

Start now, activate places: a guide to transforming public space with community-led event programs

by

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A REPORT

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Abstract

The planning for amenities and events in parks and public space has long been used as a tool for attracting desired demographic groups and for pushing other populations out (Wangro 2018). Although landscape architects have the design background to create usable and successful public spaces, if they do not engage the local community in the process, there can be a lack of relevance in the end result. But what would happen if the typical roles of the designer and the community were switched? If the community could lead the event programming process and decide what a space needs, then the designer could help facilitate and offer suggestions.

The research question asks, “How can a community-driven, participatory process create relevant, well-informed and customized event programming in parks and public spaces to better serve the needs of their community?” To answer this research question, this project uses interviews, precedent studies, and a projective design as methods to inform the final outcome. The outcome is an event program guide, called the SNAP Guide, that community groups and leaders can use to inform the creation of relevant, informed, and customized event programs for their parks and public spaces.

Through the use of the SNAP Guide, community groups and leaders can transform parks and public places through event programs are relevant, well-informed, and customized through a community-led, participatory approach.

start now, activate places

A Guide to Transforming Public Space
with Community-Led Event Programs

Julia Kappelman
Landscape Architecture Master's Report 2021

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List of Terms

Programming

The Oxford dictionary defines programming as “the planning, scheduling, or performing of a program” (Oxford n.d.). In architecture, programming can be referred to as “the research and decision-making process that identifies the scope of work to be designed” (Crowley n.d.). In this proposal, the word “programming” is used in the term “event programming”.

Event Programming

“Event programming” is the process of scheduling events that take place within a designed space. For example, event programs that happen at Discovery Green include movies, farmer’s markets, car shows, writing workshops, fitness classes, inflatables, and temporary art exhibits (Jost 2009). The physical event or activity is referred to as an “event program”, while the process of planning and organizing is called “event programming”.

Diversity

Diversity is defined as “the practice or quality of including or involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, etc” (Oxford n.d.). In the design and planning of public space, seeking diversity involves taking visible steps to attract an audience of visitors and users from different social, ethnic and environmental backgrounds.

Equity

In the design and planning of parks and public places, the term park equity is used. Park Equity” can be defined as “all residents having reasonably equal access to quality parks” (Eldridge et al. 2019). Historically, low-income neighborhoods and populations of color have faced additional challenges in accessing quality parks (Eldridge et al. 2019). To achieve park equity, park leaders, government and community partners, and designers alike must work to bridge these disparity gaps and increasingly focus investment to communities with the strongest need (Eldridge et al. 2019).

Inclusion

Inclusion is defined as “the practice or policy of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalized, such as those who have physical or mental disabilities and members of other minority groups.” (Oxford n.d.). In the design and planning of parks and public places, inclusivity might be demonstrated by designing for differing abilities, considering gender dynamics, or providing amenities for cultural activities (PPS 2021).

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01 INTRODUCTION

INTRODUCTION

Dilemma

Event programming, the planning for activities and events in parks and public space, has long been used as a tool for attracting desired demographic groups and pushing other populations out (Wangro 2018). As public and private parks are becoming increasingly curated, events and activities at parks have become increasingly more restricted and controlled, with much of the event programming being done by people who have little to no experience in creating and producing programming (Wangro 2018). Without creativity and risk-taking, programming tends to fall towards the typical, tried-and-true programs that fail to generate buzz or excitement, or attract diverse audiences. There are missed opportunities when the standard programs are used without considering the unique qualities of a place, its community needs and cultural context. In "Staging Urban Landscapes", author B. Cannon Ivers questions what will happen in a park if its visitors develop "food truck fatigue" or "tire of table tennis tables everywhere?" (Ivers 2018). It is critically important that public places are programmed with innovation and through local collaboration. This is possible when community serves as the "local expert", inspired and equipped to create a relevant, informed, and beneficial event program for a park or public space.

Although landscape architects have the design background to create usable and successful public spaces, if they do not engage the local community in the process, there can be a lack of relevance in the end result. But what would happen if the typical roles of the designer and the community were switched? If the community could lead the event programming process and decide what a space needs, then the designer could help facilitate and offer suggestions. Fred Kent, founder of the Project for Public Spaces and the Social Life Project, is a global leader in the placemaking movement, which advocates strongly for community-led event programs. When describing placemaking, Kent asserts that it is "not about a design process, it's about a community organizing



Figure 1.1-Opening night of Resurfaced on Main Street in Louisville (City Collaborative 2014)

process” (Kent 2021). He explains that “when [designers] start telling people, you start to lose them”, and instead, he advocates that the community members are the creators of the event program idea (Kent 2021). When Kent takes a back seat and lets the community drive the process, the resulting places are “incredibly dynamic, inclusive and exciting places” with program activations that go

“way beyond anything that any single one discipline could do” (Kent 2021).

Community groups and leaders can transform parks and public spaces through relevant, informed, and customized event programs that start now, and activate places.



Figure 1.2-“Incite MHK” invests in Downtown public art in Manhattan, Kansas. (Brewer 2019).

Importance

Event programming, the process of scheduling public activities and events, is a much-needed strategy to increase usage and build community in parks and public places. Event programs are temporary activations, and there are many benefits that come from being “temporary”. There is something special and meaningful when an event is temporary or “ephemeral”. When we know that the event cannot be visited or experienced again, it encourages us to engage with a space in ways that we may not otherwise (Ivers 2018). Temporary event programs can increase anticipation and creates a momentary must-see destination (Ivers 2018). Creative temporary installations have become popular in cities worldwide, and this placemaking strategy will continue to influence the way our cities perform (Ivers 2018).

The importance of event programming as a public space activation is supported by Whyte’s triangulation theory, or the “notion of incidental encounter,” where public spaces and public events can bring people together and in ways that they would not normally interact (Ivers 2018; Reed 2018; Wall 2018). For strangers in diverse groups, public spaces are necessary for enabling gathering and meeting, as well as for facilitating public demonstrations



Figure 1.3-Civic Charter Community Meeting
A group talks outside at a Civic charter community meeting. (International Civic Society Centre 2017)

and voicing of political opinions (Reed 2018; Wall 2018). Public spaces can host pre-planned events as well as spontaneous gatherings, demonstrating the need for open access in promoting community building (Ivers 2018; Reed 2018).

Event programs that activate do not have to remain temporary. In many instances, temporary strategies can lead to the development of more permanent interventions in the future (Casanova & Hernandez 2014). Temporary event



Figure 1.4-Park(ing) Day

People gather to enjoy a pop-up parklet in San Francisco, CA, that features moveable planters, seating and turf grass (Jin 2010).

programs can offer ways to experiment with new ideas, to be adaptable to unforeseen problems, and to test out unique or unusual strategies (Casanova & Hernandez 2014). For instance, in 2009, the NYC Transit Authority put 376 lawn chairs into a public right-of-way in Times Square, of the most congested traffic areas of the city. What they found was that people stopped to sit, talk, and gather, and that traffic was reduced significantly (Casanova & Hernandez 2014; Reed 2018). In 2005, Rebar, a San Francisco design firm, decided to take over and pay for a metered parking spot downtown, turning it into a public parklet for the day. This concept caught on and eventually evolved into "Park(ing) Day" where 1,000+ parklets pop up on the third Friday of September, in parking stalls worldwide (Casanova & Hernandez 2014). In this example, an initial event program installation evolved over time, and eventually led to an annual public event (Casanova & Hernandez 2014; Reed 2018).

Research Question

How can a community-driven, participatory process create relevant, well-informed and customized event programs in parks and public spaces to better serve the needs of the community?



Figure 1.5-A great place for lunch in NYC

People stop to sit, talk and gather around moveable chairs and seating in Times Square, New York (Yourdon 2010)

Project Goals



Develop an event program guide that community groups and leaders can use to inform the creation of relevant, informed, and customized event programs for their parks and public spaces.



Empower the community to create event programs by suggesting a step-by-step process, providing successful examples, and outlining useful techniques and resources.



Equip communities to activate parks and public spaces to best serve their needs and to provide social and economic benefits.

02 BACKGROUND

BACKGROUND

What do we need to know first?

To understand the importance of event programs, we can look at the history of park programs, the necessity of event programs, and who is typically involved in the programming process. With a solid foundation and knowledge of park

programming, we can better understand the opportunities and challenges for developing a community-driven, participatory programming process.

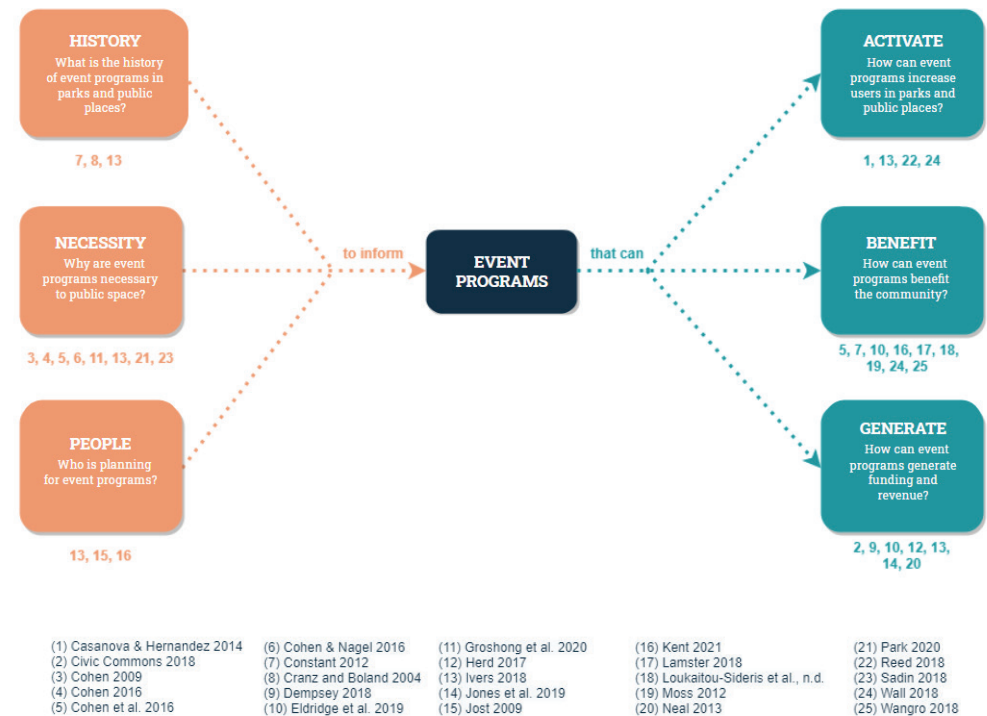


Figure 2.1 Literature Review Map

BACKGROUND

Literature Review

HISTORY: What is the history of program activations in parks and public spaces?

The first type of public park in the U.S. was the “Pleasure Ground”, a large park with a pastoral landscape located along the edge of the city. These parks were actively programmed for carriage racing, bike riding, picnics, and musical performances, as well as sports. The working class rarely used these parks because they were located far from tenements in the inner city. In response, health advocates pushed for the creation of parks in the inner city with playgrounds for children, leading to the “Reform Park” movement of the early 1900’s (Cranz and Boland 2004). In the decades that followed, park development became focused on an “open space system” where all parks form a network of open spaces linked together, with a closer tie between programming and cultural context (Cranz and Boland 2004).

In the 1980’s William H. Whyte released “The Social Life of Small Urban Spaces”. At the time, landscape architects were primarily focused on the aesthetic arrangement of space, rather than how the space could be used, whereas architects

like Rem Koolhaas were starting to focus on the creation of spaces with a variety of program opportunities (Ivers 2018). In Koolhaas’ submission to the 1982 Park de la Villette design competition, his design included a large open-air pavilion with a “spectrum of events” that would work together with the existing market facilities to create a “24-hour peak” of activity on the site (Ivers 2018). Additionally, he proposed a network of 10-meter by 10-meter folly structures that could be flexibly programmed with different concessions and events to best serve changing needs. This revolutionary “new model for an urban park” contrasted with traditional public park design, encouraging social engagement rather than regulating interactions, embracing the temporary rather than permanence, and favoring flexible, dynamic spaces rather than stability (Constant 2012). This period marked the transition of landscape architecture’s primary focus from aesthetics (how a space looks) to spatial programmability (how a space can be used) (Ivers 2018). Since the 1990’s, park design has become increasingly centered on “sustainability”, with a emphasis on ecological performance as well as social factors (Cranz and Boland 2004). These models of park design

have lasted between 30-50 years, as each generation has their own unique experiences and ideas of how a park can best help its users.

Each generation of park typology has informed the US park system we know today. In 2021, we are approaching an era of post-pandemic urbanism, where outdoor space has proven even more valuable than ever. When the COVID-19 pandemic kept people isolated in their homes, parks became places for safe socialization, personal and group fitness, a desirable remote workspace, an open-air dining space, and a refuge for relaxation, among many other uses. A strong demand for outdoor programming might even usher in a new generation of park typology. The desire to better understand how to activate park space has led to the following literature review.



Figure 2.2-Paley Park

People relax and enjoy the tranquil waterfall in Paley Park (Blackburn 2012).

NECESSITY: Why are program activations necessary to parks and public spaces?

Under-Programmed Parks

Program activations are a much-needed strategy to increase usage and build community in parks and public places. Well-designed yet underutilized parks show that community usage is not determined by quality of design alone. Even after renovations and redesign, many parks and urban spaces remain unused (Sadin 2018). To test this, the Center for Active Design worked to redevelop a plaza in Charlotte, North Carolina, and surveyed people near the plaza throughout the process. To much surprise, they found no difference in usage and perceptions of the City of Charlotte from before and after the design was installed. However, once the space was activated for their “First Friday” community events, the perceptions changed (Sadin 2018). People were more likely to think the City of Charlotte understood their concerns, cared about the public’s needs and were more likely to say they were proud to be from Charlotte (Sadin 2018). These results support the need for

programming: a design installation can positively impact community when initiated by program activations (Sadin 2018).

