Louisville Community Design Center DBA Center For Neighborhoods. *Arts/Cultural Attractions External Agency Fund Grant Application Form*. Louisville, KY: 2010.

CHAPTER THREE

P.A.I.N.T. PROGRAM

Public art projects help stimulate community development because they incorporate both the creative and reactive aspects of art. However, a moderating entity is necessary to ensure a balance exists between the aesthetics of the project and the needs of the community.³⁰ When an organization such as Center For Neighborhoods (CFN) in Louisville, Kentucky administers a public art program like “Producing Art in Neighborhoods Together” (P.A.I.N.T.), it demonstrates how to facilitate opportunities for artists and the public to engage in art in unexpected, but beneficial ways. CFN is an organization focused on community development by “supporting and empowering neighborhoods to create stronger and more vital communities.”³¹ CFN’s main purpose is to improve the neighborhoods of Louisville by strengthening its existing and potential assets. According to CFN, engagement of the residents is essential to the life of the community. The organization’s emphasis on neighborhood engagement and empowerment is reflected in the establishment of the P.A.I.N.T. program.³²

Administrating a public art program requires one to be adept at satisfying the needs of several populations. For P.A.I.N.T., the stakeholders include the

³⁰ Norman, E.H. “Community Operational Research Issues and Public Art Practice”: 516

³¹ Louisville Community Design Center.

³² “Center For Neighborhoods.” <http://www.centerforneighborhoods.org/>. Web. 12 Jan. 2012.

Louisville Metro Government as the main funder of the program, the neighborhoods who are being served through the program and the artists who bring the visions to life.³³ Often these three stakeholders have differing priorities. Additionally, the public funds supporting the P.A.I.N.T. program require conscientious management because citizens are not pleased when they feel their tax dollars are misused. The job of CFN as the administrating organization is to balance these various perspectives while keeping the focus on the ultimate goal of the project.³⁴ Also, CFN is responsible for “overall project management, facilitation of the relationship between the neighborhood and the artist, ensuring community participation standards are upheld, documenting each project and raising awareness of the project throughout the larger Louisville Metro community.”³⁵

The P.A.I.N.T. program was created because the Louisville community desired more public art and beautification efforts according to the results of the Neighborhood Assessments carried out by CFN and the former Department of Neighborhoods of the city of Louisville. The assessments showed that twelve participating neighborhoods requested public art and beautification projects. They also wanted to increase participation in their communities.³⁶ The P.A.I.N.T. Program is CFN’s method to help the citizens of Louisville attain these hopes for their neighborhoods. Through the program, Louisville’s residents have the

³³ Ibid

³⁴ Lossau, Julia. “‘New Urbanity’ and Contemporary Forms of Public Art: Notes on ‘Citizen Firefighter’ (K. Hunter).” *Erdkunde* 62.4 (2008): 332. *JSTOR*. Web. 31. 2012.

³⁵ Louisville Community Design Center

³⁶ Ibid

opportunity to beautify and strengthen their neighborhoods by partnering with artists who are based in Louisville to create public art for specific neighborhoods. The aspirations of a P.A.I.N.T. Program include building a stronger sense of identity, place, belonging and empowerment. Through its emphasis on community engagement, program also hopes to expand the education and knowledge of art and community through hands-on experiential learning. The artists also benefit from participating with the program by giving back to the community and increasing their connections within the city.³⁷

Certain outcomes are expected for projects of the P.A.I.N.T. Program including the creation of unique and innovative artworks. The artwork must be public, which helps demonstrate the view that art also has a function outside its traditional venues of museums and galleries. The quality of being publicly accessible allows more people to experience the artwork because it is placed in a setting where residents will be more likely to encounter it. Besides being in a public setting, each project must be of high-quality so it has the potential to become a meaningful cultural asset for its particular neighborhood. Additionally, the project should strengthen the identity and sense of place of the neighborhood by producing artwork relevant to each neighborhood's needs, history and desires. Relevancy to a specific area is accomplished by requiring community involvement in the project. Community engagement is emphasized as the most crucial element of P.A.I.N.T. It is the driving force behind the program because it creates a sense of ownership for both the artists and the particular neighborhood

³⁷ "Center For Neighborhoods."

involved. The involvement of the community also reduces the likelihood of a random piece of art being placed in a community where it is not relevant. Collaboration among multiple artists is also encouraged as it provides an opportunity to involve more people in the process.³⁸

Before proposals are requested from local artists, CFN facilitates a workshop with each neighborhood and any interested artists. This meeting provides a chance for the neighbors to assess their needs and describe their area in greater detail. The artists are able to obtain a better understanding of the background while the neighbors may also learn a little more about their own neighborhood. The meeting provides an opportunity for the residents to analyze and describe the strengths, weaknesses, opportunities and threats of their specific neighborhood. The assets of the neighborhood may include the landmarks, organizational and institutional presences such as community centers as well as demographic information such as the economics and neighborhood identity. For example, the Lucky Horseshoe neighborhood encompasses Churchill Downs and the location is usually recognized by this establishment. The racetrack is a distinctive landmark and tends to overshadow the rest of the neighborhood. During the Lucky Horseshoe workshop, many neighbors explained how they want residents to take pride in their neighborhood and maintain their houses. The looming possibility of their homes being purchased by Churchill Downs to expand its parking lots causes many homeowners and landlords to neglect the upkeep on their properties. For many, it does not make

³⁸ Ibid

sense to spend money maintaining their homes if the transformation into parking lots is imminent.³⁹

Besides weaknesses or areas of improvement for a neighborhood, another area discussed during the meeting relates to the third topic - addressing the neighborhood's issues and concerns. For the Lucky Horseshoe neighborhood, ascertaining an identity besides the "parking lot" for Churchill Downs was a main focus identified as needing improvement. Most people from outside the area see the yards of the neighbors' homes as potential parking spots during the main race times at Churchill Downs. The neighbors hope for an increased pride and identity in the neighborhood and a developed sense of neighborliness. Comparable to most neighborhood associations, many members of the Lucky Horseshoe association are dedicated individuals who put forth great effort to improve their area including serving as members of their Neighborhood Watch to address concerns about the level of safety and crime in the area. The members are proud of their neighborhood and they want their voice to become amplified so they receive respect from the city and other members of the community.⁴⁰ The selected project, "Gateways," gives the neighborhood residents a voice by recording their stories in a documentary that is planned to be aired on television. "Gateways" also strengthens the neighborhood's identity by creating Lucky Horseshoe banners to build greater awareness of the neighborhood (See Figure 1).

³⁹ "Lucky Horseshoe P.A.I.N.T. Informational Meeting." Churchill Downs, Louisville, KY. 18 Aug. 2011.

⁴⁰ Ibid

Hopes and dreams are the fourth topic of the facilitated conversation between the neighborhood and the artists. During this portion of the meeting, the neighbors describe what they want for their neighborhood's future. These main discussion points provide a framework of inspiration for artists to conceptualize and develop a project for the specific neighborhood. Artists are encouraged to meet with the neighbors to discuss their proposals during the development process. The goal is to have the project develop as collaborative effort between the artists and the neighbors. The artists should take the information they have learned during the CFN facilitated meeting and develop an idea to represent the neighborhood and fulfill some of its needs, concerns, hopes and dreams. The artists selected for the Lucky Horseshoe P.A.I.N.T. project met with the neighbors several times before they submitted their proposal. Their proposal incorporated the suggestions made by the neighbors including the neighborhood banners. Additionally, they have continued to stay invested by attending the various neighborhood meetings and events.

When developing a proposal for a specific neighborhood, the artists must analyze the situation so the project is applicable and appropriate to the area. For artists who develop proposals for multiple neighborhoods, they must consider the different assets, concerns and challenges of each neighborhood. For example, on Payne Street in the Clifton neighborhood where the "Goat (desic) Domes"- a pair of geodesic structures constructed for the Crescent Hill/Clifton P.A.I.N.T. project- are located where it is much easier to pull over to the side of the road,

get out of the vehicle and investigate the domes.⁴¹ However, not all neighborhoods have the same layout, traffic patterns and encouragement to explore the area. In the Clifton neighborhood, the garden is an established entity while another neighborhood may be known for its chain stores and heavy traffic. While the Clifton neighborhood already had the garden as an attraction, other neighborhoods such as the more suburban Breckinridge Estates (BENA) neighborhood perhaps do not have as identifiable of an attraction. Therefore, part of the project for a neighborhood like BENA is to create the attraction. The particular makeup of the neighborhood results in different feelings about the area and what it means to be in the area.⁴² As a result, artists have to approach each project differently.⁴³ The program's criterion of relevancy requires each P.A.I.N.T. project to be unique because different neighborhoods need different solutions and the projects should reflect the needs of each individual neighborhood.

By addressing the specific needs of each neighborhood, public art projects have the potential to preserve both the past, represent the present and become meaningful features for the future of the neighborhoods. The artists and neighborhood residents have the opportunity to delve deeper into a specific neighborhood by exploring and unearthing new and deeper understandings of the history, culture and surroundings of the neighborhood. According to one artist, the program is capable of igniting new energy into a neighborhood and

⁴¹ Anonymous Artists. Personal interviews. Louisville, KY. 9 Feb. 2012 and 8 Mar. 2012.

⁴² Evans-Cowley, Jennifer S. and Jack L. Nasar. "Signs as Yard Art in Amarillo, Texas." *Geographical Review*, 93.1 (2003): 98. JSTOR. Web. 31 Jan. 2012.

⁴³ Anonymous Artists.

transforming an area. Since P.A.I.N.T. does not rely on the same artist or organization to create every project, numerous interpretations of the meaning of public art emerge.⁴⁴ Therefore, each project contributes to the originality and innovativeness of the program.

Three P.A.I.N.T. projects have been completed as of fall 2011 and three additional projects will be finished by the end of summer 2012. The three completed projects are located in the German Paristown, Schnitzelburg and Clifton/Crescent Hill neighborhoods of Louisville. The projects currently in progress will represent the Lucky Horseshoe, Breckenridge Estates and Portland neighborhoods.

The German Paristown project titled "You Are Here" entails a metal sculpture representing the neighborhood's history and the "secret" of the neighborhood. Additionally, the artists developed a Treasure Hunt to incorporate the neighborhood's businesses and for people to explore its history in a fun way. The name "You Are Here" addresses the ambiguous feeling the residents expressed about the location and identity of their neighborhood. German Paristown is part of a larger area commonly referred to as Germantown in Louisville. The neighborhood was unsure of its actual boundaries within the area encompassed by Germantown and its distinctive identity within Louisville.⁴⁵ Therefore, the sculpture consists of components reflecting the neighborhood's history including a family, a frog and a cow (See Figure 2). The family symbolizes the people of German and French heritage that originally established

⁴⁴ Ibid

⁴⁵ Ibid

the neighborhood while the cow represents the dairy farms that used to be in the area. The frog is a key element because neighborhood is also known as “Frogtown” (See Figure 3). Frogs were prevalent in the area due to the large population of mosquitoes that thrived on the swampy conditions resulting from the bend in the creek that bordered the neighborhood (See Figure 4). No one wanted to live in the swampy area, so the land was relatively cheap for the working class families that lived in the German Paristown area. The various aspects of the project helped define the neighborhood’s history and strengthen a sense of identity and pride for the residents.