Programming affects Park Usage

Researcher Deborah A. Cohen says that park usage depends on the “number of people who live within a mile of a park (leading to greater usage); its size (the larger the park, the more people using it); and the breadth of programming (offering more facilities and supervised programs yielding more users)” (Cohen & Nagel 2016; Park 2020). But many parks have an absence of organized park event programming, which can lead to green spaces that sit empty, amenities that are not used, and parks that people do not know exist (Cohen 2009; Cohen 2016; Groshong et al. 2020; Park 2020). A study of low-income Los Angeles parks revealed that the “strongest predictors of increased park usage are the presence of organized and supervised activities” (Cohen et al. 2016). Increasing park use may be more effective by focusing resources on programming first, before trying to eliminate all safety threats (Cohen et al. 2016).

In addition, many neighborhood parks are underutilized, especially in the mornings and on weekdays (Cohen & Nagel 2016).

The typical neighborhood park is around 9 acres in size, yet only about 20 people on average are using the park, the equivalent of two users per acre (Cohen & Nagel 2016). There is also plenty of space for more supervised and organized activities (Cohen et al. 2016). In a study by Cohen et al., it was discovered that “each park had an average of 26.8 target areas where supervised activities could potentially occur, yet at any given time, there were fewer than one such activity occurring” (2016).



Figure 2.3-The Buglisi Dance Theater performs outdoors in front of a live audience (NYC DOT 2019).



Figure 2.4-Gramercy Park

A private park in the middle of Manhattan, where only people residing around it who pay an annual fee have a key. Like many private outdoor amenities in Manhattan, it is very much underused. (Bosc d'Anjou 2012)

The City of Seattle partnered with their local business district groups to pilot park activation efforts at Westlake Park and Occidental Square Park (Fesler 2016). These groups hoped to create more dynamic public space that would be active year-round (Fesler 2016). A concern was that the business district groups might be exclusive to certain individuals and groups, but after a year, these concerns have not been realized (Fesler 2016). The program activations include a children's play area, ping pong and foosball tables, yard games, flexible seating, food trucks, yoga classes,

and live music. As a result, Westlake Park experienced a 31% visitor boost compared to the previous summer (Fesler 2016). Additionally, most visitors reported they felt safe in the park (82%) and they would want to visit again (95%). To fund these programs, almost 90% of the funding was private, contributing \$9.25 for every \$1 raised from the city, in addition to 10% of that funding coming from food vendors. A key factor in funding was that every dollar that was raised from partners and park use went back into programs for the park spaces. Since the opening of the park, the department of Parks and Recreation has extended the pilot program, and hopes to turn that into a five-year agreement with the business associations. The positive results of this pilot program are a first step for the city in determining how to reach the fullest potential of parks and public spaces, for the community whom they serve (Fesler 2016).



Figure 2.5-Occidental Square

Event programs at Occidental Square in Seattle, WA, include foosball, ping-pong, chess and flexible seating (Pachal 2018).

PEOPLE: Who should plan for events and program activations?

In the world of architecture and planning today, there are entire organizations dedicated to programming parks and urban spaces. One such organization is the Project for Public Spaces (PPS), led by Fred Kent. The work of PPS uses a "bottom-up, community generated place-making" approach to transform often forgotten and underutilized spaces with creative program overlays (Ivers 2018; Jost 2009). Kent established the "Social Life Project" and "Placemaking X" to "highlight what makes public spaces thrive" as he continues to work with community groups and nonprofits across the nation.

In a conversation with Fred Kent, he is asked how designers should approach placemaking. Kent's response is that the biggest obstacle is being too narrowly defined by a discipline, and to instead be defined by what you learn, what you have seen, and what the community is engaged in (Kent 2021). Kent's belief that the "community is the expert" means that the designer's role is that of a "catalyst, activist, community organizer and change agent" (Kent 2021). Years of design experience in public space has taught Kent that "when you start telling people,



Figure 2.6-Latina Dancer at the The Hispanic-Latin American Festival (Hispanic Fiesta 2010)

you start to lose them" (Kent 2021). An open and engaging process promotes the community to become "owners and doers" of the placemaking process (Kent 2021).

Designers can evolve to be more adept at designing flexible spaces for a diversity of events to take place, that still have a meaningful and comfortable experience when the space is not being activated by an event program (Ivers 2018). Through community-led processes and collaboration with local artists, event specialists, and cultural programs, designers can continue to create innovative programs that spark excitement and activate public space.

ACTIVATE: How can program activations increase users in parks and public space?

Event programming is a much-needed strategy to increase usage and build community in parks and public places. Event programs as temporary activations is a tool that should take full advantage of the benefits of being “temporary”. There is something meaningful about an event or experience that is “ephemeral”; knowing that the exact same event cannot be visited or experienced again encourages us to engage with a space in a way that we may not otherwise (Ivers 2018). Temporary



Figure 2.7-George Floyd Protest: Denver
(Alexander 2020)

installation as a placemaking strategy increases the anticipation and creates a momentary must-see destination (Ivers 2018). Creative temporary installations have spread around the globe, and this rise will continue to influence the way our cities perform (Ivers 2018). The importance of event programming as activation is supported by Whyte’s triangulation theory, or the “notion of incidental encounter”, that public spaces and public events can bring people together in a way they would not naturally interact (Ivers 2018; Reed 2018; Wall 2018). For strangers in diverse groups, public spaces are necessary for gathering and meeting, as well as public demonstrations and openly voicing political opinions (Reed 2018; Wall 2018). Public spaces can host pre-planned events as well as spontaneous gatherings, with both holding equal weight and demonstrating the need of open access to public spaces in promoting community building (Ivers 2018; Reed 2018).

Programs that activate do not have to always be temporary either. In many cases, short term strategies can lead the way for developing more lasting interventions in the future (Casanova & Hernandez 2014). Temporary strategies can experiment with new ideas, be adaptable to handle unforeseen problems, and try out unique or unusual strategies (Casanova & Hernandez 2014). For instance, the NYC Transit Authority put 376 lawn chairs in one of the most congested traffic areas of the city. What they found was people stopped to sit, talk, and gather, and traffic was slowed down significantly (Casanova & Hernandez 2014; Reed 2018). A San Francisco design firm decided to take over a parallel parking spot downtown and turn it into a parklet for the day. This quickly caught on and evolved into “Park(ing) Day” where 1,000 parks pop up around in the world, in 30 different countries (Casanova & Hernandez 2014). In this case, an intervention evolved over time through multiple progressions, and eventually led to long-term strategies based on independent short-term interventions (Casanova & Hernandez 2014; Reed 2018).



Figure 2.8 & 2.9- Park[ing] Day by European Mobility Week (European Mobility Week 2014)

BENEFIT: How can program activations benefit the community?

Local Neighborhoods

Neighborhood parks have a significant effect on the quality of life for the neighborhood residents (Eldridge et al. 2019). A lack of park quality and access creates barriers for some residents, especially for “people living in low-income neighborhoods and people in communities of color” (Cohen et al. 2016). To respond to the growing need, city park



Figure 2.10-Bike Powered Blender
(Ratcliff 2006)

agencies, community advocates, and philanthropic partners are focusing more on strengthening park equity to bridge the disparity gap between neighborhoods (Eldridge et al. 2019).

Involving Community in Goal Creation

Some parks are underutilized because their programs are not aligned with the needs of the local community (Loukaitou-Sideris et al., n.d.). The parks ability to fit in to the neighborhood is important to increase park users and improve the user’s wellbeing (Loukaitou-Sideris et al., n.d.). Parks that fit in well with their communities can promote and increase socioeconomic mixing and build social capital (Loukaitou-Sideris et al., n.d.). Traditional parks often have a uniform design to adapt to multiple uses, but this does not always fit the cultural and social needs of the specific community (Loukaitou-Sideris et al., n.d.). If parks are not fulfilling the needs of potential users, people may decide not to use them or look for better alternatives (Loukaitou-Sideris et al., n.d.).

So, what kind of spaces do we need to serve the community? To answer this question, think about how public space can build connection, empathy, and

resilience (Wall 2018). An understanding of the surrounding community can help to determine what is missing, what is there too much of, who is the expected principal audience, who is doing great things already that we can include, and how can we get people to consider visiting this public space worthwhile (Wangro 2018)? Public spaces are necessary for gathering, meeting, demonstrations, and hosting conversation (Constant 2012) (Wall 2018). The design of public spaces can evolve to be activated as much as they are adaptable, sustainable, and democratic (Constant 2012) (Wangro 2018).

Community involvement can be best sustained throughout the design process by simply having community lead (Kent 2021). Fred Kent’s “the Social Life Project” encourages the community to create a game of placemaking, where they break down a place and have the community members do their own assessment (Kent 2021). Looking at the assessments helps the community come up with short term recommendations of what to do. This leads to an activation plan where the excitement is generating buy-in from the community, and more people are wanting to get involved and start funding the placemaking creation (Kent 2021). The more that community can be involved from the very



Figure 2.11-2.13- ReSurfaced: Three Days on 10th Street (City Collaborative 2014)

beginning, the greater the increase in buzz and excitement that can spread quickly and raise support.

Risks of Leaving Community out of the Programming Process

Public event programmer Chris Wangro states a key fact of the programming process as this: “those who determine how a space is programmed will usually end up determining who uses it” (Wangro 2018). When a property owner or public entity singularly decides how a space should be programmed, they lose the local community’s organic input into the creation of the space (Wangro 2018). Instead of pushing a tried-and-true portfolio of programs onto a public space, designers can collaborate with the local community to create an informed, relevant, and diverse program (Wangro 2018) (Kent 2021).

There are also instances where urban design leads to overcrowded parks that might welcome hordes of tourists, but in turn, shut the door on the local community. For parks that are adequately funded and highly programmed, they are often in mid to high-income areas and attract more users from outside the local area than within (Moss 2012; Lamster 2018). In some cases, this can cause gentrification

and displacement of local residents may occur (Moss 2012). One famous example is the High Line, whose success caused overcrowding not just of the park itself, but of the streets all around it (Moss 2012). Before the High Line, its surrounding residential properties fell 8% below the median for Manhattan, and since the park, have increased by 103% (Moss 2012). This quick rise in prices caused gentrification across West Chelsea, rezoning the neighborhood for luxury development, and sending businesses that have called this place home for over 100 years into bankruptcy (Moss 2012).

This is known as “green gentrification” when the process of funding and improving public green space raises property values very quickly, causing a financial challenge for current low-income residents and people of color, which in turn can perpetuate poverty and reduce health benefits (Eldridge et al. 2019). Innovative design and adequate funding are necessary for success but should also be programmed specifically with the existing communities and minorities in mind. If not, the designer runs the risk of turning an opportunity for community into a destination for gentrification.

GENERATE: How can program activations generate funding and revenue?

Businesses and Economy

Program activations can benefit the local economy of businesses near activated parks and urban spaces. This is illustrated in “Reimagining the Civic Commons, a three-year, national initiative that seeks to foster engagement, equity, environmental sustainability and economic development by revitalizing and connecting public places such as parks, plazas, trails and libraries” (Civic Commons 2018). With these goals in mind, the Civic Commons developed a measurement framework that evaluates civic engagement, social mixing, sustainability, and value creation (Civic Commons 2018). This can be applied to the design and event programming of parks, to measure success before and after a design intervention occurs.

Efforts to improve public space has resulted in transformed places like Times Square in NYC, and Discovery Green in Houston, TX (Ivers 2018). These places are intended to draw in residents and visitors alike by giving them a reason to be there (Ivers 2018). In activating these places, cities have seen the economic potential of

these efforts that have catalyzed spending and development in surrounding areas (Dempsey 2018) (Ivers 2018).

Obtaining Funding

A challenge of increasing programming is for parks to find long-term funding sources and means of generating revenue (Jones et al. 2019). Parks can gain funding from governmental, philanthropic, and earned revenue sources, and in some cases, parks are not taking full advantage of the opportunities for financial support (Eldridge et al. 2019; Jones et al. 2019; Neal 2013). To plan for park activation, there must be a significant source of sustainable long-term funding in place. Municipal budgets and priorities to maintain public space have been on a downward trajectory for a long time (Dempsey 2018). Green spaces



Figure 2.14- Dance-O-Mat
(City Collaborative 2014)

should be considered an investment, but too often, parks compete for public money with important statutory services, such as education, health, and social services (Dempsey 2018). When there are public budget reductions, statutory services take priority (Dempsey 2018). A lack of adequate funding can extend and worsen social equity gaps, environmental damage, and unsafe amenities already in poor condition (Herd 2017). Without investment, the designer is very limited for economic opportunities, innovative solutions, and responsive services (Herd 2017).

The majority of park and public space design is spent on the creation of the landscape, and not the long-term management (Dempsey 2018). The placemaking is often considered as a

postscript. Funding sources are the same way, prioritizing capital works, while paying little attention to management after the initial establishment (Dempsey 2018). Public spaces themselves are tasked with generating revenue, through programming, which is becoming especially important as government resources for maintenance and upkeep are declining (Ivers 2018). This challenges councils and community groups to explore new ways of sustaining parks and public spaces financially. Program activations, events, and temporary installations is one response that can generate revenue and funds (Dempsey 2018).