The project in the Schnitzelburg neighborhood is called “Push the Envelope.” The artists developed a giant, oversized, Pop Art influenced envelope with specially designed Schnitzelburg postage and addressed to “Our Hearts Desire” (See Figure 5). The artists were inspired by the neighborhood’s desire for an accessible and centralized way for residents to communicate with each other and the neighborhood association. The concept of the envelope reflects the neighborhood’s disappointment when a mailbox was removed from the area. The envelope sculpture is mounted on a track on the side of the former Zeppelin Café so that it will slide when people literally “push the envelope.” Community members are able to deposit letters, prayers, notes, drawings, requests etc... into one of two easily accessible slots in the sculpture itself (See Figure 6). One slot is marked “Private” and is for any personal communication that a person wants to express. These thoughts will never be shared or read by anyone. According to the artists, the messages submitted by individuals

symbolize that “the community will support the dreams and desires of each other through one, simple, symbolic act of pushing the envelope.”⁴⁶ After the envelope is de-installed, the artists plan to shred the private mail into pulp and use it to plant a tree in the neighborhood. A second slot marked “Public” is where neighbors can express genuine comments, cares or requests pertaining to Schnitzelburg. These comments will be read monthly by the Schnitzelburg Area Community Council and be taken under consideration for implementation if feasible (See Figures 7, 8, 9 & 10). Therefore, the Schnitzelburg envelope provides a way for the entire neighborhood to communicate their recommendations, questions and general comments in a democratic way. The envelope incorporates a community activist political position due to the interaction with artists who have such an agenda because they believe the public slot promotes an “open democratic voice for the community.”⁴⁷

The Crescent Hill P.A.I.N.T. project evolved into a joint neighborhood project with the Clifton neighborhood. The Billy Goat Hill Community Garden on Payne Street was selected as the site for the Crescent Hill project. Since the garden is located in the Clifton neighborhood, the two neighborhoods decided to work together on the project. The artists proposed two geodesic domes to serve as meditating and gathering spaces for the neighbors and garden members (See Figure 11). Once constructed, the geodesic structure is the strongest known structure in the architectural field because it becomes proportionally lighter and

⁴⁶ “Push the Envelope” Retrieved from <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>. 12 Mar. 2012.

⁴⁷ “Push the Envelope.” Retrieved from <http://yourenvelope.blogspot.com/>. 5 Mar. 2012.

stronger the larger it is. However, even one piece out of place will cause the entire structure to fail. The artists related the composition of the structure to strong communities because many people and organizations come together to make up one community. However, if one person or organization becomes weak, the entire community is affected. The domes, named the “Goat (desic) Domes” to connect the project nominally to the garden, are placed so one is located on each level of the garden.⁴⁸

One of the three projects currently underway is the Lucky Horseshoe neighborhood, which encompasses an area next to the Churchill Downs racetrack. The residents expressed how the prominence of Churchill Downs affects their neighborhood's identity. Many people only think of the area as a parking lot during the busy race season. Therefore, the selected proposal, “Gateways,” strives to give all stakeholders within the Lucky Horseshoe neighborhood a voice. The artists have conducted oral interviews with the residents and other members in the neighborhood including people affiliated with the racetrack. Their plan is to compile the interviews into a documentary that is planned to be aired on Kentucky Educational Television. Their project also will create neighborhood banners to provide the neighborhood with a stronger identifiable presence. The residents advocated for the banners and selected and approved the final design. The final dedication event will include a photography

⁴⁸ Bibelhauser, David and Lauren Argo. “Goat (desic) Domes: Exploring our Connections.” P.A.I.N.T. project proposal for Crescent Hill Public Art Project. *Center For Neighborhoods*. Spring/Summer 2011.

exhibition of the residents and their neighborhood with any proceeds from the sale of the photographs to be given to the neighborhood association.⁴⁹

The Portland P.A.I.N.T. project's goal is to connect and create a dialogue with a community that has a rich history, but is currently in a state of transition and is also considered a 'food desert,' defined as any area in the industrialized world where healthy, affordable food is difficult to obtain. The artists are working with three neighborhood sites: The Portland Promise Center, Western Middle School and the Portland Museum to create photographic sculptures, which will also serve as shelters and include planting beds. The sculptures are meant to serve as a welcoming space like a distilled version of a library, gallery or garden. The built-in planting beds will serve both decorative and edible functions by providing shelter and 'snacks' for the neighborhood. One of the artists has photographed twenty-five Portland residents while the other has worked with students at Western Middle School to have them photograph each other and their artwork. The Portland Promise Center, a faith-based community development center, is working with students to design and build its shelter using photographs from the archives of the Portland Museum. A few images from each group's work will be selected to be printed on oversize fabric, to be used in the construction of the shelters. The combination of historical and contemporary images used in the sculpture will represent the history, present and future plans

⁴⁹ Blaydes, Carrie and Michael Newsome. "Gateways: High-Profile Street Corners in the Lucky Horseshoe" P.A.I.N.T. project proposal for the Lucky Horseshoe Neighborhood. *Center For Neighborhoods*. Fall 2011.

or dreams of the neighborhood by identifying the link between Portland's rich past and its future possibility.⁵⁰

The Breckinridge Estates neighborhood is the first P.A.I.N.T. project in a more suburban area of Louisville. The neighborhood association has a strong presence in the neighborhood as indicated by its high levels of membership resulting from a trash service discount offered for all neighborhood association members. The different dynamics of the more suburban neighborhood were apparent from the beginning including the reasons why neighbors got involved with the P.A.I.N.T. project committee. These residents wanted to make sure the selected project suited their aesthetic standards for their neighborhood. The Transit Authority of River City (TARC) is a partner for this project and contributed over half of the total project budget. Therefore, the project had to somehow incorporate at least one of the bus stops in the neighborhood. TARC agreed to contribute funds to the project to further their mission of making "access to transit safer, more convenient and more attractive."⁵¹ The selected proposal for the Breckenridge Estates neighborhood consists of five limestone benches that will be carved by the residents with their own designs. The project is more traditional than other P.A.I.N.T projects to date. However, it reflects the desires of the neighborhood and other partners including TARC and Louisville Metro; which is an essential consideration when a project engages the community.

⁵⁰ Rye, Reba. "RE: Portland PAINT Project." Message to CFN staff and Portland P.A.I.N.T. artists. 5 Apr. 2012. E-mail.

⁵¹ Hobin, Geoffrey. "RE: PAINT Program-Letters of Support for our Grant Application? – by Monday." Message to Center For Neighborhood staff. 27 Feb. 2012. E-mail.

CHAPTER FOUR

COMMUNITY ENGAGEMENT

Community engagement is one of the main criteria of the P.A.I.N.T. program as it stands for “Producing Art In Neighborhoods Together.” According to Hallie Jones, the Director of the P.A.I.N.T. Program, the artists are funded to engage the community by facilitating creative expressions that build relationships and provide the opportunity to participate in shared cultural experiences relevant to the neighborhood.⁵² Therefore, the community becomes the focus of a P.A.I.N.T. project rather than the artist’s vision being imposed on the community. Stronger communities develop when people are engaged with the projects; relationships are built and positive shared experiences occur.

The engagement of the community is not always an easy concept to incorporate into projects for many artists. For example, some artists prefer autonomy in creating their work, which challenges the notion of community involvement. According to one project artist’s view, the world of art has in the modernist tradition placed greater importance on recognizing the creator or artist, and sees “art for art’s sake” as justification rather than art as a means to an end. Instead of emphasizing some greater purpose for art being created to accomplish, this particular artist sees this as a problem and does not want to

⁵² “Breckenridge Estates Proposals” P.A.I.N.T. Meeting. Center For Neighborhoods, Louisville, KY. 16 Jan. 2012.

receive individual recognition for the artwork, but prefers for it to stand by itself without connection to its maker. In this perspective, the purpose for making art is for the artwork to have its own life. It is not about becoming famous or even paid.⁵³ Consequently, the community engagement requirement of the P.A.I.N.T. program seems contradictory to this philosophy of making art. However, engaging the community could support the anonymity of an artist who does not want recognition. Involving the community members in the project can focus the project on the neighborhood instead of the artist. While an artist may not be interested in recognition, allowing an artist's vision to be changed by input from others is often a hard concept for many artists to accept.⁵⁴ This difficulty reflects the generalization that artists are inspired individuals who have a very distinct and unique vision, which also builds the tension because this creative thinking is often why they are chosen for a project. However, many artists continually defy this generalization by understanding the importance of partnering with other people. The artist's individual philosophy of community participation and the process of creating art impact how the community is involved.

Building relationships with the neighborhood is an essential element of community involvement. Community engagement is not always easy when the artwork does not have interactive or engaging elements. Therefore, approaching the project with a different viewpoint is necessary when developing a concept and creating art through a collaborative effort because it is crucial to build

⁵³ Anonymous artists.

⁵⁴ Ibid

ownership with all project partners as early as possible in the process.⁵⁵ According to one P.A.I.N.T. artist, the German Paristown project successfully incorporated the relationships it built with the neighborhood. The project collaboratively developed the idea of collecting pieces of metal from local residents to use in the metal sculpture the artist proposed to create as a unique way to involve people because it repurposed and revitalized pieces stored in garages or attics for a long time. Although the idea of collecting metal from the community was a resourceful way to cultivate its involvement, the residents did not participate as much as the artists had hoped. As a result, the artists had to turn to other sources to gather sufficient metal for the project.

Relying upon the residents to contribute parts for the artwork was also considered for the Billy Goat Hill Community Garden project. The artists initially wanted to do a similar request as the GPNA metal collection by asking neighbors to donate climbing vines from their yards to plant at the base of the lower dome. However, the artists realized this call for donations from the community was much harder to execute in reality. A lot of effort must be exerted to get people involved because they are busy, indifferent or simply unaware. Many times our expectations of the community and other people are higher than what is realistic as demonstrated by the limited success of the metal collection initiative. The utmost challenge for community involvement lies in getting people to participate when so many other things are vying for their attention.⁵⁶ Additionally, relying so much on outside people for help requires the artists to be very specific about

⁵⁵ Ibid

⁵⁶ Ibid

what needs to get done. As a result, the artists assume a management role through the projects by asking for assistance and delegating tasks to the neighborhood partners. Through the garden members' input, the Clifton artists decided to have the community members help at the Clifton P.A.I.N.T. Build Day at the BGHCG as the project's major element of the community engagement (See Figure 12). The Build Day provided the opportunity for the community to get involved with the construction of two geodesic domes that will provide space for meditation, relaxation and community gathering in the garden.⁵⁷

According to the engagement expectations of CFN, the community should be involved during the design, creation and appreciation phases of the project. Therefore, the involvement of the neighborhood must be greater than minor actions. For example, community engagement does not mean the residents will only sit on a constructed bench after it is built by the artist. Nor is it sufficient to develop a proposal and claim it is interactive because the neighborhood votes on the location or color of a piece. However, many artists fail to develop this aspect of their proposal to its full potential. The insufficient level of proposed neighborhood engagement was one main reason why CFN decided to reopen the call for proposals for the Breckinridge Estates Neighborhood P.A.I.N.T. project. As the administrator of the P.A.I.N.T. project, CFN has the responsibility to clarify its expectations if they are not being met. The selected proposal should meet and hopefully exceed the P.A.I.N.T. program's basic criteria: public, relevant to a neighborhood and participatory. The decision to reopen the call for

⁵⁷ Bibelhauser, David and Lauren Argo. "Goat (desic) Domes."

artists provided CFN a chance to reevaluate its own expectations and its obligation to the broader community.