Generating adequate investment and sustainable operating profits for parks requires multiple sources of funds (Jones

et al. 2019). Mary Margaret Jones (FASLA) of Hargreaves Associates recommends that park funding should be a balance of one third government, one third friends and one third earned (Jones et al. 2019). In other words, equal parts public funding, philanthropic funding, and generated revenue.

Four common sources for funding in parks, moving from public to private, are financing and taxation, value capture, earned income, and contributed (Jones et al. 2019).

Parks can create value in a variety of ways and are not restricted to purely revenue. Parks can create real, visible value in real estate, equity and inclusion, green infrastructure, attraction and retention of residents and jobs, earned income, entrepreneurship, health, and career tracks, in addition to park operator spending (Jones et al. 2019). Activation, including paid programming, is a form of value, but earned park income is never sufficient to be the only funding source (Jones et al. 2019). Mission, expertise, and market dynamics are often more significant than earned revenue (Jones et al. 2019).

In some urban areas, there is not a desire to catalyze new development and a risk of gentrification. Parks can argue that if you can retain residents to the area,

then you are making a profit (Jones et al. 2019). Additionally, cities with great park quality have a direct correlation to great health quality (Jones et al. 2019). Making a case for seeking public and philanthropic investment in parks requires a narrative and goals that are sensitive to local values, and measures value in ways that are meaningful to the community (Jones et al. 2019).

One key tool to increase programming and park activation is through an inclusive approach to funding (Eldridge et al. 2019). This process involves considering equity when selecting funding sources, how funding decisions are made, and the impacts of these park investments on the local community (Eldridge et al. 2019). An important resource that can be used is the City Park Alliance's "Investing in Equitable Urban Park Systems: Emerging Funding Strategies and Tools" (Eldridge et al. 2019). This tool includes "an extensive literature review and interviews with 18 park leaders and partners across the US" to provide successful precedent examples of "communities and parks that integrate a concern for equity as part of their funding strategies" (Eldridge et al. 2019).



Figure 2.15- Black Lives Matter Mural

14 local artists were hired to complete this "Black Lives Matter" mural in St. Petersburg, FL (City of St. Pete 2020)

03 METHODOLOGY

METHODOLOGY

Introduction

This methodology used a qualitative research design approach that included interviews, precedent studies, and a projective design. Findings from the three methods informed the project outcome, called the “Start Now, Activate Places Guide” or “SNAP Guide”.

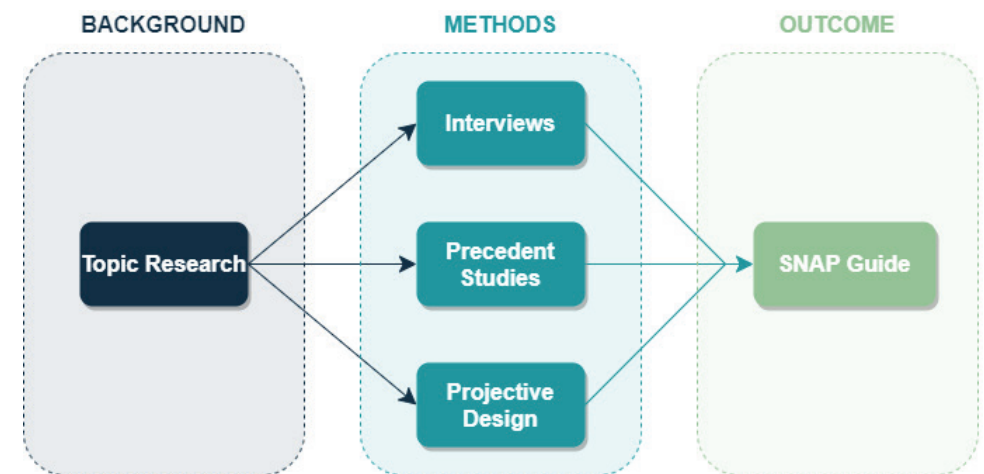


Figure 3.1- Methodology

Methods

INTERVIEWS

Purpose: Interviews were used to gain insight about the process of creating an event program, from the perspective of subject matter experts, who work directly with community groups and event programming.

Selection Criteria: The Interviews use a thoughtful set of questions to interview 2-3 individuals, who are subject matter experts with a deep understanding and diversity of experience with community-led event programs in parks and public places. The interviewees are selected through the method of snowball sampling, where the first interviewee will be asked to suggest people to interview next.

The first interviewee is Fred Kent, founder and president of Project for Public Spaces, the Social Life Project, and Placemaking X. Fred Kent is an expert in placemaking and a consultant for community-led public space programming throughout the country. He is internationally known as a thought leader and dynamic speaker, who has worked on hundreds of projects including Bryant Park, Rockefeller Center, and Times Square. During Fred Kent's interview, he was asked if he could suggest another individual who

would be knowledgeable on the topic. Kent suggested reaching out to a member of the start-up team at Placemaking X. From this list, Charlot Schans and Francisca Benitez were contacted and interviewed.

Charlot Schans is an urban sociologist, anthropologist, and Director of the Placemaking X Europe board. Schans' background includes years of experience in developing and coordinating events and projects in the field of urban development and social innovation. She is passionate about the idea of "co-creation" between designers and community to make cities better places.

Francisca Benitez is a strategic designer, urban planner, and founding member of Placemaking X and currently working with Kounkuey Design Initiative in Los Angeles, California. Benitez worked directly with Fred Kent to create design structures and activities in public space, and to build collaborative processes. She believes in the importance of observing people's behavior and uses her design training to facilitate the creation of event programs.

Interview Procedure & Questions:

Interviews were conducted virtually, via video conference, and each conversation lasted about 30-60 minutes. The interviews were semi-structured and included a list of standard questions with additional follow-up questions for clarification. The standard questions were:

- How do you balance your own expert knowledge of a site with community input?
- How do you sustain community participation throughout the entire process?
- How do you aim to attract a diverse audience?
- What is the process for a community group to obtain funding?
- How do you bring people to these event programs?
- How do you take a temporary event program and develop a long-term plan?

Application: The interviews are included in the Background chapters and SNAP Guide. The Findings chapter includes the fully summarized interviews with additional information about the interviewees, including their background and significant work examples.

PRECEDENT STUDIES

Purpose: Precedent studies were used to illustrate a variety of event program examples in parks and public spaces. **The precedent studies helped inform the organization of the SNAP Guide and provide inspiration to readers demonstrating diverse and exciting event program possibilities.**

Procedure: The first step of the precedent studies was to understand what types of event programs exist. This involved reviewing over fifty possible precedents and diagramming different ways to organize the precedents. After several iterations, the final diagram has 4 central categories and 12 subcategories that thematically organize event programs. The diagram sorts the precedents by the possible activities associated with each event program. Each of the 12 subcategories are called "ACTION" categories. The categorization is as follows:

EDUCATE: Explore – Learn – Make

RECREATE: Move – Rest – Play

GATHER: Celebrate – Congregate – Eat

CREATE: Connect – Experience – Perform

After the ACTION categorization was established, 25 precedents were selected and categorized based on the activities associated with each program. There are 3-10 precedents in each ACTION category.

Application: Findings from the precedent studies are referenced in the Chapter 4. Findings and are represented in the Chapter 5. SNAP Guide chapter. In the Findings chapter, each precedent includes the event program or project name, location, indication of its ACTION categories description, and an image. A brightly colored callout box includes additional information about the audience age group, partnerships, and funding sources if known. Lastly, each precedent included a reference to a website or article to find more information. In the SNAP Guide, the precedents are referenced in the "Look at Relevant Examples" section. This section has short descriptions of the precedents, as well as images and resources for discovering more event program inspiration.

PROJECTIVE DESIGN (MLK JR. SQUARE PARK)

Purpose: Projective design was used to create an example of an event program schedule for MLK Jr. Square Park in Kansas City, MO. The purpose of this method was to test and strengthen an early draft of the SNAP Guide. The projective design was completed as part of a concurrent studio course, and it does not follow the exact steps of the SNAP process. **Outcomes of the projective design significantly shaped the subsequent development of the final SNAP Guide.**

Procedure: The projective design, located at MLK Jr. Square Park in Kansas City, MO, was completed by a group of graduate students from LAR 705 Master's Report Studio at Kansas State University. This project challenged students to "explore how strategic investments, improved connections, and community empowerment can lead to a more resilient, better connected, healthier, and vibrant park space for Eastside Kansas City, MO" (Canfield 2021). This project inspired the topic of this Master's Project, and had a significant impact on the outcome of the SNAP Guide.

Application: Findings from the projective design are represented in the Findings chapter. Each step of the projective design describes in what ways that the process informed the SNAP Guide. While the projective design includes a master plan design and a schedule with more than one event program, the SNAP Guide focuses on creating just one event program..

04 FINDINGS

FINDINGS

This chapter presents findings from the study's research methods: interviews, precedent studies, and projective design.



Figure 4.1 “Los Trompos (Spinning Tops),” a set of six, eight-foot-tall interactive seating elements (NYC DOT 2016)

INTERVIEWS

FRED KENT

Fred Kent is the founder and president of Project for Public Spaces, the Social Life Project, and Placemaking X. Fred Kent is a leading expert in placemaking and a consultant for community-led public space programming throughout the country. He is known throughout the world as a dynamic speaker and prolific ideas man, who has trained thousands of people in placemaking techniques. Most recently, Fred has led some of the largest projects at PPS including Cape Town Waterfront, Crystal City in Alexandria, VA., Museumplein in Amsterdam, Downtown Detroit, Harvard University's main plaza, and Harvard Square for Cambridge and Harvard.

Fred's work in public space programming began with William Whyte and Margaret Mead on the Street Life Project, through observations and film analysis of plazas, urban streets, parks, and open spaces in New York City. Outcomes of this research lead to the world-renowned book "The Social Life of Small Urban Spaces", published in 1980. In it, Whyte drew conclusions about the use of public space based on these observations of human

behavior. The Social Life Project was founded years later by Kent, to further his initial studies of people and public space. This organization highlights what makes public spaces great, using their virtual platform to promote event programs and placemaking examples from communities around the world.

At the core of much of Kent's work, is the idea that "the community is the expert", and he explains that "once we had that [idea] as our foundation, that you're creating a place, not just a design, and you can't do it alone, those general principles were the foundation of the placemaking movement" (Kent 2021). Essential to his work is the belief that "the more open and engaging this process is, the more you have people locally feeling that they have a place in that environment, and they can become owners of it and doers" (Kent 2021). A unique part of Kent's approach to public spaces, is that he tries to avoid defining a space too narrowly, such as calling something a "park." Instead, he uses terms like the gathering place, the square or the common place. The purpose of doing this, is to break the preconceptions about how the space should be used and to instead, focus attention on how a space can be integrated into the community (Kent 2021).

The following excerpts are from the conversation with Fred Kent and his insights about the community-led event programming process. This is not a full transcript, but selected portions of the conversation that are most relevant to this project.

Q: How do you balance your own expert knowledge of a site with community input?

"Whatever kind of space it is, we have spent many years looking at similar kinds of spaces, so we often ask what are the key issues that you are looking for, and then, what are the kinds of spaces that you might be trying to create and what is the setting that you have. And then you start bringing in these other ideas, so, you are never saying "This is what you should do"... [but instead] "This is what other people have done, and this is the kind of outcome that they got from doing this. So, you are trying to incite a revolution, that they own, because they begin to see their future, not by being what they're told, but being what they see. And so that is what the Social Life Project is about. If go to thesociallifeproject.org, you will see this sort of amazing things that people have done, that have created incredibly dynamic and inclusive, and exciting places, that is really these activations, program

driven, community led, and the results are way beyond anything that any single one discipline could do."

"Placemaking is not about a design process, its about a community organizing process. And because you've been studying this and thinking about this for a while, and experiencing it, you come from a good position. But when you start telling people, you start to lose them. And even us, doing this for 45-50 years, we don't know what to do with a place, and we're proud of that, because that means we respect the people in that community to come up with it."

"And on experimentation, there's this phrase that we use: if architecture is frozen music, and planning is composition, placemaking is improvisational street performance. So if you start with



Figure 4.2-Fred Kent of Project for Public Spaces Speaks at PlacePOP Event (MML 2015)

improvisation, which is this kind of organic process around programming and activation, then planning becomes a vision, and architecture becomes happy music, so you've turned it around so that the outcomes are defined by the foundation that the community has given to that place. So then you can end up with extraordinary excellence."

"And we also don't accept design awards, because who are we to say what the design should be, it's the community that should, so the awards really go to the communities out there. I don't think we've ever won a design award, we get awards for process and products, but we've had an enormous success all around the world with major transformations that were done in cahoots with communities that we could never take responsibilities for, but we are catalysts, activists, and community organizers, and change agents, not defined by the disciplines. So that's the biggest obstacle, you can be proud of the discipline you study, but respectful of what a community really is the expert, and you will be able to see ideas support them research the kinds of things they are looking at"

"Yeah and its much more fun, you don't have the burden, what you've done is, you've put the burden on the community

that they can rise to the occasion. And it will take time, its an iterative process, and they're not going to have the answer right on them."

..."Being able to see what people do, and how they do it, its really, that's the essence of placemaking"

Q: How do you sustain community participation throughout the entire process?

"We used to do a lot of activity mapping, and then we turned things into what we call a game of placemaking, where we break a place down and have people in the community go and do an assessment. So we don't do surveys, really...but we do this game, and people will do their own assessment...and they'll come up with short term recommendations of what to do. Then we put those together and begin to do an activation plan, showing examples that they come up with, maybe they saw some in the images we showed, maybe not. And then that becomes the first step, so you can begin to do something almost immediately. That's really the way to do it, to have some sort of funding already to do the first activation, then you get the buy in."

Q: How do you aim to attract a diverse audience?