CFN offered the advantage of feedback to help strengthen and expand the proposals for those artists who had taken the time to develop and submit a proposal during the first request for proposals. Approximately half of the artists who had submitted proposals during the first round responded to the offer of feedback. While the artists received feedback on how to improve their proposals to meet the expectations of the P.A.I.N.T. program, CFN also received feedback and insight from the artists about the project and other public art and community engagement programs around the city. For example, one artist was concerned that a more traditional proposal, such as the one submitted by this artist, would not be selected due to the emphasis of P.A.I.N.T. to fund projects that are unique, stimulating and innovative. This artist expressed concern that the P.A.I.N.T. Program favored the avant-garde over more traditional art forms. Although innovative and unique projects are desired, traditional art forms are not excluded. However, the selection committee has preferred projects with concepts not seen often, if ever, before during its previous reviews of proposals. Therefore, CFN felt the committee members might be less likely to support a proposal with an overall concept that was very traditional.⁵⁸

The differing perspectives of the expectations of a P.A.I.N.T. proposal complicate the responsibilities of the committee. The expectation of innovative and unique proposals may reduce the chances of a more traditional proposed

⁵⁸ "Breckenridge Estates Proposals."

project that emphasizes community involvement. The resulting debate between whether the committee needs to adapt or maintain its perspective is a contentious issue to deal with. The committee was chosen because of its members' expertise in the art field and therefore gives validation to its views of what constitutes an innovative and unique proposal. However, CFN has the responsibility as the administrator of the program to ensure the selection is balanced. While CFN hopes the P.A.I.N.T. Program expands people's perspectives of art, it also needs to ensure the neighborhood appreciates the project. Convincing some artists and many neighborhoods to support unique and innovative projects is not always a simple and straightforward task. One artist was certain that Breckenridge Estates was not the type of neighborhood where an artwork similar to Schnitzelburg's "Pushing the Envelope" project would be supported. In fact, one woman from the Breckenridge Estates neighborhood told the artist that she was only involved with her neighborhood's P.A.I.N.T. project because she did not want any envelopes in her neighborhood.⁵⁹

This example demonstrates why the P.A.I.N.T. project has the criteria of each project focusing on a neighborhood. While other neighborhoods may not appreciate a project like the Schnitzelburg envelope, its home neighborhood is extremely fond of its envelope. For its residents, it provides a communication forum for the neighborhood (See Figures 7, 8, 9 & 10). However, some neighborhoods do not want innovative or unique art. Instead, these neighborhoods prefer a more permanent and traditional project for a variety of

⁵⁹ Ibid.

reasons including the amount of money spent on the project. For example, the Breckenridge Estates residents insisted that they wanted a more permanent project because the \$17,500 budget was a lot of money to be used on an ephemeral artwork. As a result, a more traditional project was selected for the Breckenridge Estates neighborhood due to the input from the neighborhood and the funding organizations of TARC and Louisville Metro. Although some of the art professionals and CFN liked the innovativeness of some of the other proposals, the preferences of the other stakeholders convinced CFN to support the more traditional project.⁶⁰

Every neighborhood that has worked with the P.A.I.N.T. Program thus far has been supportive of its individual project, but some have been more hesitant than others when the subject changes to art. For many people outside the art community, art can be an uncomfortable topic because they are uncertain how to approach or discuss it. All people are somewhat apprehensive when encountering unfamiliar areas, but art in particular has the reputation as an exclusive and even elitist realm. Programs such as P.A.I.N.T. are positive ways to build confidence and knowledge about art because the community engagement component encourages people to explore it in ways they may never have done otherwise, through the guidance and interaction with the artists. As a result, public art projects do not simply beautify and enhance a neighborhood, but also provide the opportunity for people, who would not normally consider themselves knowledgeable about art, to gain some insight into the subject.

⁶⁰ Center For Neighborhood Staff. "BENA Proposals." Correspondence between Center For Neighborhoods staff. March 2012. E-mail and Telephone.

Engaging the community is always easier when the partners are supportive of the project. For example, the main representative from BGHCB, Mike O'Leary, was a great resource for the artists to learn about the history, community and garden. According to one artist, "Mike's energy is very infectious and makes you want to find out why he is so excited."⁶¹ Additionally, Mike wanted and encouraged art in the garden and was the reason this artist was interested in BGHCG as a site in the first place.⁶² Another example of the support received from the community is described by one of the artists on the German Paristown project. According to her, "The support from Nate Pederson, Steve Magre, MSD (Metropolitan Sewer District), John Gonder, Jesse Gibbs, my family and the GPNA community was incredible. I loved the studio I was given to work in and am pleased with the finished project."⁶³

Support from the community is not always unanimous for the project or the artists. According to one artist's experience, some residents seemed reluctant about the project; almost as if they did not feel they were going to benefit from it. Instead of conveying a feeling of wanting the project, some of the residents instead exuded a feeling of "We *have* to do this project." Another artist felt the neighborhood was very supportive, but did not follow-through on some its promises to help with research for the project reiterating the difficulty of motivating people to maintain interest. For one project, community members asked about whose responsibility it was to maintain the project. A related

⁶¹ Anonymous artists.

⁶² Ibid.

⁶³ Ibid.

concern of residents regarded who was responsible for guiding the vines to climb the lower garden dome in the spring.⁶⁴ The community's concern is valid and understandable as it is made up of busy individuals. While the artists had planned to help with the vines, they had hoped the garden members would also be interested in helping with the task because the vine-covered dome will beautify the garden and provide a meditative and gathering space for the garden. The assumption was that gardeners who are involved with a community garden would show some interest in being part of guiding the vines. The aspiration of any P.A.I.N.T. project is that its neighborhood will develop pride and ownership of its project because the project ultimately belongs to the neighborhood. While the artists are the impetus behind the project's development, the neighbors are essential to continue the project and make it a meaningful and dynamic aspect of the neighborhood.

Not all conflicts encountered when dealing with the community are negative. For community members to state their opinion indicates they feel comfortable with the artists or involved enough with the project to be open about their thoughts. For example, the garden members were open with their views when they wanted the location of the lower dome moved closer to the walking path in the woods bordering the garden. However, this spot was not on level ground or aligned with the upper dome like the location chosen by the artists. The artists and garden members had a discussion about it because the artists felt it was important to be diplomatic and open to their ideas. Although it takes

⁶⁴ Ibid.

longer to work with people to build something than to just create something, the extra time is necessary to build rapport.⁶⁵ It was the artists' work, but they needed to give community members input in the process to show their willingness to consider the community's perspective. As one artist explained, "It is their garden, but it is our (the artists) artwork." According to one of the artists, it would have been awful to put the artwork in a spot where community partners would not like its location. Ultimately, the discussion about the placement of the dome was important to build trust among the stakeholders by acknowledging their ownership. Both sides of the collaboration of artists and residents should be invested in the project because both partners care about certain elements of the project. Working together provides the opportunity for all collaborators to have their viewpoints heard.

Neighborhood associations are mainly composed of people who care. Being an active member in an association is not a paying job where the people are compensated with wages. People are involved with their associations because they care about their neighborhood for various reasons including safety and improvement issues. Each neighborhood association is different because each neighborhood is unique. The strengths, weaknesses and interests of its members vary and affect the work of the association. However, the commitment and passion to protect, improve and sustain the neighborhood are the same even if dynamics vary.⁶⁶ The experience of the artists who work with the

⁶⁵ Ibid

⁶⁶ Ibid

neighborhoods will differ depending upon the culture of the neighborhood association.

The artists typically begin the project as an outsider to the neighborhood and are not usually aware of the internal dynamics of the neighborhood. In this sense, neighborhood associations, residents and businesses have preexisting relationships like a family. However, a third party like the artists can help strengthen or restore relationships that have become weak or uncooperative because they are able to provide an external and likely unbiased perspective of the specific issues and concerns of the neighborhood. Tension exists in any relationship due to conflicting perspectives or goals. For example, one neighborhood had tension between the business owners and the neighborhood residents due to the competition of parking spots. Initiatives that appeal to the business owners such as offering an outdoor patio are not always agreeable to residents. While the outdoor patio offers a pleasant place for customers to spend time during nice weather, residents may feel the additional noise and reduced availability of parking was not amenable to their needs.⁶⁷

Inherent tension exists in the competition of resources. The businesses may ask for help or input from the neighborhood association, but neighborhood association's interests may not align with those of the businesses. Many times neighborhood associations have a tendency to evolve into an insular social club concerned only with the primary interests of the few active members who are often from similar cultural and socioeconomic backgrounds. Instead of

⁶⁷ Ibid

developing and strengthening relationships with other entities and residents in the neighborhood, the members sustain the status quo through their actions.⁶⁸ As a result, the organization becomes less interested in neighborhood issues not directly pertaining to them. Consequently, change such as encouraging new and younger members to join the group is not always cultivated.

Programs like P.A.I.N.T. provide the opportunity to open up the neighborhood association to other residents because the introduction of elements, such as the project or the involvement of the artists, provides new purposes for interacting. For example, the German Paristown Neighborhood Association served mainly as an organization for its members to play bingo together. According to one artist who worked on this project, it attracted a larger group, including younger people who were not typically involved with the neighborhood association.⁶⁹ Other factors such as the predominance of older people constituting the population of bingo players or the transient reality of many younger people also affect the demographics of most neighborhood associations.

Focusing on community engagement provides the opportunity for a program to integrate a larger portion of the neighborhood into a shared experience. For example, the Treasure Hunt of the German Paristown project educated the neighborhood, larger community and visitors about the history of the area in a fun and historical way.⁷⁰ The Treasure Hunt encouraged people to visit different businesses in the area by collecting clues to reveal the “secret” of

⁶⁸ Bailey, Chelsea and Dipti Desai. “Visual Art and Education”: 40.

⁶⁹ Anonymous Artists.

⁷⁰ Ibid

neighborhood's past (See Figure 13). The cooperation from the neighborhood is necessary for the artists to accomplish their vision. For example, the artists of German Paristown neighborhood project proposed a larger dedication event in the project's studio space of the Hope Mills building located down the street from the neighborhood association. The artists hoped to have an event with catered food, live music and exhibit to attract the attention of the larger arts community and the local artists who live in the neighborhood. However, the neighborhood association preferred to keep the event intimate and at their building. Therefore, the planning for the event went a different direction than the artists had intended due to the neighborhood's input.⁷¹

The project evolves with the neighborhood's influence especially when regarding the element of community engagement. For example, the geodesic domes for the Clifton P.A.I.N.T. project were built as a community effort due to the feedback from the neighborhood. Not all concepts of a project may be executed during the process, but the foundations can still be laid for future projects in the neighborhood. For example, the German Paristown project has several opportunities for the neighborhood to follow up on if it chooses. A business brochure with the contact information of the neighborhood's businesses and a history-themed restaurant placemat for kids have been developed by one of the artists who provided master copies to the neighborhood association to use how it deems appropriate.⁷²

⁷¹ Ibid

⁷² Ibid

Art has the ability to transform a community and public art in particular should have a strong motivation to serve the citizens of the community.⁷³ The P.A.I.N.T. Program has the goal of empowering citizens through its projects by emphasizing the collaboration among artists and neighbors as the key element of the program. A valuable asset of an artist is having the opportunity to express a specific vision through his or her work. Therefore, the task of allowing others to take part in developing the vision challenges artists to release some control and allow the visions of others also to be represented. As a result, the artwork progresses beyond the artist's sole vision and grants ownership to the neighborhood when the community's visions and voices are integrated into the overall concept. When artists work collaboratively with the neighbors, the neighborhood becomes more invested and will be more likely to take care of the artwork. For example, the Lucky Horseshoe neighborhood insisted on the selection of a certain project because the artists took the time to meet and develop the proposal with the neighbors. As a result, the neighborhood told CFN that it could take its money elsewhere if this particular project was not selected because the artists had incorporated the residents' input into their proposal. Lucky Horseshoe's determination on the selection of this project demonstrates how a neighborhood can assert its authority to influence the outcome.⁷⁴

⁷³ Ibid

⁷⁴ Bailey, Chelsea and Dipti Desai. "Visual Art and Education": 40.