"Well, you know, we're charged with getting something to happen quickly, and so, if you go out into the community, and you do your meetings around activation ideas, and then you go back in and send some of the people into the user groups that may not have been at that meeting, you can get that. Its very hard, but the first thing is to get started. Start, don't get way late because you don't have everything you want, but just get moving, and start to see things happen. And then through observation and reaching out to some of the community that hasn't participated, you can get them because they see something happening, and they want to get involved. This can all be done in a fairly quick time, you can do it within months, but if you are doing a big planning study, you'll do your plan, and the plan is there, but if you do an activation plan, and community organizing, you'll be able to get that"

"Inclusion, I'm going to say, is kind of a cliché. What happens is because you have not been "inclusive enough" you don't do anything until you can be more inclusive, so its kind of a self-fulfilling prophecy. But if you go out and do the activation, and

then, if there are people there who were not there [before], you can go to them. So it's the community organizing that gives you the returns. You can't have a good place if its not inclusive, that's really the bottom line."

Q: Do you set up a group/conservancy to organize and maintain the site's activation?

"We wouldn't work on a project unless they have a group [already]. And then [when we start the project,] people get excited, and more people come into that group. If you worry about getting results, that are defined too broadly, you may not end up doing it. If you can do something in three parts in a third of the space, then you can do it. If you say community is the expert, then its their job, and they are responsible for doing it. Its amazing what comes out of this, and we're always surprised how much better the community is then we are, even though we've done a lot of this work. It's surprising, the things that you would never imagine, and its that one thing that's sort of makes it kind of click. Its more of a mission than it is a profession, I think."

CHARLOT SCHANS

Charlot Schans is an urban sociologist and anthropologist, currently an advisor at STIPO and Director of the Placemaking X Europe board. Schans' background includes years of experience in developing and coordinating events and projects in the field of urban development and social innovation. As an advisor at STIPO, an organization for better cities, Schans works with a multidisciplinary team to address urban challenges such as climate adaption strategies and creating mixed-use neighborhoods. Her work involves bringing different interests together for better results, sometimes a vision, strategy, or processes, working with a variety of different clients but often with cities, real estate developers, and housing corporations. STIPO is considered a "social enterprise", so Schans spends 3 days a week working with cities and clients, and the other 2 days a week of investing time in idealistically driven initiatives, trying to turn these into financially viable options. One example is the CityMaker fund, an investment fund for placemakers and citymakers. The fund is a matchmaker between placemakers, citymakers and investors, and actively contributes to a lively and inclusive city

by investing in initiatives with a social and reasonable economic return. As director of Placemaking Europe, she leads a network of 4,000 followers and promotes open-source tools, alongside a network of 100 local leaders. She is passionate about the idea of "co-creation" between designers and community to make cities into better places.

The following excerpts are from the conversation with Charlot Schans and her insights about the community-led event programming process. This is not a full transcript, but selected portions of the conversation that are most relevant to this project.

Q: How do you balance your own expert knowledge of a site with community input?

"It starts with a true belief in the idea that the community is the expert, and that you truly believe that. There are even more people being involved in community engagement, but oftentimes, it is used just like "ticking a box" rather than truly involving the neighborhood."

"I really believe in co-creation because I believe in the integrated approach of designing a place, and one expert alone will have a too narrow-minded view, so

it's combining those different fields of expertise to really get the results. Someone may look with an economic lens, while another would look with a very social lens, yet another could look with a design lens. By combining those efforts, we can create an equal playing field in having professionals involved, as well as the residents involved. To balance it, there is always a bit of a mix. "

"When you can combine different views and insights to show what the possibilities are, you might even change the community's perspective on it."

Q: How do you sustain community participation throughout the entire process?

"If it is a short time span, then the trick is the ownership over the process. Within the building of the project, have as much ownership from the community as you can. Organize the program not only with people as participants but as co-creators, as artists, performers and more. "

"Have a long-term plan in mind, but a short-term action, so that you can start building and showing results immediately. It's important to not get lost in the sea of policies and planning decisions, so if you're really working with a complex

process, you have to be super careful on when to pinpoint participatory processes and interactions. When you are not able to carefully facilitate and guide people through the process, then the community loses interest. "

"A long-term process can be very frustrating to communities involved because they are not seeing enough of the effects of the input that they are giving. It is also obvious and frustrating when an organization is only doing community engagement to "check the box", but community ownership and true impacts keeps people on board."



In order to get an event program started quickly, Schans believes that "the trick is the ownership over the process. Within the building of the project, **have as much ownership from the community as you can.** Organize the program **not only with people as participants but as co-creators, as artists, performers and more.** "

Q: How do you aim to attract a diverse audience?

"The first step is working in diverse neighborhoods. Use people from the neighborhoods as much as you can within the process. The team should fairly represent the cultural and ethnic makeup of the communities. Try to work with local ambassadors and include them in your team."

"If you organize community engagement in the more traditional way, you will attract more of the older, middle class participants that already have the political and social capital to take charge at these meetings. In more diverse neighborhoods, this may be a less common thing to do, so you have to go into the neighborhoods and go to where the communities are, instead of expecting them to come to you."

"One way we reach people is through our Urban Camper, where we camp out in a neighborhood to talk to the community and gain awareness for the project we are working on. In other cases, we use a wooden suitcase and go from door-to-door to make a map of important locations in the area. We also try to snowball our contacts, so you can find new people you wouldn't always reach if you are waiting for people to come to you."

Q: What is the process for a community group to obtain funding?

"You should always be identifying your stakeholders, and looking for who will be impacted by the results of what you want to do? Looking at your project, ask who benefits besides the community, and whose goals am I helping? This could include reaching out to local business owners who could benefit from extra foot traffic, even local building and real estate owners who could be impacted from an increase in value. Cities have programs for specific driven initiatives: whether its specific neighborhoods, "participatory budgeting", or philanthropic funds. If it's a retail district, there is a business improvement district. they might be able to sponsor events. In addition, cities also have budget for events."

Q: How do you bring people to these event programs?

"The strongest asset is the community as the owner. If the group is well-connected within the community, then word-of-mouth is the strongest way to get people there. You can utilize social media campaigns, or even just a neighborhood Facebook page. Identify who might be your "local influencers", those who are well-connected and spread the word for you. Reach out to neighborhood stakeholders, and let the ambassadors know about the event. Remember that co-creating leads to co-promoting, so the more you have community involved throughout the process, the easier the promotion will go. If you want to spread the word outside the community, contact local news about a press release. It can also be helpful to utilize a team member with expertise in PR and social media."

Q: How do you take a temporary event program and develop a long-term plan?

"If something gets positive media attention, its easier to start conversations with the city about the great results and future benefits this could provide. Make sure that you have a local placemaker involved in opening the place, so that as you go

on with the temporary project, you have co-ambassadors who are willing to sustain the project for a longer time. If you can prove what you made has value for local investors, its easier to not be dependant on just one resource alone."

"Test things temporarily, so you know what works and what does not work. You don't have to wait until the final plans are finished, but you can keep designing and having conversations as you are working towards a result."



Schans recommends that an event programming process would **"have a long-term plan in mind, but a short-term action, so that you can start building and showing results immediately..."**When you are not able to carefully facilitate and guide people through the process, then the community loses interest."

FRANCISCA BENITEZ

Francisca Benitez is a strategic designer and urban planner, a founding member of Placemaking X and currently working with Kounkuey Design Initiative in Los Angeles, California. Benitez studied design work, but her work was less focused on the product, instead, it was often a process, policy, or graphic design piece. Her work is sited in a love of cities and public spaces, focusing on urban issues and planning decisions. Benitez worked directly with Fred Kent to create design structures and activities in public space, and to build collaborative processes. She believes in the importance of observing people's behavior and uses her design training to act upon her observations.

The following excerpts are from the conversation with Francisca Benitez and her insights about the community-led event programming process. This is not a full transcript, but selected portions of the conversation that are most relevant to this project.

Q: How do you balance your own expertise with community input?

"Community needs to be the expert. At the same time, you want to offer your expertise. The question ends up being

"what is really better?" You have to be doing something more than facilitating, but also providing the tools to glue the process together with the shared knowledge that can be brought to the table. It's learning how can you observe, but also how to transform your ideas to something transferrable to the community and then letting them be the expert."

Q: How can you sustain community engagement throughout the entire process?

"The most important thing is trust. To someone coming in, making a promise that you want to do a public space or activation, you are asking community to donate their time with no guarantee that something will happen in the future."

"If you are working with a new community, this will take time. You can't just walk in and say "hey, I'm going to do this, trust me in a minute", but it will probably take at least a month. What works best is if you have community leaders already, that are trusted by their neighborhoods, and they can be your feet on the ground for this. If people know you and understand the process, they will want to continue participating and will trust the process through the end."

Q: How do you aim to attract a diverse audience?

"Take time from the very beginning to reach out to diverse audiences. You kind of know the people who regularly show up to the meetings, but it takes extra time to get more people to the table. It won't all just happen in the first round, especially with minority groups of people who have challenges or scepticisms with the project. There may be more than one community group that have not worked together in a while, so trying to reach out to everyone, which requires time and observation, and getting people at the same table. Keeping an eye on things happening within the community, and if you are getting equal representation and engagement. You can't force things but setting up the stage so people are equally and equitably represented."

Q: How do you generate funding?

"Funding is what leaves communities out of this conversation, because not everyone knows how to look for funding. An important tool would be how to apply for funding, how to know what's out there, how to know how to talk to people and apply for funding."

"Even if the funding is aimed towards these types of projects and community groups, not everyone has the capacity to apply for it, or enough knowledge to know what makes up a good application. It's an expertise of its own to know how and where to look for funding."

"Understand HOW to look for funding – there are places where you can look globally, but how do you gain the expertise to now how and where to ask, how much funding you need, how to administer the financing, and how to do a budget estimate."

Q: How do you promote your event?

"You need good partners. If you did a good job at identifying local partnerships from the beginning, you can really rely on those to get the word out."

Q: Do you have any suggestions for how to adapt a short-term event into a long-term program?

"The communities support and approval is necessary to keep it going. That will mean the most to your funding, the city, the permits, etc."

PRECEDENT STUDIES

Findings from the precedent studies illustrate an array of potential event programs to activate parks and public spaces. The precedent studies were used to inform the organizational structure of the SNAP Guide and to offer inspiration for relevant, informed, and customized event program possibilities.

To understand what could occur within a park or public space, the first step of the precedent studies was to review event programs that already exist. After examining a variety of event program precedents, 58 types of event programs and activities were selected. After analyzing their main program function, it was determined that the 58 could be organized into 4 primary categories, which included education, gathering, arts and recreation. The 4 primary categories were then further subdivided so that gathering includes celebration, civic and food, and recreation includes play, passive and trails.

Additional research revealed many more event program possibilities and the need for more subcategories to organize the programs.

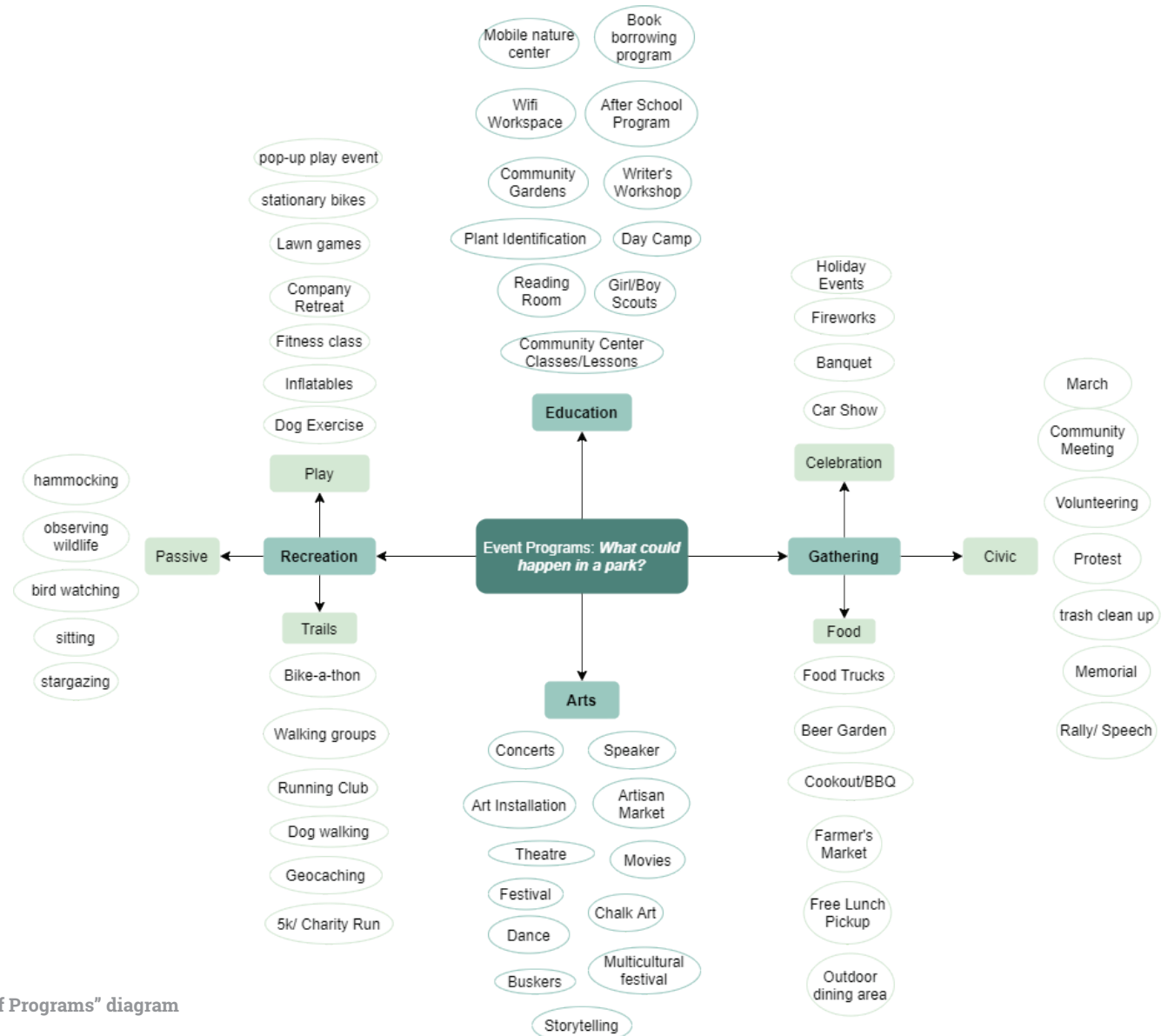


Figure 4.3-Initial "Types of Programs" diagram

The "ACTION categories of event programs" diagram has four central categories and 12 subcategories that organize event programs into actions. Each of the 12 subcategories is referred to as an "ACTION" category.