CHAPTER FIVE

EVALUATING PROGRAMS LIKE P.A.I.N.T.

Evaluation is an essential part of the process of developing and implementing a new idea, plan or program. Evaluation is needed to ensure the program or organization is being efficient and effective. According to Peter Frumkin, a move toward increased expectation of efficiency from nonprofits has been fueled by three key developments: professionalism of the nonprofit sector, growth of nonprofits has increased the competition for resources and the demand for increased transparency of nonprofits.⁷⁵ During the initial stages of program development, the examination and consultation of other similar programs are advantageous in determining what aspects to incorporate into the new program. Building from other established or attempted programs allows new programs to learn from the mistakes and capitalize on the successes. In the course of the implementation stages of program, the evaluation process for the new program also needs to be considered. Ongoing evaluation allows for helpful corrections. Evaluation also helps build transparency in a program or organization and also attract attention from funders.⁷⁶ Funders want to have a clear understanding of how their contributions will be used and outcomes expected from program. A

⁷⁵ Frumkin, Peter. "Going Beyond Efficiency." *The Nonprofit Quarterly* 8.2 (2001): 1-4. Print.

⁷⁶ Spitz, Jennifer Amdur. *Urban Network: museums embracing communities*. Chicago, Ill.: Field Museum, 2003. Print: 39-40.

well-designed evaluation will help measure the impact the program has on the stakeholders, organizations and community by setting goals and outcomes. Several steps are necessary to develop a good rubric for the evaluation.

As the evaluation structure of a program is determined, it is important to consider the objective of the respective organization's mission, what the program will accomplish for the mission and how will it execute its plan that supports the mission. For example, P.A.I.N.T. directly states in its program description that "All P.A.I.N.T. projects directly uphold and support the mission, vision and values of Center For Neighborhoods." The mission of CFN states that "Center For neighborhoods supports and empowers neighborhoods to create stronger and more vital communities."⁷⁷ Therefore, an evaluation of the P.A.I.N.T. Program should include how it furthers CFN's mission. The rubric should contain measures to determine ways the program supported and empowered neighborhoods and how stronger and more vital communities resulted. P.A.I.N.T.'s evaluation process also should address how the community needs were met since is also a primary value of the organization. For more specific examples, the evaluation rubric can use the values of the organization for a guide.

CFN's values are:

- Civic engagement and community progress
- Community building from the ground up
- Participative processes that are genuine, broad-based and productive
- Grassroots leadership and neighborhood initiative
- Diversity of culture, thought and ability

⁷⁷ "Center For Neighborhoods."

- Placing the needs of neighborhoods and the good of the community before all other interests⁷⁸

Center For Neighborhoods pursues its mission of by using methods focused on developing the community through: learning, organizing and planning & development. P.A.I.N.T. directly implements and supports its mission to create stronger and more vital communities by using these processes. CFN's commitment to improve the lives of residents by empowering them to beautify and strengthen their neighborhoods will be reinforced by partnering with artists who are based in Louisville. PAINT will also provide artists with opportunities to give back to their community by creating new artworks that improve the city in which they live and work.⁷⁹

Data collection and set indicators help measure the success of a program. The collaborative nature of P.A.I.N.T. requires constant self-assessment and feedback to collect this data. The project partners collectively discuss issues and resolve problems to determine how to deal with challenges and accomplish project objectives throughout the duration of the project. The P.A.I.N.T. Program collects data from the group meetings by taking attendance and recording the number of participating individuals who contribute to the project in various ways. Another specific way to gather information is to take meeting notes and distribute them to the partners. These files provide a written record of the topics discussed and progress made during the meetings. Qualitative feedback from various stakeholders can also be documented to measure the effectiveness of the

⁷⁸ Ibid

⁷⁹ Louisville Community Design Center.

program and impact on the participants. This qualitative information can be captured through written, photographic, or video methods and by using a variety of sources from which to obtain this critique. The rubric developed to track various successes should include: participation, aesthetic quality, effectiveness of partnerships, marketing and outreach and project management.⁸⁰

Since evaluation of a program provides a way to show accomplishments, results and outcomes as a measurement of goals, these goals need to be clearly stated.

The goals of P.A.I.N.T. are:

- Production of high-quality/meaningful cultural assets
- Community engagement
- Collaborative partnerships
- Strengthening neighborhood identity and sense of place by producing projects of relevance to unique locations
- Improvement of residents' quality of life in Louisville⁸¹

Determining why a program matters, whether it is community involvement, strengthening the community or connecting people, affects the methods of evaluation. The emphasis on community engagement compels the evaluations for programs like P.A.I.N.T. to consider the impact on the various participants as well as bystanders (when possible) in its assessment. For the P.A.I.N.T. Program, the residents and other partners of the neighborhood, artists and CFN are all the primary participants. Information was gathered from all these sources and evaluated separately and collectively. Furthermore, the wider Louisville community should also be assessed whenever possible. Several layers of

⁸⁰ Ibid.

⁸¹ Ibid

relationships and connections develop when multiple stakeholders are involved.⁸² For example, the residents and artists develop a relationship and each of them develops another relationship with CFN during the process of a P.A.I.N.T. project. The program also is important because it directly fulfills the vision of Louisville's strategic plan under former Mayor Abramson to build "A Community All People are Proud to Call Home." P.A.I.N.T. was created as a response to the needs and desires of the residents for artwork and beautification in their neighborhoods expressed through the Neighborhood Assessment Process. Other platforms are also integral to the program's development including the "Grow 21st Century Jobs" and the "Improve Education at All Levels" platforms. The goals include both creating jobs for artists and cultural providers while providing the opportunity for the community to learn more about art.⁸³

Program evaluation serves many functions including reflection, accountability, improvement and expansion. The sustainability of a program relies upon its review to determine if it is meeting its goals and serving its intended purpose and users. A program like P.A.I.N.T. exists to use art as a way to build stronger neighborhoods within the Louisville community. In this case study, the objectives established for the program at its foundation and its correlation to the strategic public art master plan of the city were used to set a standard for the program's measurement. A variety of available measurement

⁸² Spitz, Jennifer. *Urban Network*: 39-40.

⁸³ Louisville Community Design Center.

methods include surveys, focus groups and interviews.⁸⁴ In the case of P.A.I.N.T., all of these methods have been used. Focus groups helped to develop the program's structure as well as select the projects for the specific neighborhoods. Neighborhood Assessments in the form of surveys were completed by the neighborhoods and inspired the program. A logic model, which visually depicts how a particular activity is intended to produce certain results, was developed as part of the development process of the program (See Table 1).⁸⁵ Examining the program's logic model helps identify its accomplishments, needs for improvement and the direction and goals to work towards. The program's focus on community engagement guided the evaluation process including the reliance on feedback from participating partners. Interviews with P.A.I.N.T. artists and interaction with the community provided valuable and insightful feedback about all aspects of the P.A.I.N.T. Program including the process, community participation and impact on the involved people. Evaluations are dynamic and continually a work in progress. The circumstances of programs like P.A.I.N.T. change with each project because of the unique circumstance and makeup of an individual neighborhood. Well-designed rubrics need to be created individually with flexibility to grow with the program.

The summative evaluation process also offers the opportunity for an organization to reflect and decide what areas are successful and what areas

⁸⁴ Patterson, Andy . "Evaluation and Effectiveness." Non-profit Management . University of Louisville. University of Louisville, Louisville, KY. 22 Mar. 2011. Class lecture.

⁸⁵ Ibid.

need improvement.⁸⁶ Gathering the information is only one part of the process. Evaluations serve their intended purpose only if they are actually analyzed and used to evolve the program to meet future needs. Additionally, it is important to distribute the results and conclusions broadly to the appropriate people who can either help implement or benefit from the information.⁸⁷

⁸⁶ Spitz, Jennifer Amdur. *Urban Network: museums embracing communities*. Chicago, Ill.: Field Museum, 2003. Print: 41.

⁸⁷ Ibid: 41.

CHAPTER SIX

HOW P.A.I.N.T. HAS IMPACTED THE COMMUNITY

Understanding the impact of programs like P.A.I.N.T. on each neighborhood is an important aspect of analyzing the program. During their interviews, the artists were asked about how they believe their projects have impacted the neighborhood including recognition received from the community. During the Clifton Build Day, the artists commented how they received genuine interest from people asking about the domes, what they were doing and how they were doing it. Both artists have received numerous comments from friends who specifically drive by the garden to see the domes. One adult was disappointed that the interactivity of the domes did not extend to climbing due to liability issues and the physical materials of the dome; which would bend if an adult climbed on it. Although the artists assume people at the garden like the project, community participation on the BGHCG Build DAY seemed to be greater from outside the neighborhood and garden.⁸⁸

The Clifton artists have not noticed much use of the BGHCG domes yet. However, the domes were constructed in late fall when the garden was at the beginning of its dormant season. The garden's Board Chairman confirms that he has observed people exploring and using the domes since their construction. He has also received phone calls and emails from people who have noticed the

⁸⁸ Ibid

domes when driving by the garden.⁸⁹ Therefore, the artists remain optimistic that nicer weather will pique the curiosity of people who are more willing to explore the outdoors during the spring and summer seasons. Additionally, they are anxious to see how well the vines climb on the lower dome and hope it will create the result they have envisioned.

The GPNA artists also enjoy seeing all the interaction with their project and have observed many people taking pictures of the GPNA sculpture. Also, the map of the neighborhood, painted on the sidewalk in front of the neighborhood association's building, is well-liked as indicated by the neighbors' frequent comments about enjoying the search for the locations of their homes on it. According to one of the artists, "My favorite observation was when I witnessed several children touring their parents through the project. They did not want to leave and the mother turned to me and said 'It's not like we weren't just here yesterday!'"⁹⁰ The artist learned the kids' school bus had passed the project every day and they had witnessed its progression. The kids showed their mother how the parts of the sculpture moved and explained how they knew this from watching its development from their bus windows. Other neighborhood residents have oriented their dog walks to pass the sculpture daily and many others have "adopted" the sculpture as their own.

The artists will never know how much their projects affect the community or who will take the time to explore them. Therefore, the artwork has the

⁸⁹ O'Leary, Mike. "Billy Goat Hill Comm Garden Letter of Support." Message to Center For Neighborhoods staff. 26 Feb. 2012.

⁹⁰ Ibid

capability to have a bigger impact because the potential interaction with the community is limitless.⁹¹ The art should connect to the space and cause people to notice and recognize a place and its value. This is especially important in a larger city because so many smaller communities form the overarching, larger community. For example, the domes have enhanced the garden space, but can also help people recognize the value of community gardening. The larger impact of the project on the community is sometimes easier to understand through an external perspective because the participants usually become so closely connected with the artwork that they sometimes forget to consider how it affects themselves and the larger community. As one artist explained, "It would be terrible to create an artwork that does not excite or stimulate people because it would seem as if it had not succeeded."⁹²

Endeavors by the neighborhood to enhance the project after the dedication are one indicator of the impact on the community. In addition to the numerous compliments and comments from passersby, the German Paristown project continues to add elements to the metal sculpture. For example, a plaque and signage were added to acknowledge the artists and the project in a more permanent way (See Figure 14). The landscaping surrounding the sculpture has also received more attention. Additionally, the neighborhood association has purchased a mat to protect the painted map of the neighborhood from various weather conditions including from the salting of the sidewalk for ice during the winter. The map had to be redone because it was painted during late fall and did

⁹¹ Anonymous artists.