The categorization is as follows:

EDUCATE: Explore – Learn – Make

RECREATE: Move – Rest – Play

GATHER: Celebrate – Congregate – Eat

CREATE: Connect – Experience – Perform

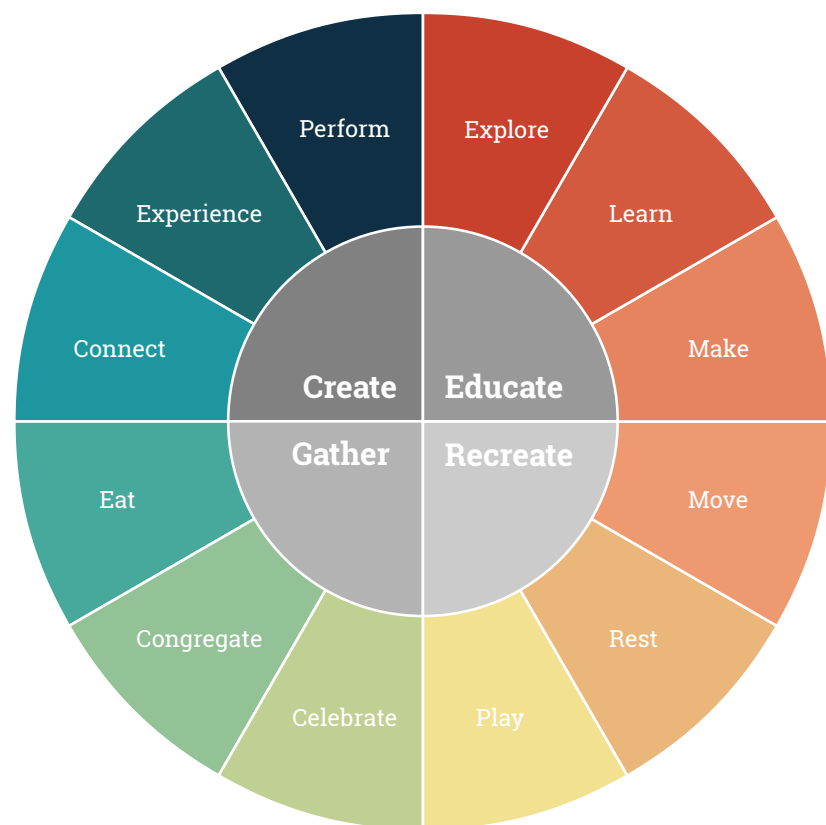


Figure 4.4-ACTION categories of event programs

The ACTION categories are defined as follows:

EDUCATE

EXPLORE: Whether through a forested park or neighborhood sidewalks, these programs take people on a journey through movement, learning something new, or discovering something exciting.

LEARN: Teaching new ideas and creative thinking happening in public space for people of all ages.

MAKE: People can learn new skills and create fun projects that they can take home with them from the event program.

RECREATE

MOVE: These examples are getting neighbors up and active through various types of fitness groups and equipment.

REST: Places to relax and ponder, increasing comfort and walkability in outdoor spaces.

PLAY: Encouraging kids to pretend, have fun, and make connections with a variety of activities, crafts, equipment and supplies.

GATHER

CELEBRATE: Holidays, birthdays, or even just Saturdays can call for festivities and exciting events.

CONGREGATE: A safe place to gather and exercise civil liberties, strengthen community and stand up for social justice.

EAT: Nothing brings people together like the shared experience of a good meal, good company, and a good event program to combine the two.

CREATE

CONNECT: Social ties are key to a welcoming community, and people can form these connections in a shared public space through a variety of event programs.

EXPERIENCE: Sometimes "you just had to be there" to get in on the spontaneous fun created through event programs.

PERFORM: Arts are on display through a range of music, dance, theatre, and other exciting performances.

Following the development of the ACTION categories of event programs, 25 event program precedents were selected as examples from each ACTION category. The precedents often span across more than one subcategory, to provide a balanced perspective of all categories, with a representation of 3-10 precedents in each ACTION category. The precedent selection and categories are as shown:

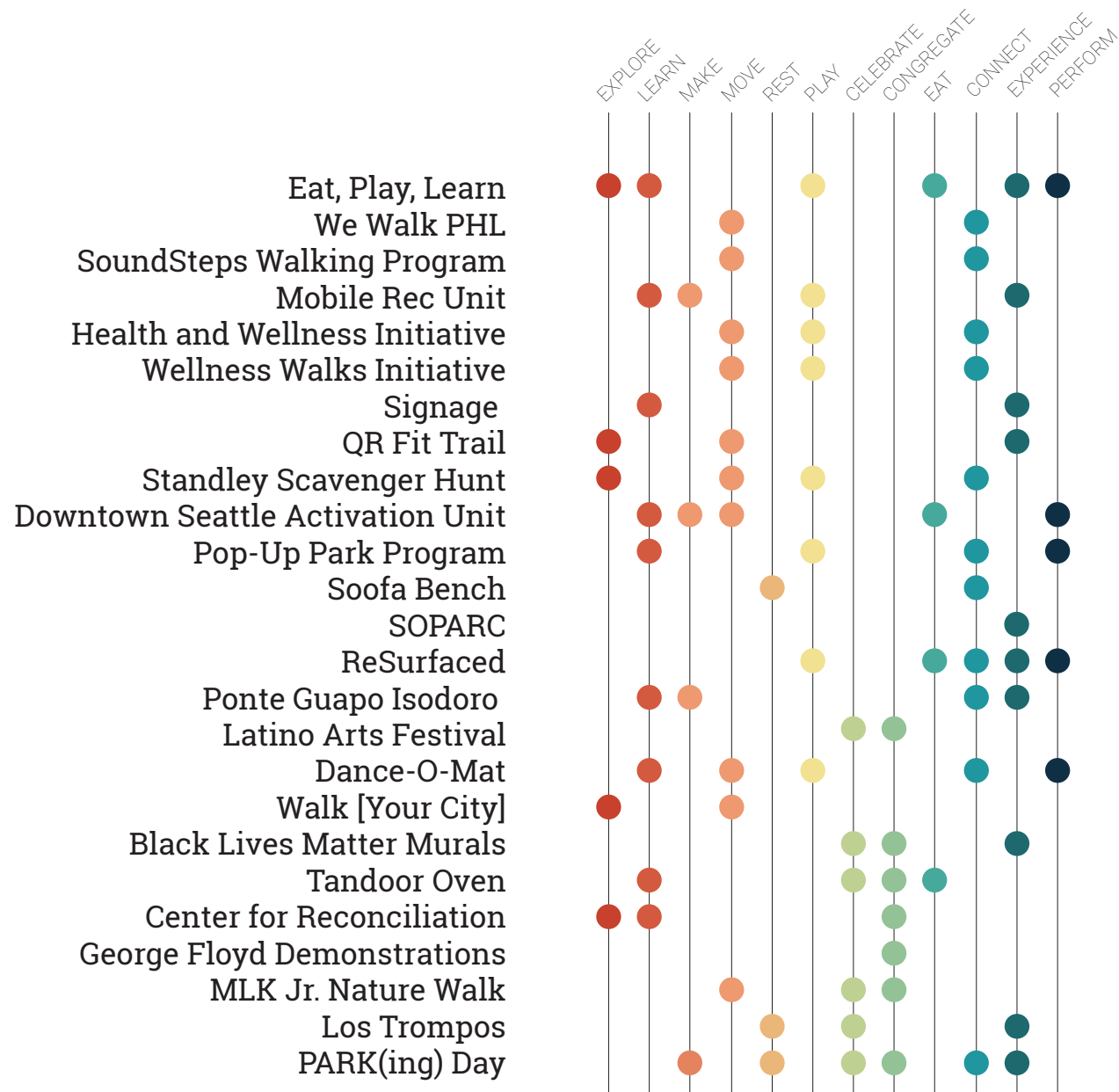


Figure 4.5-Precedent Studies ACTION categories

SoundSteps Walking Program

SEATTLE, WA

MOVE - CONNECT

Seattle's "SoundSteps" walking program has 400 participants aged 50 in 20 different walking groups throughout the city. By relying on volunteer walk leaders and participants' interests, the SoundSteps program is all run with only one part-time staff coordinator. SoundSteps began in 2003 with a five-year grant from the Centers for Disease Control to start weekly walking groups in lower-income communities where there was a high occurrence of poor health conditions. Once SoundSteps received grant funding, physical activity assessments were used to observe results, which demonstrated reduced obesity and diabetes among participants. Currently, SoundSteps has free weekly walks that are led by

volunteer walk leaders, many of whom were previously program participants, who plan their own walking routes and are largely self-sufficient. SoundSteps has a planning committee that helps plan walking routes, social events, marathons, and other initiatives based on member interest (Wagoner 2021).

"Our mentality is that if people want to do it, we try to make it happen...[but] if I have to push people to do something, then it's time to prune that. I try to let it evolve naturally."

- Program Coordinator Mari Becker

For more information, visit [seattle.gov/parks/find/sound-steps-\(50\)](https://seattle.gov/parks/find/sound-steps-(50))

AGES: Adults, Seniors (ages 50+)

PARTNERS: Seattle Parks and Recreation, Centers for Disease Control

FUNDING: One part-time staff member funded by Seattle Parks and Recreation, Walkathon fundraiser - \$1,000, Half-marathon event - \$2,000 in sponsorships.

Figure 4.6-West Baltimore Square's Spring Walk Neighborhood residents joined together to walk with the Parks & People Foundation (Friends of West Baltimore 2011)

Mobile Rec Unit

BROWNSVILLE, TX

LEARN - MAKE - PLAY - EXPERIENCE

The "Mobile Recreation Unit" (MRU) began in 2009, when the Brownsville Parks department retrofitted one of its old trailers to store sports equipment and outdoor games. Now, the MRU includes an inflatable water slide, portable basketball hoops, soccer goals, tricycles, sports balls, hula hoops, jump ropes, arts and craft supplies, and more. Once a week each summer, the MRU staff drive to different parks and neighborhoods to lead activities and games. This free event includes games, contests, prizes, snacks and music for kids and families to enjoy. Damaris McGlone, director of the Parks and Rec department, says "when we bring our rec center on wheels to a local park, we see families engage with their kids and a lot of smiling faces. It's what summer is all about," (Wagoner 2021).

Additional Resources for PLAY:

Moveable Play Guide by KaBoom!

Build a Playground Toolkit by KaBoom!



Figure 4.7-Summer Streets Arts & Cultural Hub Parents and children work on arts and crafts at a pop-up event (NYC DOT 2019)

For more information, visit: <https://bit.ly/3gf4UYU>

AGE GROUP: Children, Families

PARTNERS: Brownsville Parks and Recreation, in the Youth Development Program

FUNDING: Startup began with a \$5,000 donation, time donated by temporary workers, volunteers, and a permanent part-time employee, yearly direct costs of under \$3,000.

Eat, Play, Learn

PROVIDENCE, RI

EXPLORE - LEARN - PLAY - EAT - EXPERIENCE



Figure 4.8-The FirstWorksKids Festival by Providence Parks (Rhododendrites 2006)

Mayor Jorge Elorza's "Eat, Play, Learn PVD" program in Providence, Rhode Island combines access to healthy food, physical activity, and year-round learning into one award-winning youth program. The mayor's mission to ensure access to healthy, fresh food options is accomplished through free meal distributions. Daily grab-and-go meals are available Monday through Thursday for eligible youth up to 18 years old, ready for pickup at 33 neighborhood park's locations. Since the launch of "Eat, Play, Learn PVD", there has been a significant increase in children's meals eaten during the summer, some sites seeing an increase of as much as 300 percent (Wagoner 2021). The parks encourage play with a schedule of weekly or biweekly

changing event programs, that includes scavenger hunts, a children's makers fair, and distribution free coloring books and summer enrichment art kits. The local school district and libraries partner together to create year-round learning opportunities, including summer learning programs, reading "passports" available in English and Spanish, and outdoor children's library pop-ups, all available in parks. The program enables youth ages 14-24 to learn new skills through work-based learning and job opportunities. The Parks Department trains and employs youth to run Play Corps programs, leveraging existing funds from the summer youth employment program.