⁹² Ibid

not wear well during the winter weather of 2010. Therefore, the artists repainted the map using blending techniques to help decrease noticeable wear patterns. The neighborhood association plans to further the development of its building's external presence including the addition of motion lighting and the extension of the project past the initial two year requirement by P.A.I.N.T.⁹³

A program like P.A.I.N.T. helps the neighborhood and everyone involved become a better community. According to one artist, "The P.A.I.N.T. Program took the latent potential in the community and pollinated it."⁹⁴ Before one project, most of the partners only thought of themselves, but those community members who approached the project without a major agenda helped open up the neighborhood and were crucial to the project's success. Programs like P.A.I.N.T. help them appreciate the larger context of the neighborhood beyond their own personal interests because the projects encourage people to think collectively about an idea not proposed or explored previously. For example, some of the businesses were enthused about participating in the German Paristown Treasure Hunt and wanted to know when the hunt would be organized again.

According to one artist, it is so important for people to think outside themselves and the programs like P.A.I.N.T are a cellular way to do that. Through their experience of these types of programs, the neighborhood becomes a community. Although these two words are often used interchangeably, a fundamental difference exists.⁹⁵ Neighborhood can refer to the geographical

⁹³ Ibid

⁹⁴ Ibid

⁹⁵ Ibid

location or structure of an area, but does not assure the interaction of people or the support expected from those who live near you. Being neighbors does not necessarily mean cooperation, friendliness and improvement of the area unless the neighborhood is also a network of people who live and work together. The development of a community does not happen automatically, but occurs through constant interaction and open communication.

The projects motivated both the artists and the residents to seek out and meet people such as John Gonder, who offered his studio located just blocks from the GPNA project's site as a workspace to build the metal sculpture.⁹⁶ Connections are made through each project that would not have happened so naturally without its level of interaction with the community. For example, one artist wanted to secure the cow of the GPNA metal sculpture during the installation, but only had a new and shiny lock that clashed against the old, rusted metal used to construct the cow. A man sitting on the steps across the street responded to her wish for an old-fashioned lock by donating his 1920s railroad lock so he could be part of the project. He had the perfect part to complete the project and happened to be present when it was needed. Another example regards what happened when the artists asked for permission to cut the tree branches of a neighboring property that were obscuring the view of GPNA sculpture from the street. The owner not only responded that he had been meaning to trim the branches, but he also happened to be an arborist.⁹⁷ Although these examples describe reactive interactions, they still provide

⁹⁶ Ibid

⁹⁷ Ibid

evidence of the community's support of the projects. As a result of these seemingly minor interactions, the community achieves an increased level of interaction among various people, which changes the way people view their neighborhood.

By interfacing with the neighborhood, the artists develop an appreciation of how neighborhood functions. From the inception of the project, the artists must deal with already existing structures and constraints, which take time to fully recognize and understand. However, the length of time dedicated to becoming familiar with the neighborhood serves as an "incubation period" and helps to get the neighborhood invested into the project. Some neighborhoods might be hesitant at first to the idea of their participation in an art project, but any uncertainty evolves into a rewarding experience with the artists' encouragement and involvement. The artists form a dynamic relationship with the community, which ensures the project is not simply plopped down into a random space.⁹⁸ Furthermore, the artists' engagement of the community often results in the neighborhood appreciating their own community more. For example, the GPNA was focused mostly on being a venue to sponsor bingo, but the involvement of its members in the project caused them to have a greater appreciation for how art can be fun.⁹⁹

The wider community of Louisville is also impacted by public art projects. The presence of city officials at each P.A.I.N.T. dedication so far demonstrates the city's support for the program. A precedent of encouragement and approval

⁹⁸ Senie, Harriet and Sally Webster. "Editors' Statement:" 288.

⁹⁹ Anonymous Artists.

was established when both the outgoing Mayor Abramson's representative and the then Mayoral Candidate Fischer attended the first P.A.I.N.T. dedication in November 2010. Mayor Fischer has made an appearance at each dedication since and his presence is greatly appreciated by everyone involved including the artists, neighbors and Center For Neighborhoods. For the Clifton Build Day, his scheduler told CFN that he would not be able to attend the dedication ceremony due to scheduling conflict. However, when he later learned about the project and realized the Build Day was not on his calendar, he said he would make an appearance sometime during the day even though he could not make the actual dedication ceremony. When he showed up at the Build Day, the neighbors put him to work digging holes for planting the vines of the lower dome (See Figure 15). According to one artist, his presence at the dedications makes a statement about the relevancy and value of the P.A.I.N.T. Program for both the artists and the community since he is willing to take the time from his busy schedule to attend the events. His commitment to the project reinforces the city's support of projects like P.A.I.N.T and works as a trickledown effect because his supporters will help endorse an initiative in which he shows an interest.¹⁰⁰ Also, the attendance of the neighborhoods' respective city council members at the dedications further emphasizes the city's support of the project. The support from various city representatives validates the importance of the program to people who may have been hesitant previously.

¹⁰⁰ Ibid

CHAPTER SEVEN

HOW P.A.I.N.T. HAS IMPACTED ARTISTS

While community engagement and its impact are crucial elements of any P.A.I.N.T. project, artists also should benefit from enhanced or newly learned skills that expand their knowledge and repertoire in the field. Several artists listed the expansion to a new medium as a principal benefit of their experience with the program.¹⁰¹ Expanding their artistic repertoire by stepping outside their comfort zone is an empowering and viable factor for the artists. Not only does it increase their marketability, it also help builds confidence on a more personal level. For one artist, the collaborative partnership emphasized the importance of using external resources to complete a vision such as hiring others to complete certain tasks and no longer needing to operate as a one person show. Previously, this artist would have been more standoffish when lacking skills to execute a certain vision and would have disregarded the idea as “not my type of art.”¹⁰² Additionally, this artist feels P.A.I.N.T. reinforced the skills learned from an experience with Creative Capital, a nonprofit organization that provides financial and advisory support to artists.¹⁰³ In a sense, some pressure is removed from the artists by not requiring them to have all the skills and

¹⁰¹ Ibid

¹⁰² Ibid

¹⁰³ Ibid

knowledge to execute every aspect of the project. As a result, a larger vision becomes possible to accomplish because the artist is not hindered with all the meticulous details. The possibility to learn new skills still exists if desired, but artists use their time more effectively and agreeably by focusing on skills in which they are interested in learning.

The experience with P.A.I.N.T. has encouraged one artist to think more about how to better present a professional image and one's artwork to the community. Also, the artist now understands the value of considering who the audience is, how the viewer is going to see an artwork and how to get the artwork to that particular point. Therefore, the artist is now thinking about additional ways to present art to the nontraditional art viewing audience including making it more accessible as well as recognizable. For example, the geodesic domes constructed in the Billy Goat Hill Community Garden would not be considered art by a lot of people. Instead, many may think it is a cool structure, but not necessarily a cool sculpture.¹⁰⁴ Therefore, the message conveyed about its purpose as art is not necessarily evident and perhaps needs to be made more apparent to better communicate its significance to the casual observer.

The process of working closely with the neighborhoods has caused all of the artists to feel they are now fully part of the neighborhood and will be forever. Some artists felt like they were part of their project's neighborhood beforehand because they live near its site. For all of the artists, creating the P.A.I.N.T. project for their particular neighborhood resulted in a stronger attachment to the

¹⁰⁴ Ibid

neighborhood and made it “feel more like home.”¹⁰⁵ The GPNA made their artists “members for life” and one of these artists even moved into the neighborhood just blocks from the metal sculpture. According to her, she would never have considered including the neighborhood in her new home search before participating in the project. Participation in the project allowed her to become more familiar with the neighborhood, thus providing additional options in her search for a home.¹⁰⁶

Working with a community is dynamic and transformative. As one artist explained, “Working with the community is like a dance. Do not assume you automatically know the right thing for the community.”¹⁰⁷ For the future, this artist has learned to maintain a more open and receptive frame of mind when embarking on a project by being less absorbed with personal visions and expectations for the project. Instead, the relationship should resemble two dance partners with the artist as the lead.¹⁰⁸ Overall, the artists’ ability to work within a specific community was refined during the process of the project including being better able to relate to a variety of people.

For the first few P.A.I.N.T. projects, CFN teamed up artists who had submitted individual proposals for a particular neighborhood to emphasize the importance of collaboration in the program. When the artists of completed P.A.I.N.T. projects were asked for their input on how to improve the program, all

¹⁰⁵ Ibid

¹⁰⁶ Ibid

¹⁰⁷ Ibid

¹⁰⁸ Ibid

recommended that CFN should no longer pair people together who do not propose a joint project.¹⁰⁹ While each of artists respects their respective partners, all groups experienced issues collaborating with another person causing a challenging and frustrating experience at times.¹¹⁰ The forced collaboration caused numerous issues, tensions and unanticipated difficulties according to a majority of the artists.

Partnerships are difficult especially when two artists are put together by a third party such as CFN. Personalities, work styles, aesthetics and visions are diverse. Some people are naturally planners who like to be very organized while others live life more spontaneously and unstructured. Additionally, most people including artists have different time management styles. Some may prefer to have everything done in advance while others work best under the pressure of a looming deadline. The clash of different personality types impedes the work plan because it prolongs the decision-making process. Several partners met multiple times to discuss the direction of a particular stage of the project, which caused one artist to feel the project was compromised because too much time was spent on discussion. All partners wanted to ensure a balance of control and responsibility of tasks and no one wanted interfere with the other artist's authority. However, several artists felt they became the leader by doing more work and making more decisions when they felt their partners lacked initiative or did have much to contribute. Taking the lead was not necessarily an easy task because the partnership was supposed to be equal in theory. One pair of artists

¹⁰⁹ Ibid

¹¹⁰ Ibid

agreed to divide the artists' fee to more accurately represent the division of work. In reality, partnerships are rarely equal and most artists felt future projects should designate a lead artist to improve process.¹¹¹

Artists are typically people who have a very distinctive vision. The vision may be more difficult to pinpoint when people with strong visions work together because partnerships require compromise, which can both negatively and positively affect the project. For example, one project evolved so much from the original vision, it caused one artist to feel detached from the project because it felt like the artist's personal project or vision was no longer represented. Consequently, the project became more like a job than art.¹¹² Public art projects like P.A.I.N.T. are expected to evolve due to the collaboration between artists and neighborhoods. However, some artists may not be accustomed to incorporating another person's feedback into their artwork. Although artists who often adapt their commissioned work to meet the desires or conditions of the funder, perhaps the feedback from the non-art partners or indirect funders is not as valued. However, the feedback from a fellow artist may not be welcomed either if the visions differ. One artist admitted being concerned about the concept of the proposed project due to some uncertainty of its philosophical connection since the two artists' styles of artwork and approaches to the project differed.¹¹³

Differences in the style can cause misunderstanding between partners when an issue arises. For example, the artists encountered some issues when

¹¹¹ Ibid

¹¹² Ibid

¹¹³ Ibid

making the canvas triangles for the BGHCG's upper dome such as when they appeared to be the wrong size (See Figure 16). While one artist felt the worst case scenario would mean having to restart the triangles even if it meant no sleep, the other artist was concerned about the time crunch because the project was behind schedule. Confusion occurred because each artist reacted in different ways to the issue, but the trust between the artists was strengthened once they explained why the respective issues concerned them. One artist related how it never felt like either artist was willing to give up on the project because both wanted the project to be correct.¹¹⁴ Many artists have tendencies of perfectionists and therefore would not be willing to abandon a project. Working with another perfectionist especially one with a different style can be frustrating. One prevailing solution for the diverse working styles was for each partner to take responsibility for different aspects of each specific project. For the BGHCG domes, one artist concentrated on the construction of the dome while the other focused on the canvas triangles covering the upper dome. The work of the GPNA project was also divided between the metal sculpture and the treasure hunt.