For more information, visit www.eat-playlearnpvd.com

AGE GROUP: Youth, Young Adults

PARTNERS: Parks Department, Recreation department, Public school department, Healthy Communities Office, Department of Arts, Culture and Tourism

We Walk PHL

PHILADELPHIA, PA

MOVE - CONNECT

"We Walk PHL" is a free walking group that meets several times a week at five public parks across Philadelphia. Walking group leaders are enlisted from the nearby communities surrounding the parks and are trained by the We Walk PHL staff. The program runs for 12-weeks from spring to fall each year, where walks take place one to three days a week at each park. "We Walk PHL" keeps their members up to date with walk schedules, meeting locations and updates on their Facebook page. In 2017, the program had about 750 members for their mile-long walking loops, and the moderate pace makes these walks especially attractive to seniors (Wagoner 2021).

"We Walk PHL is awesome. It's a great way to enjoy the beauty outside. It's free and a great way to reduce stress. I have lost a few pounds and gained a few friends." – Robin, We Walk PHL: East Fairmount Park participant



Figure 4.9-First Omagh Church Walking Group
A church walking group in a public park (Kenneth Allen 2016)

For more information, visit <https://myphillypark.org/what-we-do/programs/we-walk-phl/>

Or check out the "We Walk PHL" Facebook group: <https://www.facebook.com/groups/1346769412082556/>

AGE GROUP: Adults, Seniors

PARTNERS: Fairmont Park Conservancy, Philly Powered, Philadelphia Parks and Recreation, Department of Public Health, the Arthritis Foundation, Health Promotion Council

Health and Wellness Initiative

PROVIDENCE, RI

MOVE - PLAY - EXPERIENCE

The "Health and Wellness Initiative" in Providence, RI offers fitness classes in one out of four of their city parks. These programs include yoga, stroller fit, cross fit, strength, and conditioning classes, and more. With support from the YMCA, the city funds private instructors to offer free fitness classes in the parks in lower income areas, while allowing instructors to charge class fees in higher-income neighborhoods. The parks also provide daycare during the fitness classes.

BLENDER BIKE

In conjunction with their summer meals program, the park has a "Blender Bike Madness" program, which has a stationary bike that blends smoothies through the power produced by pedaling. The Blender Bike is a tool for health education for children, especially aimed towards the 26,000 food insecure children in Providence. Local funding from the Social Enterprise Greenhouse got the blender bike up and running, while additional funds from Tropical Smoothie Café and Blue Cross Blue Shield allowed for upgraded equipment.

For more information, visit <https://bit.ly/3tiLohH>

AGE GROUP: Children

PARTNERS: YMCA, Social Enterprise Greenhouse, Tropical Smoothie Café, Blue Cross Blue Shield

Wellness Walks Initiative

LOS ANGELES, CA

MOVE - PLAY

Through the Wellness Walks Initiative, the Los Angeles Parks Foundation is building paths with fitness equipment in parks across the city. The LA Parks Foundation asked the community near the Hoover Recreation Center how to prioritize the park improvements, and the residents requested a walking and exercise path along the perimeter of the park, with better access points to the neighborhoods. After receiving a \$75,000 grant from the Werner Family Foundation, the LA Parks Foundation was able to build the path with exercise equipment stations at intervals around the loop. The stations are spread out along the perimeter of the walking paths and offer a complete workout, accessible throughout the day, year-round. Many of the fitness circuits are strategically placed in low income or underserved neighborhoods, where traditional private health clubs do not exist or may otherwise be difficult to access.

According to a recent Rand Corporation study, people watch others using outdoor fitness equipment in parks and are inspired to work out, too.



Figure 4.11-Walking Cabin loop at Staunton River State Park (Virginia State Parks 2011)

For more information, visit <https://bit.ly/3mR2Ilc>

AGE GROUP: All ages

PARTNERSHIPS: Werner Family Foundation

FUNDING: \$75,000 grant



Figure 4.10- Pedal your own smoothie at a Blender Bike in Toronto (David Ing 2015)

Park Signage

LINCOLN, NE

LEARN - EXPERIENCE

Lincoln, NE is a leader in respectful and helpful messages to its park visitors: "Attention Practice Teams: If field is chalked, you can practice but please keep off the chalk. Thank You." Lincoln also posts signs giving web addresses for relevant public and private bird organizations in various metro birding areas. To encourage funding, it rewards park sponsors with their name on an "Adopt-a-Lincoln Landscape" sign.

Lincoln is trying to educate users about the environmental benefits of parks and about new design features. The city has a "Rain to Recreation" poster sized sign that explains and illustrates park features that help reduce water pollution.

For more information on signage, visit <https://bit.ly/3uXRKmT>



Figure 4.12-Signage for East Coast Greenway Trail, Jones Falls Trail at Wyman Park Drive (Eli Pousson 2017)

QR Fit Trail

WACO, TX

EXPLORE - MOVE - EXPERIENCE

Waco, Texas has brought trails into the digital age, outfitting eleven of its parks with sign boards displaying QR codes. When a visitor scans each QR code, it downloads a different workout video that can be completed along the trail. Besides the excitement of the digital components, the QR Fit Trail provides valuable data for the city's use by recording when and where videos are downloaded. Waco's Parks and Recreation department partnered with Live Well Waco from the Public Health District to purchase the system and install it. The signage costs were covered with a \$50,000 Texas Health Communities Grant, and a

\$93,000 Community Development Block grant to install fitness equipment to go along with the signs.

For more information, visit <https://bit.ly/3ggkJym>

AGE GROUP: All Ages

PARTNERSHIPS: Live Well Waco, Texas Health Communities, Community Development Block

FUNDING: \$50,000 Texas health Communities Grant, \$93,000 Community Development Block Grant



Figure 4.13-Fitness on Your Phone with the QR Fit Trail (Raleigh NC 2020)

Downtown Seattle Activation Unit

SEATTLE, WA

LEARN - MOVE - PLAY - EAT - PERFORM

Seattle's Downtown Activation Unit is a combination of small-scale daily activities and more traditional programming that now activates nine of their most challenged downtown parks.

Victoria Schoenburg, Seattle Parks and Recreation's Center City Parks Manager, chose to use small-scale events because **"We found that aiming for large events was not worth it, takes way too much staff time and way too much money and then everyone leaves."**

Looking at Bryant Park in NYC for inspiration, their park activation includes games, Zumba, yoga classes, cornhole leagues and food trucks. In the future, they plan to add a reading room, fitness classes, theatre presentations and more.

PARK BUSKER PROGRAM

One successful program is the "Park Busker Program" that commissions local buskers to entertain lunchtime park-goers at three downtown parks. Buskers audition at the beginning of the year and are paid \$50 for two hours of their time (in addition to the tips they solicit).

For more information, visit: <https://bit.ly/3uTwpuT>

AGE GROUP: All Ages

PARTNERSHIPS: The Downtown Seattle Association and Seattle Parks and Recreation

FUNDING: The Park Busker Program costs approximately \$25,000, funded by The Downtown Seattle Association and the City of Seattle

Pop-Up Park Program

MINNEAPOLIS, MN

LEARN - MAKE - PLAY - CONNECT - PERFORM

Minneapolis Park and Recreation Board (MPRB) and the City of Minneapolis Health Department (MHD) created a unique Pop-Up Park program that brings temporary mobile programming to underserved communities. The Pop-Up Park uses a tent and a trailer filled with music, games, sports equipment, and art supplies. The staff serve as street-based outreach workers to provide fun activities and make connections to community programs and resources.

The programs are in parks and areas that have been identified as crime "hot spots". Since the program began, general reports from parks have reported decreased violence.

Heidi Pope, MPRB Director of Youth Development says that **"the program presence drives out negative activity. It feels safe because you have adults, activity and music."**

The success of Pop-up Park as a violence prevention initiative encouraged MRRP to offer more mobile parks in Minneapolis. For the past three years, they have run a Pop-up Library that offers outdoor interactive storytelling, reading activities

and opportunities to borrow books. The Pop-Up Bicycle Shop teaches children and youth basic bicycle maintenance and hosts mini programs for participants to bike around the city. Pop-Up Family includes family-oriented activities like horseshoes, table games, hula hoops and sidewalk chalk, in South Minneapolis, which has a large Native American community.

For more information, visit: <https://bit.ly/3mS7epU>

AGE GROUP: Children, Adults

PARTNERSHIPS: Minneapolis Blueprint for Action to Prevent Teen Violence, Minneapolis Park and Recreation Board (MPRB) and the City of Minneapolis Health Department (MHD)

FUNDING: The Pop-Up Park program budget is \$25,000 and runs 30 hours a week for 8 weeks. Most funding is from the City of Minneapolis. The new Pop-Up Bicycle Shop will be funded by a grant from L.L. Bean of \$7,500 cash and \$15,000 worth of supplies.



Figure 4.14-Pioneer Square Busker in Seattle, WA (Javacolleen 2008)

Soofa Bench

BOSTON, MA and PHILADELPHIA, PA

REST - CONNECT

The Soofa solar-powered bench allows people to charge their phones, while park managers can get data on the number of people plugging in their devices, as well as the number of devices passing nearby. The MIT startup, funded by Verizon and piloted by the City of Boston, collects data on total park visitors, when they visit, how long they stay and what areas of the park they use. In Philadelphia, the Soofa benches were used to measure park upgrades and programming additions to Eakins Oval Space, including fitness and yoga classes, sandboxes, mini golf, a weekly DJ dance party and a kids' music jam. The benches revealed that park visitors were a mix

of nearby neighbors, city residents and visitors from outside of the city. While daytime users were more diverse and more physically active, evening users were often young professionals gathering for concerts and the beer garden. The city plans to use this data to plan more play elements and to expand activities in two other parks.

To learn more, visit: soofa.co

AGE GROUPS: All Ages

PARTNERSHIPS: City of Boston, Verizon, Soofa, the Knight Foundation

FUNDING: A Soofa Core, with sensors, hardware, and software, placed adjacent to an existing park bench, costs \$4,500, and a full "friends bench" runs up to \$6,000.

ReSurfaced

LOUISVILLE, KY

PLAY - EAT - CONNECT - EXPERIENCE - PERFORM

A City Collaborative initiative called "Resurfaced" transformed 16,000 square feet of a vacant downtown lot into a pop-up beer garden, café, and outdoor space. From September 19th to October 25th, Thursday through Sunday, the lot was active public destination all day long—with businesspeople flocking to food trucks on their lunch break, young people gathering to watch local bands, DJs, and poetry slams in the evening, and families and couples arriving for outdoor movies and ping pong at night. The event aimed to create not just a unique destination for the city, but to spark conversations about revitalizing Louisville's vacant spaces. In addition to its vibrant retail and showcase features, the site also became a classroom for innovators and entrepreneurs. BlueSky Network, for example, brought their "maker-mobile"—a mini tech shop on wheels—to help to inspire creative action among visitors. The commercial success of ReSurfaced demonstrated the economic potential and benefit of gradually activating a community's underused spaces.

For more information, visit: <https://bit.ly/3sixhYh>



Figure 4.16 & 4.17-Resurfaced on Main Street
in Louisville (City Collaborative 2014)

Figure 4.15-Solar powered, USB-charging bench by Soofa in Cambridge, Massachusetts (Fen Labalme 2017)

Ponte Guapo Isodoro

SEVILLA, SPAIN

LEARN - MAKE - CONNECT - EXPERIENCE

The Ponte Guapo Isodoro or "Make Isodoro Beautiful" campaign was created from local organizations and a group of parents who wanted children to have shade in their hot Sevillian schoolyard. To gain public funding, they hosted a series of flea market fundraisers. The parent group contacted artist collective La Jarapa to involve children in creating artwork for the courtyard. Students sketched ideas and layouts in class, which became murals on the courtyard walls, drawings on the

shade structures, and a labyrinth on the center patio. After two years of design and discussions, students and parents equipped the playground with a pergola and fabric awning, two shade trees, and a self-built shade tree made from lumber. This not only gave parents a unique opportunity to get involved with the school by sharing their skills, but also created a sense of ownership, pride and creativity among the students.

For more information, visit:
<https://bit.ly/32jt1xg>

AGE GROUP: Children

PARTNERSHIPS: Recetas Urbanas urban design studio, La Jarapa artist collective, Isodoro's parent-alumni association (AMPA)

FUNDING: Public fundraising with a series

Dance-O-Mat

CHRISTCHURCH, NEW ZEALAND

LEARN - MOVE - PLAY - CONNECT - PERFORM

The "Dance-O-Mat" is a public venue for spontaneous dance parties. The site quickly became a popular place for local residents, and salsa troupes and dance instructors began gathering there to practice and host classes. For just \$2, anyone could pay to play music on the jukebox. From the coin-box revenues, Dance-O-Mat supplied over 600 hours of music and entertainment in its first three months of operation, almost seven hours of activity per day!



Figure 4.19 & 4.20-Dance-O-Mat in Oxford Terrace in Christchurch, New Zealand (Christchurch City Libraries 2012)

AGE GROUP: All ages

FUNDING: After initial installation, revenue from jukebox paid for upkeep costs

Figure 4.18-A community effort to reinvent a local school yard (Recetas Urbanas 2012)

Walk [Your City]

EXPLORE - MOVE



Figure 4.21-Walk[CoMo] Signs are Set to Become a Permanent Part of Downtown.

These signs show commuters how to get from the corner of Sixth Street and Cherry Street to the Columbia Public Library and MKT Trail (KOMU/ Tyler Adkisson 2013).



Figure 4.22-Walk Your City signs for San Jose CA The Walk [Your City] initiative is designed to promote more foot traffic in urban area (Richard Masoner 2015).

Walk [Your City] helps you boost your community's walkability by providing information street signs. After installing the easily customizable signs, walkers can scan the signs for directions to local attractions and destinations. The website includes a downloadable walkability toolkit where visitors can customize these well-tested signs in order to launch similar small-scale interventions in their own communities.