Individual artists will have distinctive creative skills and knowledge of art. When CFN assigned the various artists as partners, most of them knew of the other, but not well enough to know the working style, skills and personality. Time is required to develop an understanding and rapport with another person. A particular artist may be known for a particular style or medium of art, but this

¹¹⁴ Ibid

reputation does not always provide a complete representation of the skills of an artist. Developing a relationship with a partner is also about the little things such as knowing whether the other artist has a certain tool such as a sewing machine and the knowledge of how to sew. As one artist said, "It's not like we (the artists) interviewed each other, swapped resumes, or provided references."¹¹⁵ Perhaps these suggestions would be advantageous for future projects and would help artists expand their connections with other artists. If CFN decides to continue pairing artists together who submitted separate proposals, it may want to consider developing a more formal meeting between the partners similar to the meeting where the artists and neighborhood residents meet. One P.A.I.N.T. artist, who learned a lot about developing a relationship through the project, developed another proposal for a different neighborhood with a friend. Although these friends do not know all the minute details about each other, making the decision to work together is their choice and will create a different dynamic in the working relationship. Working together amicably requires trust and reliance on the other person for the successful development of the project.¹¹⁶

Most artists continue to reflect upon the project and how it can be improved after it has been installed and dedicated. As with any long-term work, the projects become a part of the artists. After the Clifton Build Day, both artists returned the next day to spend time at the domes. The rainy, chilly weather provided "the chance to test the durability of the canvas triangles that cover the

¹¹⁵ Ibid

¹¹⁶ Ibid

upper dome.”¹¹⁷ One artist ate brunch in the dome and enjoyed being able to use and experience the artwork’s interactive quality. According to the artist, the opportunity to reflect and experience what they hoped to create was inspiring because actually using one’s work is a quality that is feasible with only some artworks.¹¹⁸ For some artists, the project helped them realize the importance of their own strengths and weaknesses as well as their partner’s. Almost all artists shared a sense of relief when their projects were finally finished. The long process of collaborating with another artist and the community is both exhilarating and exhausting. Several felt they worked extremely hard for the amount of money provided in the grant. However, many expressed a deep satisfaction in their respective projects. Not only has it expanded their skills, but it introduced them to a new community and connected them with new people such as the business owners who participated in the German Paristown Treasure Hunt.

¹¹⁷ Ibid

¹¹⁸ Ibid

CHAPTER EIGHT

P.A.I.N.T. REVIEW & SUGGESTIONS

The artists were asked about their expectations for the P.A.I.N.T. Program and whether these expectations had been realized. For many, more occurred than what was originally expected from working with the program. For example, the Clifton artists felt the Community Build Day exceeded their expectations due to the amount of involvement from CFN. CFN organized scheduled the food truck, solicited donations for the event and the gardening workshops (See Figure 17). The reasons why the artists applied for the program also reflect their expectations such as one artist, who felt the program's focus on neighborhoods provided the opportunity to explore more of the city's history while learning about one's own history and cultural ties to the heritage of the neighborhood. Additionally, the program offered the chance for this artist to contribute to empowering of a neighborhood because the combination of art and a neighborhood causes a dynamic transformation in the community.¹¹⁹ Overall, most of the artists felt like their most of their expectations were met and had primarily positive experience, but also offered some recommendations for the program.

¹¹⁹ Law, Carolyn. "The Big Public Art Combo." *Art Journal* 53.3 (1994): 76. JSTOR. Web. 9 Jan. 2012.

Some artists hoped for more press attention and one was disappointed by the lack of follow-through in this area. For the future, this artist suggests CFN requires progress reports during the course of the project and especially give more attention to the project in CFN's newsletter and website. Other artists feel they did receive promotional support from P.A.I.N.T. even though an extra effort was necessary to really attract the attention of the media. Additionally, one artist believes each project requires a different level of promotional support with some needing more than others.¹²⁰ Increased promotion of the program will strengthen its visibility in the community as well as the artists; thereby further enticing artists with an added incentive for artists to apply for the program.

Another suggestion for the program is to have a formal evaluation and review process that involves all the stakeholders. The significance of taking time to evaluate how the project evolved provides the stakeholders a chance to reflect on the project and determine how it has affected them. It also provides valuable feedback regarding what the program does well and what it needs to improve for the future projects. Providing the stakeholders with the opportunity to express their perspectives and feelings about the project will deepen the understanding of the impact of the project. As one artist said, "Many times we become so engrossed in a project that we forget to stop and realize how it is affecting us and the other people involved."¹²¹

¹²⁰ Anonymous Artists.

¹²¹ Ibid

Knowing more about neighborhood before starting the project was another recommendation for the program. Although CFN facilitates a neighborhood discussion for the artists to learn more, one artist said it was difficult to focus at the meeting. As soon as the site was mentioned, potential project concepts distracted the artist continuing to pay attention. More detailed information about the neighborhood would help the artists with develop concepts that will work in the specific area because many concepts will not work in every area. For example, issues of safety and security were a major concern for all of the artists because an unmonitored space may seem tempting to unappreciative visitors who may have the urge to damage the artwork. Although no projects have been vandalized so far, some artists continue to worry about the safety and maintenance of the project. Additionally, knowing more about the specific neighborhood provides a better understanding of the inner dynamics of the neighborhood. For example, residents and business owners may or may not have good relationships due to factors such as the inherent competition among resources, which can escalate existing issues if communication among the various neighborhood stakeholders is not open and effective.

Another recommendation regards the cultivation of a continued connection among all P.A.I.N.T. artists to strengthen the identity of the program. One artist suggested that CFN host a gathering for the artists to promote feedback and sharing about the projects. The gathering could become an ongoing or annual event. Another suggestion was to develop a master map or brochure to make

the P.A.I.N.T. projects an attraction of Louisville. The brochure would build awareness of the project and encourage more visitors by connecting all the projects as one program. The GPNA Treasure Hunt could even be revived as a way to remind people about the program. When the projects become linked together, it helps to make the collective community more connected.

CONCLUSION

Louisville's new public art master plan asserts that public art has the potential to transform the community. As an initial community project developed in conjunction with the tenets of this plan, P.A.I.N.T. is a model to involve the community in the process of public art and creates the opportunity for noticeable impact on its environment and people, both physically and emotionally.¹²² While small-scale and grassroots, much can be learned from this effort. P.A.I.N.T. projects have indeed been transformational components in their respective neighborhoods.

The value of community involvement is not always self-evident because it is difficult to accurately determine its impact. Many people and things are unknowingly affected by public art projects such as P.A.I.N.T. including those who pass by the project without realizing its significance. Therefore, a major issue of community involvement in regards to public art projects concerns the methods of measuring the success and impact of a project. After the first P.A.I.N.T. project was completed, a debriefing meeting with the artists, neighborhood representatives and CFN employees was held and a lot of valuable information was gathered. While CFN presently lacks the resources to expand the evaluation of projects after completion of the initial programs, the

¹²² Law, Carolyn. "The Big Public Art Combo" *Art Journal* 53.3 (1994): 76. JSTOR. Web. 9 Jan. 2012.

data obtained from this pilot provides a strong basis for future planning. While additional funding could help provide the necessary staff and resources to extend the program beyond these initial projects, the fact that P.A.I.N.T. began to collect and incorporate information from its first step in future planning was an important action that will ultimately improve its product.

Developing a new or enhancing an existing rubric for each subsequent public art project will help to strengthen the outcomes for later projects. P.A.I.N.T. Program projects are diverse, thus its rubric will require adapting each to measure the particular elements of a specific project. Certain measurements such as the number of neighbors directly involved or the number of attendees at meetings or dedications can be used for each project. Others will have to be more qualitatively defined goals based on each particular project rather than these quantitative measures. Without setting and measuring the outcomes of each individual project, the administrating organization, funders and community will not be able to change or improve future projects due to the insufficient records available. Additionally, understanding the impact on the specific neighborhood will hopefully help the stakeholders find ways to involve the wider community in later projects. Continually evaluating what the P.A.I.N.T. Program has accomplished so far is crucial as it continues to expand and evolve.

Diversification of funding sources is another recommendation to fortify the program. The city's external agency fund is limited and scarce on funds especially during an economic recession such as the current one. Alternative funding sources could be from other governmental agencies such as state or

federal funds. Additionally, private sources of funding should be further explored including foundations and local philanthropists. The clear and well defined evaluation process that P.A.I.N.T. already has explored should aid this fundraising process. Having already received funding from other sources for projects including the "Louisville's Next Top Neighbor" project that was funded by a gift from Christy and the late Owsley Brown is demonstration that this method for defining success works.

Building awareness of the P.A.I.N.T. is an undertaking that needs constant attention. Marketing and promotion efforts through various media sources as well as grassroots initiatives are essential to the continual success of the program. Other methods of promoting the program also are important. The suggestion to organize a reunion made by one of the P.A.I.N.T. project artists is a valuable way to revisit the completed projects and reconnect the artists and residents. The reunion could even incorporate aspects of the projects such as the GPNA Treasure Hunt to obtain more involvement from the community. Additionally, the documentation of the project should be compiled into a brochure or catalog to help promote and archive the program. A printed format such as brochure is another usable way to endorse the program. A catalog has been discussed, but the venture was postponed until additional examples can be completed and evaluated. When all six projects presently underway are completed by the end of summer 2012, CFN will have enough examples to move forward with a printed format that can be easily distributed throughout the community including in tourism offices. P.A.I.N.T.'s projects should also be

incorporated into COPA's new public art inventory and included in the new website listing Louisville's public art that the city is building as an additional tool for increasing awareness. It will provide another demonstration of how public art builds neighborhoods, supports artists and creates a vital dynamic place to live and work.

Building partnerships with other people and organizations is crucial to the essence of what CFN and by extension the P.A.I.N.T. Program, does to accomplish its mission and vision. This is one area where the organization excels. Building and maintaining relationships require continual effort because the bonds between partners can be easily broken with a wrong word or action. Therefore, the challenge for any organization is to constantly invest time and energy into managing and developing connections with other entities. The community engagement emphasis of P.A.I.N.T. provides an example for other arts organizations within Louisville to acknowledge and consider as they build their individual public art projects to align with COPA's overall city goals.

Overall, P.A.I.N.T.'s processes of community engagement, openness to both people and process as well as commitment to creative quality exemplifies the values Creative Time, the city's public art master planner, built into the Louisville Public Art Master Plan. The examination and consultation of other programs are valuable in determining what elements to incorporate into the development of a new program. As a beginning point, P.A.I.N.T is a model for future external organization partners of COPA to transform Louisville's public space into an exciting, dynamic component of Louisville's urban future.

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TABLE ONE

| INPUTS | ACTIVITIES | OUTPUTS | MEASURABLE OUTCOMES |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Resources dedicated or consumed by the program</i> | <i>What the program does with inputs to fulfill its mission</i> | <i>The direct products of program activities</i> | <i>Benefits of participants during and after program activities</i> |
| Neighborhood leaders, residents and volunteer time | <ul style="list-style-type: none"> • Creation of Neighborhood-based artworks | <ul style="list-style-type: none"> • Neighborhoods participate in planning, design and execution of projects | <ul style="list-style-type: none"> • Increased number of residents participating in the neighborhood via the P.A.I.N.T. project • Neighborhood association increases its presence in the community • Neighborhood association will increase membership |
| P.A.I.N.T. Program Director and Center For Neighborhoods staff time | <ul style="list-style-type: none"> • Facilitate and convene meetings • Coordinate all projects • Create and uphold standards and criteria for community engagement | <ul style="list-style-type: none"> • Build consensus in decision-making through the democratic process • Ensure inclusiveness of youth, adults, families and community partners | <ul style="list-style-type: none"> • 4 projects planned & executed • Documentation and promotion of projects • Increase quality and quantity of neighborhood partnerships • Engage the community through art • Development of additional neighborhood project proposals |
| Community Review Board consisting of neighborhood leaders, representatives from the Department of Neighborhoods, Economic Development Department, The Mayor's Advisory Committee on Public Art and the Louisville Visual Arts Association | <ul style="list-style-type: none"> • Review and revise design concepts • Ensure high artistic and aesthetic standards are being achieved • Ensure site-specific works are sensitive to their context and surroundings | <ul style="list-style-type: none"> • Ensure that meaningful and inspiring artwork is produced • Develop a framework for cultivation of neighborhood pride, respect and ownership by its residents • Fluid integration of project into its context (i.e. the urban form and architecture, historical, social, cultural, ethnic, etc... | <ul style="list-style-type: none"> • Strengthen neighborhood identity • Successfully integrate/streamline visual art into the fabric of the neighborhood • Project a positive/hopeful outlook for the neighborhood • Promote Louisville as a great place to live, work and play with a high quality of life |

Table 1- Page 1 of Logic Evaluation Model for P.A.I.N.T.

| | | | |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Commissioned Artists' Time | <ul style="list-style-type: none"> •Design •Participate in and attend all meetings •Planning •Preparation •Execution of project •Collaborate with community members and partners | <ul style="list-style-type: none"> •Site-specific artwork that is neighborhood-based •Community collaboration •Proactive prevention of graffiti by replacing or covering sites with new high quality artwork | <ul style="list-style-type: none"> • Beautification •Creation of new landmarks •Support/patronage of local artists •Reduction of graffiti and tagging |
| Materials and supplies | <ul style="list-style-type: none"> •Production of projects | <ul style="list-style-type: none"> •4 site-specific artworks located in Louisville neighborhoods | <ul style="list-style-type: none"> •Increase the presence of art within 4 Louisville neighborhoods •Enhance the attractiveness of 4 neighborhoods |
| Public/neighborhood meetings | <ul style="list-style-type: none"> •Capture resident voice and make sure their ideas are reflected in the artwork | <ul style="list-style-type: none"> •Final design approval and neighborhood buy-in •Participation in P.A.I.N.T. project (Information about opportunities to assist, get involved, timeline for work schedule, etc...) | <ul style="list-style-type: none"> •Increased neighborhood engagement via participating in meetings •Increased neighborhood engagement via participating in/contributing to the project execution |
| Project Management | <ul style="list-style-type: none"> •Move ideas/concepts into action •Organize daily activities •Move ideas/concepts into action •Coordinate artist and community volunteers | <ul style="list-style-type: none"> •Complete 4 P.A.I.N.T. projects •Development of collaborative partnerships among artists, residents, neighborhood association, Metro Government and other community partners | <ul style="list-style-type: none"> •Strengthen sense of place (content of artwork; opportunities for engagement) •Revitalize and diversify the appearance of historic neighborhoods •Integrate diverse groups of individuals |

Table 1- Page 2 of Logic Evaluation Model for P.A.I.N.T.¹²³

¹²³ Louisville Community Design Center. EAF Grant.

FIGURE ONE



Figure 1: Neighborhood banner of the Lucky Horseshoe project (Refer back to page 22).

FIGURE TWO



Figure 2: An image of the German Paristown P.A.I.N.T. project's metal sculpture and neighborhood map. (Refer back to page 25).

FIGURE THREE



Figure 3: The part of the metal sculpture representing the area's nickname as "Frogtown" since a large population of frogs thrived on the mosquitoes that lived in the swampy area of the Beargrass Creek bend. (Refer back to page 26).

FIGURE FOUR



Figure 4: Concrete was poured at the base of the metal sculpture in the shape of Beargrass Creek near the neighborhood. The bend in the creek impacted the history of the neighborhood including who settled in the area.

(Refer back to page 26).

FIGURE FIVE

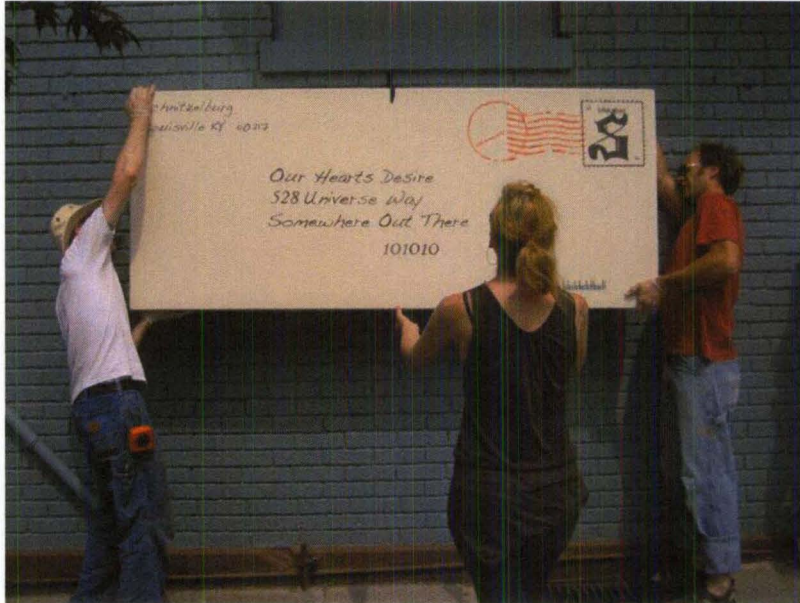


Figure 5: This image shows the installation of the Schnitzelburg P.A.I.N.T. project, "Push the Envelope." (Refer back to page 26).

124

¹²⁴ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE SIX



Figure 6: This image shows the “Private” and “Public” slots, which serve as the main communication and participation aspects of the project. The artists worked with several groups including an elementary classroom. (Refer back to page 26).

125

¹²⁵ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE SEVEN

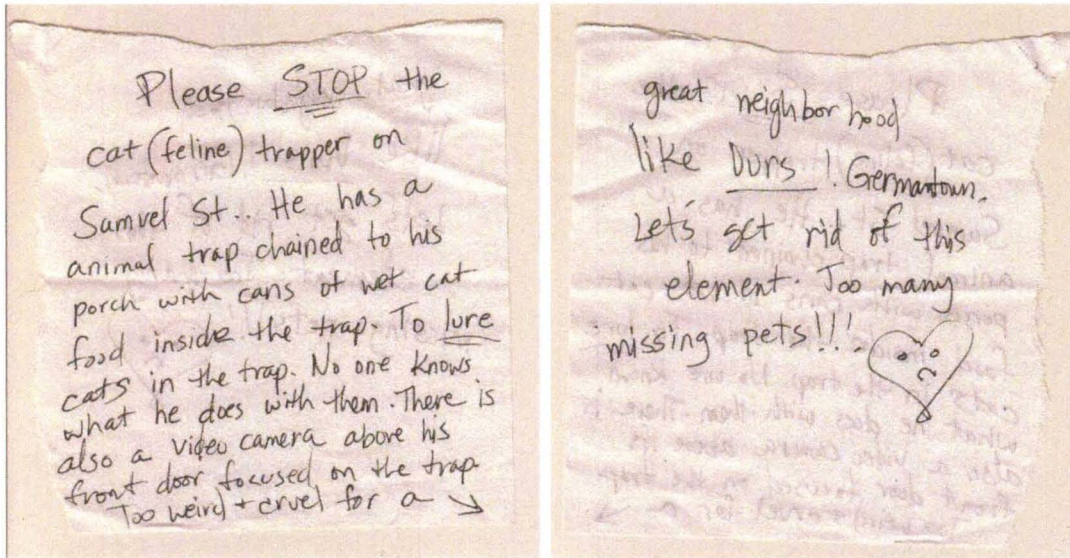


FIGURE 7: This image shows an example of the communication that can occur through the “Public” slot. This message demonstrates how the project can help the neighborhood address a variety of issues. (Refer back to page 27 & 36). ¹²⁶

¹²⁶ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE EIGHT

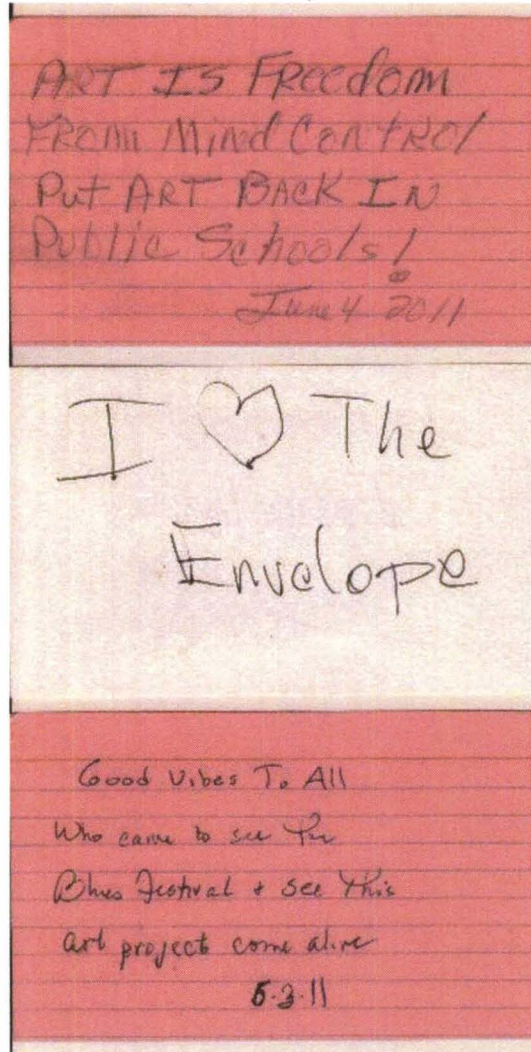


Figure 8: This image shows examples of the positive feedback received through the envelope's public slot. (Refer back to page 27 & 36).¹²⁷

¹²⁷ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE NINE



Figure 9: These business cards were dropped into the “Public” slot of the envelope. The messages inserted into the slot are posted on the project’s Facebook page, so it serves as another method of advertising for local businesses (Refer back to page 27 & 36).¹²⁸

¹²⁸ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE TEN

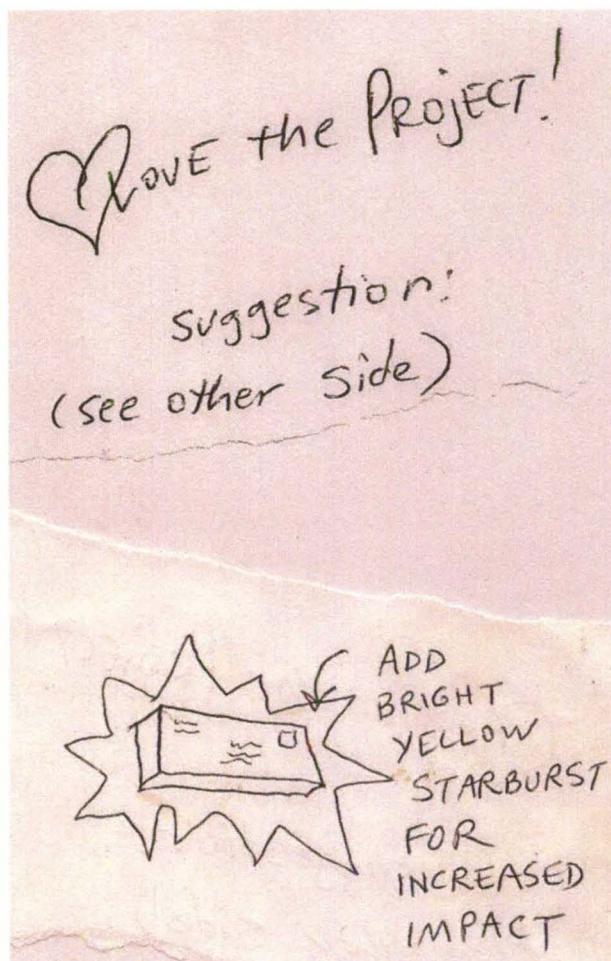


Figure 10: Another example of communication put in the “Public” slot of the envelope. This message provides a suggestion to improve the project and shows how the neighbors’ voices can be heard even after the installation of the project. (Refer back to 27 & 36).¹²⁹

¹²⁹ Accessed March 12, 2012 <https://www.facebook.com/pages/Push-The-Envelope-KY/228767497138607?ref=ts#!/pages/Push-The-Envelope-KY/228767497138607>

FIGURE ELEVEN



FIGURE 11: An image of the completed lower dome in the Crescent Hill/Clifton P.A.I.N.T project. The completed dome symbolizes the strength of a community when all parts work together. (Refer back to page 27).