For more information, visit walkyourcity.org

AGE GROUP: All Ages

FUNDING: Signs are \$20-60 each depending on the material

Latino Arts Festival

KANSAS CITY, MO

CONGREGATE - CELEBRATE

The Latino Arts Festival in Kansas City, MO is an opportunity for Latino artists, through various media, to share their works with the community through various media. The Latino Arts Festival features the work of local Latino artists who represent visual art, music, lowrider builders/artists, and youth art. The artists introduce concepts that influence, educate, and celebrate family and community through Latino art and culture. The festival is free and open to the public. The Latino Arts Festival is a culmination of a project spearheaded by El Centro, Inc.; 1 of a Kind Paint & Body; and Latino Arts Foundation, Inc.

For more information, visit: <https://bit.ly/3mSdCgH>

AGE GROUP: All Ages

PARTNERSHIPS: El Centro, Inc., 1 of a Kind Paint & Body, Latino Arts Foundation, Inc.



Figure 4.23-Latina dancer in the Hispanic-Latin American Festival in Australia (Hispanic Fiesta 2010)

Tandoor Oven

TORONTO, CA

LEARN - CELEBRATE - CONGREGATE - EAT



If you ask people to name a few popular amenities for a park, they might mention children's play area, water feature, shade, seating. "Tandoor oven" will not be on it—unless you're living in Toronto, where Thorncliffe Park neighbors worked with the city to install a new bread-baking oven in their local park. This is the first public tandoor oven in North America.

The Thorncliffe Park Women's Committee (TPWC) first proposed the idea in 2011, and officials agreed to the idea immediately. But the city didn't have regulations that applied to tandoor ovens. This challenge took two years to figure out, and now, TPWC fires up the oven to bake naan during community events and provide a public education program for this unique cultural practice.



Figure 4.24 & 4.25-Thorncliffe Park Tandoor Oven Unveiling (Park People 2013)

PARK BAZAAR

The park also hosts a weekly Friday bazaar, which can draw up to 500 people with children's entertainment and vendors selling food, jewelry and clothing.

For more information, visit: <https://bloom.bg/3ah5yRH>

AGE GROUP: All Ages

PARTNERSHIPS: Toronto Food Policy Council, TPWC

Center for Reconciliation

PROVIDENCE, RI

EXPLORE - LEARN - CONGREGATE

The Center for Reconciliation in Providence, Rhode Island offers walking tours and "site responsive performances" that tell "the history and legacies of slavery, the slave trade, and the construction of race and racial identities in New England and America."

"The reconciliation process will allow us to look at ourselves with clear eyes, and match our highest ideals of who we want to be with the reality of the ground," said Mayor Elorza. "My sense is that we'll find that we have a long way to go to meet those high ideals. I believe in a fundamental goodness that exists in all of us, and when confronted with the reality of the systematic injustices that our Black community has faced, our broader community will respond to be part of the solution."



Figure 4.26-Providence announces Truth, Reconciliation and Reparations process (Ahlquist 2020)

Parks for Protest

WASHINGTON D.C. & SEATTLE, WA

CONGREGATE

During this extraordinary time in America's cities — weeks of coronavirus lockdowns followed by mass protests against police violence and racial inequality — one theme runs through the twinned crises: the power and value of public spaces. The nation's parks experienced a surge of use during the pandemic that closed stores and businesses and kept so many Americans isolated in private. Since March, when coronavirus restrictions in the U.S. were enforced en masse, still-open city park facilities saw soaring numbers of visitors. Popular trails in Dallas, which tracks visitors, saw usage climb from 30% to 75%

in March. In Minneapolis, during the still-cold month of March, trails experienced summertime levels of usage. Erie, Pennsylvania's Presque Isle State Park saw visitor numbers jump 165% year-over-year during the third week of March.

"Parks are the most valuable resource in the city at this point," says J. Nicholas Williams, director of the Parks, Recreation and Youth Development Department in Oakland, **which has also seen an uptick in visitors in the last few months.**

Then came the protests over the killing of George Floyd on May 25, triggering a wave of mass demonstrations that, in venues such as Lafayette Square in Washington, D.C., and Cal Anderson Park in Seattle, are using these same public spaces as stages for protest. That, too, is part of the critical role they play in urban life.

Figure 4.27-Philly protests for George Floyd
(Joe Piette 2020).

Black Lives Matter Murals

KANSAS CITY, MO

CELEBRATE - CONGREGATE - EXPERIENCE

Volunteers who helped paint Black Lives Matter murals on six Kansas City, Missouri, streets say the project may be the largest of its kind. Over 1,000 volunteers used 1,200 gallons of paint to hand paint the murals, which stretch across 2,000 feet of pavement. Six Black artists designed murals for the project, KC Art on the Block, each featuring the words "Black Lives Matter" in block letters with varying themes.

Damian Lair, one of the project organizers, says **"It's been really good coming together for our city".**

To learn more, visit:
<https://bit.ly/3tpoeX5>

Many other cities have seen street murals honoring the Black Lives Matter movement in the months since George Floyd's death in Minneapolis. However, Lair claims Kansas City organizers have looked at all other projects and haven't found any that match the scope of theirs. Several Black Lives Matter murals have been defaced and Lair said he was worried at first about potential protests. Although organizers received two death threats,

he said the response from the community has been **"really incredible."** **"It's very clear there's work yet to be done, but it couldn't have gone any better,"** he said.



Figure 4.28-Black Lives Matter street mural in
St. Petersburg, Florida (City of St. Pete 2020).

MLK Jr. Nature Walk

KANSAS CITY, MO

MOVE - CELEBRATE - CONGREGATE

The Heartland Conservation Alliance (HCA) hosts a MLK Nature Walk that is held annually on Martin Luther King Jr. Day, where the Kansas City community gathers for a walk that elicits listening, reflecting, and honoring the words of Dr. King. The hope of the HCA is that the walk can be restorative and provide a serene tradition for Kansas Citians. The event is filled with remarks from community leaders, hot beverages, and warm interactions as participants walk along a community asset, Brush Creek. They also hold a litter cleanup

along the creek in tandem with the walk, to enable the future usage of this asset, to have a positive impact on the local Blue River Watershed. They begin the walk at MLK Jr. Square park and head to the Bruce R. Watkins Cultural Heritage center, about a 2.5-mile walk. This partially paved and accessible route is inclusive of all ages and abilities.

To learn more, visit: <https://bit.ly/3dm1ZeY>



Figure 4.29-Discover Peace in Nature on MLK Day: Community Walk to Honor Dr. Martin Luther King, Jr. (KC Parks 2020)

Los Trompos

REST - CELEBRATE - EXPERIENCE

Los Trompos is a travelling design installation and destination. The art takes the form of a larger-than-life spinning top with an internal seating structure (High MoA 2020). Created with brightly colored nylon rope, visitors can spin the tops and interact with the structures (High MoA 2020). This was originally installed as a part of an activation initiative that explored how engagement with art and design can extend into a variety of programs, art-making activities, and a variety of interactive elements (High MoA 2020).

To learn more, visit: <https://bit.ly/3uWVoxl>



Figure 4.30-“Los Trompos (Spinning Tops),” a set of six, eight-foot-tall interactive seating elements (NYC DOT 2016)

Figure 4.31-Los Trompos (Spinning Tops),”

Inspired by the popular children’s toy, the seating elements enabled Citi Summer Streets participants to experience a life-sized “spinning top” first hand as they twisted around and within the sculptures. (NYC DOT 2016)



PARK(ing) Day

MAKE - REST - CELEBRATE - CONGREGATE - CONNECT - EXPERIENCE

PARK(ing) day is an annual worldwide event that encourages locals to reclaim car parking space in cities for rest, relax and play. One day a year, artists, designers and citizens alike transform metered parking spots into temporary public parks in hundreds of cities. This all began in San Francisco in 2005 as a Guerrilla art Project by Rebar Art + Design, who converted a single metered parking space into a public space. The event is now global success, with over 1,000 different parks in over 30 countries.

PARK(ing) Day has largely been a grassroots and open source event. They've used the online and digital resources to make it easy for people around the world to participate by creating tools such as a free 'how to' manual online, social network and an interactive world map. This allowed people to adapt the space to their idea for creative, social and political causes relevant and individualized to their city or neighborhood. It is a reaction to the dominance of cars in our cities and has struck a chord with city dwellers. The act of transforming a parking space encourages people to "reimagine the possibilities of the urban landscape" as Matthew Passmore who helped start PARK(ing) Day explains.

The events success has inspired some governments to create legal mechanisms to allow the public to engage with the public realm. In San Francisco, the planning department installed a prototype "park let", and started the pavement to parks "Parklets" program, which provides a permit system for individuals, local groups and businesses to transform metered parking spaces into small 'Parklets' open to the public. New York City has also started the "pop up cafe" program that permits local cafes wanting to give a sidewalk service.

"What has been really gratifying," says Rebar principal Blaine Merker, "is that PARK(ing) Day, which began as a guerilla art project, has been adopted by cities and integrated into their official planning strategies. A relatively modest art intervention has changed the way cities conceive, organise and use public space."

To learn more, visit: <https://bit.ly/3dZldVy>



Figure 4.32-Park[ing] Day An installation shows how two parking spaces can provide room for children playing and a miniature cafe.(European Mobility Week 2014)



Figure 4.33-Park(ing) Day People gather to enjoy a PARK(ing) Day project in San Francisco, California, that features moveable planters, seating and turf grass. (Jin 2010)

PROJECTIVE DESIGN

The method of a Projective Design was used to test, improve and reshape an early draft of the SNAP Guide. The Projective Design was completed as part of the previous semester's studio project. The means of working through the Projective Design greatly shaped the final SNAP Guide and was a necessary method to achieve the end results.

The following Projective Design for Martin Luther King Jr. Sq. Park was undertaken in the LAR 705 Master's Project Studio. A brief description of the project purpose, background, role of students, design significance and outcomes is provided.

PROJECT PURPOSE

Given that vulnerable communities are more susceptible to the impacts of climate change, this project challenged students to explore how strategic investments, improved connections, and community empowerment can lead to a more resilient, better connected, healthier, and vibrant park space for Eastside Kansas City, MO. Working collaboratively, students illustrated how an underutilized park can become a multi-beneficial amenity in an underserved community—providing essential social services, while improving degraded environmental conditions.

PROJECT BACKGROUND

Martin Luther King Jr. Square Park is a 42-acre site along the Brush Creek Greenway. The site sits within a historically redlined area of KCMO, where the residual effects of these practices and policies are still present today. Over the years, the park site, which is essentially a vacant lot, has seen a genuine interest from the community to be developed – with ideas ranging from minimal interventions to very extreme changes. In 2019 ULI published a report called "Parks and Boulevard System Kansas City, Missouri: Providing a More Equitable Approach to Investing in Parks and Recreation." The document calls out many of the park system's deficiencies and suggests change is necessary. The current system fails to "consider parks as critical civic infrastructure, platforms activated by programming, events, and engagement leading to more equitable and engaged communities." p.38

Mid-way into the semester, the KCMO Parks & Recreation Department issued a Request for Proposal (RFP) for a destination playground to be implemented at the MLK Park site. Students' final project outcomes are, in part, a direct response to this request, but seek to more broadly argue and illustrate that a park, not just a playground, is a much-needed amenity for the community.

ROLE OF STUDENTS:

- Six students worked collaboratively over one semester to develop a Vision Plan for the MLK Park site.
- Students worked with local stakeholders to inform and strengthen the work, taking into consideration the community's need, the site's physical opportunities and constraints, and future impacts of climate change.
- The aim of the students was to develop visionary, yet feasible, design and programming ideas that the community and city could use as a starting point for conversations on implementation.
- The design concept for SPARK goes beyond a master plan and identifies opportunities for immediate activation on the site—adding value and generate buzz and excitement for the park's future redesign.

DESIGN OUTCOMES:

Following an in-depth collaborative research and design process, students generated:

- A Site Master Plan—suggesting beneficial amenity and infrastructural changes
- An Activation Strategy—illustrating

immediately implementable events and features

- Event Programming—suggesting ideas and partnerships with BIPOC organizations
- Funding & Management Strategy—proposing a Park Alliance

Notable features include: the flexible lawn and plaza space, a destination playground, nature play area, trail system, multi-sport courts and an outdoor classroom. The project is organized around the theme of "Play, Gather and Connect" with eye-catching sections and perspectives of what the park could become. The carefully considered planting strategy uses five different ecosystems to promote biodiversity and ensure resilience along the creek corridor.

The rest of this chapter outlines the process used to develop an event program schedule for MLK Jr. Square Park. When a specific aspect of the projective design process helped inform the SNAP Guide, it is called out and described in orange text. EXAMPLE:

Interactions with community leaders encouraged the process to specifically include local, BIPOC-owned business partnerships.

Introduction to the Community: Assemble a Diverse Team



Figure 4.34-Site Context (Pasowicz 2020)

For several years the park space known as Martin Luther King Jr. Square has seen a genuine interest from the community to be developed. Many different members of the community have expressed ideas, ranging from minimal interventions to very extreme changes for what the park could become....

"I remembered we had a park right over here in this area, so I got a strong interest in cleaning this up and making it somewhere the locals can come and commemorate Dr. King." - Don Rankins

"Along with nicer signage and plants some historical markers along a walking path could pay tribute. Eventually a nice fountain or statue of Dr. King could be a gathering place for public events." - KCMO Community Member

"Building a Martin Luther King Ferris wheel, I think, was one that was more interesting," Quinton Lucas, Mayor of Kansas City, on suggested ideas for what MLK park could become.

The surrounding community had different ideas about what MLK Park could become, and what it should represent. It became clear that a team that understands the community, and the needs of the people who live there, would be needed for programming.