FIGURE TWELVE



Figure 12: This image shows the artists and community working together to build the lower dome at the Billy Goat Hill Community Garden in the Clifton neighborhood. (Refer back to page 34).

FIGURE THIRTEEN

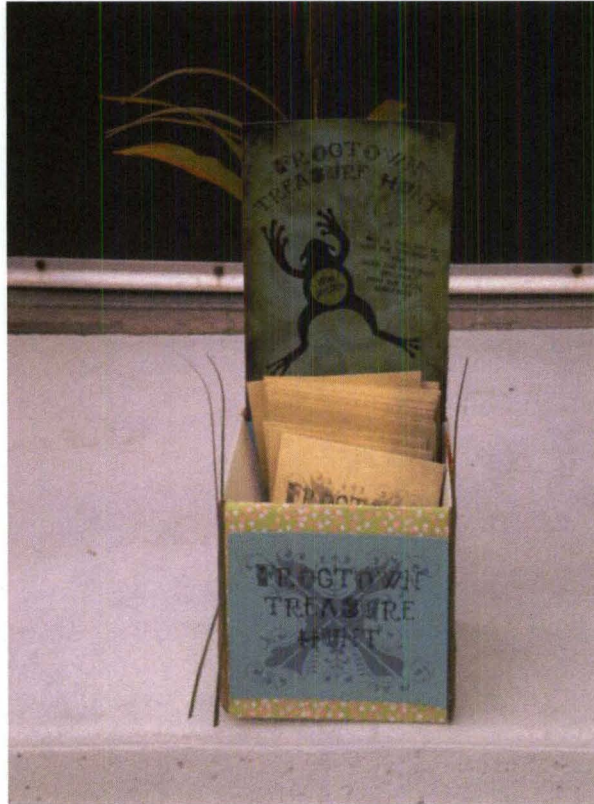


Figure 13: Treasure Hunt Brochures used for the other component of the GPNA P.A.I.N.T project. The Treasure Hunt encouraged the involvement of residents and local businesses. (Refer back to page 43).

FIGURE FOURTEEN



Figure 14: The German Paristown neighborhood association installed the purple signs after the project was dedicated. The signs are one example of how the neighborhood continues to improve and add to the project. (Refer back to page

54).

FIGURE FIFTEEN



Figure 15: Community members and garden members help plant the climbing vines for the lower dome in the Billy Goat Hill Community Garden. Louisville's Mayor Fischer (in the blue) helped plant the vines. (Refer back to page 58).

FIGURE SIXTEEN

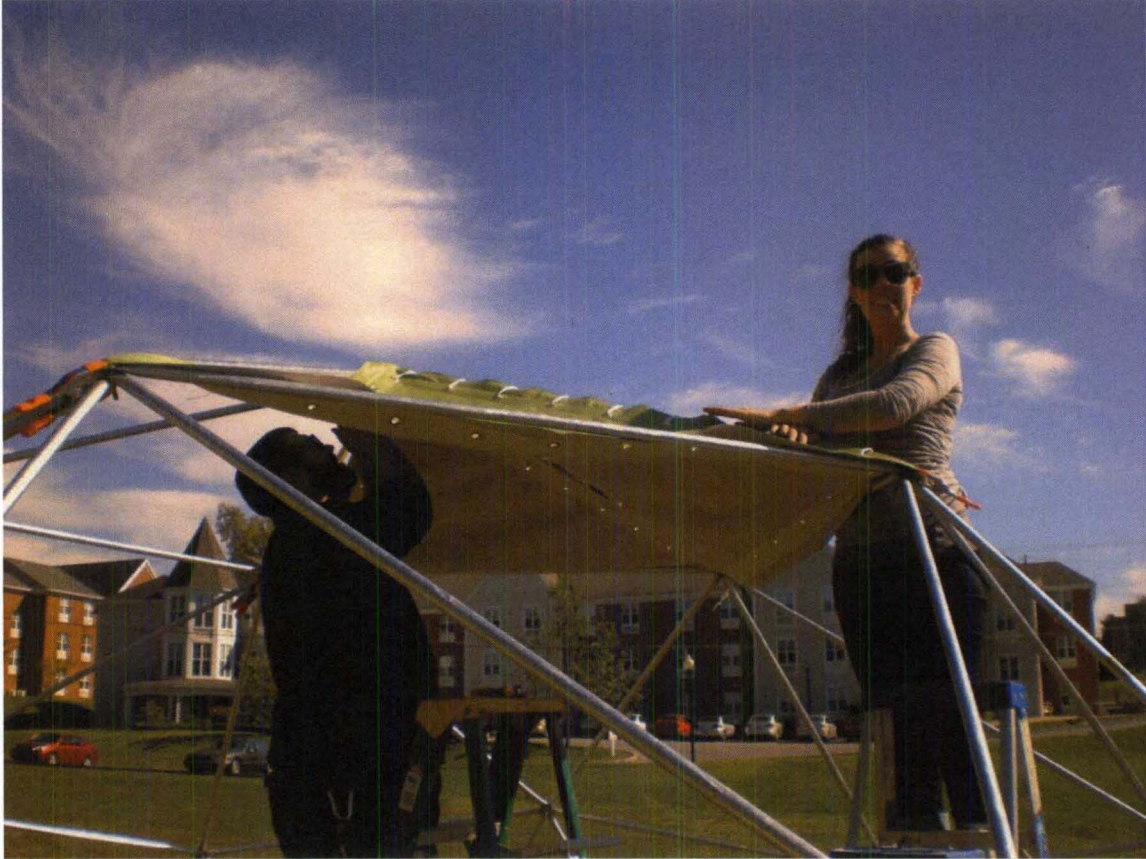


Figure 16: The artists, David Bibelhauser and Lauren Argo, are shown here attaching the canvas triangles to the upper dome at the Billy Goat Hill Community Garden P.A.I.N.T. Project. (Refer back to page 64).

FIGURE SEVENTEEN



Figure 17: This image shows one of the workshops organized by Center For Neighborhoods for the Community Build Day at the Billy Goat Hill Community Garden. The workshops provided additional activities for the event attendees during the day. (Refer back to page 67).

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CURRICULUM VITAE

KATHERINE J. SOWADA

EDUCATION

University of Louisville *Louisville, KY*
Master of Public Administration
Master of Arts: Art History with a Concentration in Critical and Curatorial Studies
Certificates: Public History & Latin American and Latino Studies
Award: Graduate Dean's Citation
Expected Graduation: May 2012

Quality Leadership University *Panama City, Panama*
Study Abroad Program

University of Minnesota *Minneapolis, MN*
Bachelor of Arts: Geography and Spanish
Graduation Date: December 2004

La Fundación de Ortega y Gasset *Toledo, Spain*
Study Abroad Program *Fall 2003*

MUSEUM EXPERIENCE

Curator, Molas: Art to Live on *Louisville, KY*
Louisville Visual Arts Association *Mar. 4 to Apr. 13, 2012*
-In conjunction with the 2012 Louisville Area Fiber and Textile Artists (LAFTA) exhibit

Public Art Intern *New Albany, IN*
Carnegie Center for Art & History *June 2011 to present*

Assist with the New Albany Public Art Project: Bicentennial Series

- Responsible for promotional and organizational duties for the 2011 & 2012 Public Art Walk.
- Researched historical sources and collected images for themes related to New Albany's history.
- Assembled a social media campaign to promote the 2012 projects and themes.

P.A.I.N.T. Program Coordinator *Louisville, KY*
Center For Neighborhoods *Aug. 2010 to present*

Manage public art projects for the Producing Art In Neighborhoods Together (P.A.I.N.T.) Program.

- Facilitate and administer the development of public art projects by overseeing the progress of artists and neighborhood partners.
- Administer public art projects by coordinating donations, sites and dedication events.
- Project Manager of Louisville's Next Top Neighbor, a mural-based project that celebrates community leaders.

Special Collections Intern and Education & Special Events Volunteer *Frankfort, KY*
Kentucky Historical Society *Feb. 2010 to present*

Process a variety of archival collections and interact with visitors through special events and programs.

- Process and digitize collections including the Ronald Morgan Postcard Collection.
- Interview people and process interviews for the museum's oral history collection.

- Interacted with visitors through the Hands' on History carts and Reference and Microfilm desks.
- Assisted at special events and Education Department programs including Kentucky History Day and Camp Arty-fact.

Gallery and Curatorial Assistant
University of Louisville

Louisville, KY
Aug. 2009 to May 2011

Provided customer service at art galleries and worked with Gallery Director to process collections and install exhibitions.

- Assisted with the installation and de-installation of exhibitions.
- Accessioned and digitized a collection of prints donated to the University.
- Provided customer service at the University's gallery in downtown Louisville.

Curatorial and Administrative Intern
Preservation Louisville, Inc.

Louisville, KY
Aug. 2010 to Dec. 2010

Responsible for assisting with administrative duties and cataloging the collection of the historic house.

- Inventoried and cataloged the collection of the Brennan House, a Victorian mansion.
- Participated in committee meetings to plan education, public relations and preservation advocacy initiatives.
- Performed administrative duties to learn about the management of a nonprofit organization.
- Provided customer service at special events and preservation workshops.

Museum Operations Intern and Special Events Volunteer
Minnesota Children's' Museum

Saint Paul, MN
Jan. 2009 to May 2009

Worked with the Visitor Services Department to enhance my understanding of its functions.

- Assisted with the planning of the annual fundraising event for the museum.
- Updated and finalized several projects for the Visitors Services Department.
- Interacted with visitors and promoted the museum at special events such as Breakfast with Clifford, family nights and an environmental fair.

WORK EXPERIENCE

Client Services Associate
American Founders Bank

Louisville, KY
Aug. 2009 to present

Provide customer service in an efficient manner while effectively working in a team.

- Process transactions for customers' accounts while maintaining confidentiality.
- Answer inquiries and resolve problems for customers.
- Develop and sustain customer relationships by getting to each bank visitor.

Personal Banker and Customer Service Manager
Americana Community Bank

Maple Grove, MN
Oct. 2006 to Aug. 2009

Responsible for building and maintaining the client base for the branch while ensuring the teller line operated efficiently.

- Explained and sold products to existing and potential customers to build the bank's portfolio.
- Attended networking and community events to represent and promote the bank.
- Assisted customers with resolution of account problems including reconciliation and research.
- Assisted the Branch Manager with administrative and operational duties.
- Supervised the teller line, trained new employees and ensured high quality customer service was provided for each customer.