Exploring History & Park Context: Assess Community Needs

After visiting the park, the studio collected data on the topography, vegetation, site amenities, circulation and access points. The studio also studied the site's history and context. Research included the nearby landmarks, schools, surrounding neighborhood demographics such as median age and income, and racial makeup.

A historical dilemma is that Kansas City has been historically segregated along Troost Avenue. The issue stems from racial inequity and continues to persist today through an economic wealth gap between neighborhoods divided by Troost Avenue.

This dilemma provides an opportunity for visitors to connect across the Troost divide. The park can catalyze energy through event programming.

Take time to study the site, both the physical location and its history and community context, to reveal opportunities and dilemmas. Ask the community members to describe what opportunities they see, and what they value most in their neighborhoods.

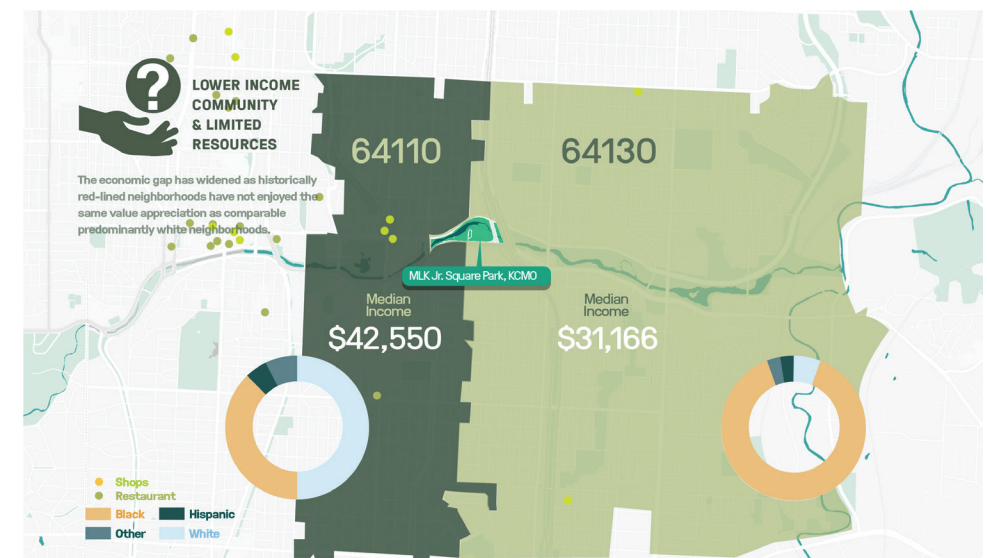


Figure 4.35-Zip Code Demographics (Chen 2020)

Feedback from Local Experts: Engage the Neighborhoods

After the studio had researched the site, they began to brainstorm ideas about what could happen in MLK Park, and what should be the focus. Throughout this ideating process, the team frequently met with community members and professionals from design firms local to Kansas City, who were very familiar with the area. These conversations were what guided the progress towards an idea that the entire community could get behind.

Take time to think, sketch, research, and then present ideas to the community members. This allows time for individual creativity, while the frequent feedback keeps everyone on the same page. Try to include input from a wide variety of community members to get a clear understanding of how people feel.

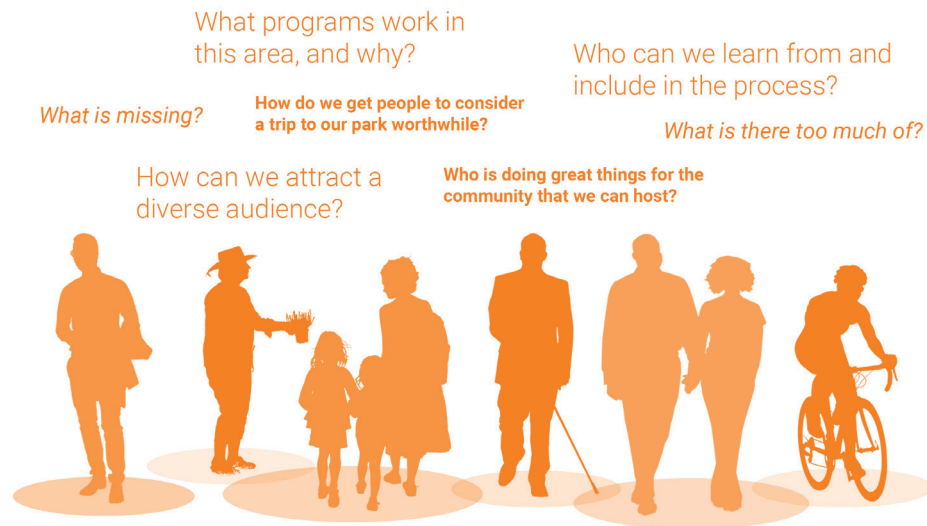


Figure 4.36-Community Conversations

Economic Opportunities: Find Financial Resources

In September 2020, the Kansas City, Missouri Parks and Recreation Department issued a Request for Proposals for implementation of a destination playground, with outdoor classroom and elements related to civil rights history. The following playground requirements were included:

Partnering with a local business, working with a community development corporation, and applying for a public initiative are all ways to gain funding that can give more flexibility in what can be created.

Design for ages 2-5 years old

1,200sf and 1,500sf spaces with surfacing and equipment

Design for ages 5-12 years old

1,500 sf, 1,800sf, and 2,400 sf spaces with surfacing and equipment



Figure 4.37-RFP Playground Area
(Pasowicz 2020)

Seeking Diversity, Equity & Inclusion: Identify Local Partnerships

The studio team sought out local partnership opportunities with restaurants, coffee shops, artists, small businesses, schools and public programs. The map below identifies all of the BIPOC owned restaurants within 5 miles of MLK Jr. Square Park.

Use resources to seek out diversity, equity and inclusion to look at partnership opportunities. During the process, ask "Who is doing something great in your local area that you could build upon and support in your event program?"

BIPOC OWNED RESTAURANTS:

1. Gate's BBQ
2. Equal Minded Cafe & Event Center
3. Fannie West's African Cuisine
4. King's Table Soul Food
5. 1VP Restaurant
6. Wingman
7. Niece's Restaurant
8. Mattie's Foods
9. Ruby Jean's Kitchen and Juicery
10. KC Cajun



Local Partnership Opportunities

ARTISTS:

- Adrienne Clayton
- Warren Harvey
- Avrion Jackson
- Harold Smith
- Michael Toombs
- Vivian Wilson Bluett
- Karen Buford
- Olli Pamplin
- Bianca Fields

BUSINESSES:

- Alyssa Letters
- YAWA & CO
- Calming Canvas
- Soul Rebels Jewelry
- Bliss Books and Wine KC
- Precision Fitness KC
- Ice Studios School of Dance

SCHOOLS:

- Paseo Academy of Fine and Performing Arts
- MLK Jr. Elementary

PROGRAMS:

- Anita B. Gordon Conservation Center
- KC Youth Jazz
- The Black Repertory Theatre of Kansas City
- Mutual Musicians Foundation
- Brush Creek Community Center

Figure 4.38-Local Partnership Opportunities

Identify the Constraints: Determine your Limitations

After looking at a variety of opportunities, it is also important that the team considered the constraints. There can be limitations due to site qualities, access points, funding constraints, and city park ordinances and regulations.

The studio determined that some of the major constraints were the lack of access points connection to the neighborhoods, disjointed trails and sidewalks, steep creek banks and a steep uphill incline.

City rules and regulations are important to figure out early on in the design process. Identifying constraints ahead of the final design, but after brainstorming opportunities, is an intentional way to think big and find ways to make it happen, even if that means doing something that hasn't been done before.

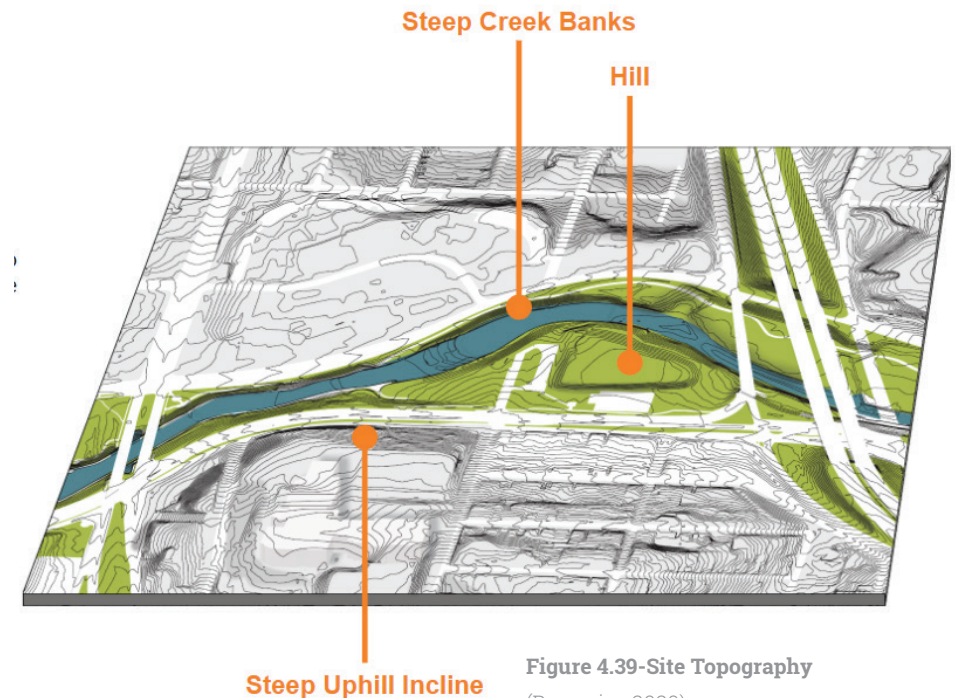


Figure 4.39-Site Topography
(Pasowicz 2020)

Focusing the Vision: Create Informed Goals

Together, the studio created a vision statement and goals to accompany it:

"Martin Luther King Jr. Square Park can become a signature destination and catalyst for communities to play, gather, and connect..."

This will be achieved by reclaiming the Brush Creek waterfront, implementing multi-functional amenities and programming, improving access, creating a unique inter-generational play experience and restoring the ecological health of the park.

Most notably, the site will exemplify MLK's legacy by uniting a communities around a welcoming, safe, and inclusive park within a rejuvenated greenway."

Create a vision statement to make sure a project stays on track, and doesn't stray from the original purpose. Specific goals and objectives will help fulfill the vision.



Figure 4.40-Play, Gather, Connect
(Weinberg 2020)

Considering the Possibilities: Look at Relevant Examples

To determine what activities could happen at the park, the studio looked at a wide variety of program precedents. After selecting a few precedents to move forward with, the studio sketched the program layout from plan view to visualize how the designed space could accommodate the activity.

Knowing what already exists is helpful to inform the project, and to identify opportunities to create something original. Combine multiple ideas into one for an event program that best fits the community and the project vision.



Figure 4.41-Flexible Space for Event Programs (Titus 2020)

Designing the SPARK: Build your Program



Figure 4.42-Master Plan
(Pasowicz & Titus 2020)

Once the team had decided what programs and amenities would fit best in the park, they designed “SPARK: A Vision for MLK Park” that includes several designated flexible spaces for activities. To show the maximum potential of these spaces, an annual program events schedule outlines a year-round slate of activities that can happen within the park, all free for the community to enjoy.

This project developed an annual schedule of event programs, but it may be better to start with just one program (with multiple activities) and build-up the remaining schedule after that.

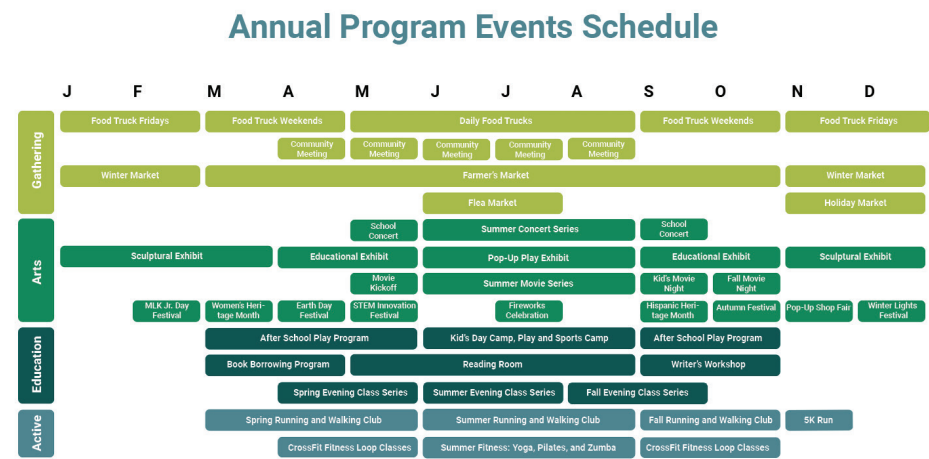


Figure 4.43-Annual Program Events Schedule

Reaching the Neighborhoods: Promote to the Community

Since the project is a projective design and not being built, the main promotion of the project occurred at the studio's final presentation. There, the studio was able to explain the full scope of their project, from research to final design graphics, and present a variety of ideas that could happen at MLK Jr. Square Park. The community members, city officials, local business owners, and local design professionals were able to see, react and respond to these ideas in a conversational setting.

Lastly, the studio created a website using a tool from ArcGIS called “StoryMaps”, where they presented the graphics and outcomes from their studio in an interactive, narrative format. In this way, the story could continue to be told with the quick share of a link to anyone who is curious about the project.

A website for an event program is a great tool for promotion, if the time and resources are available. If not, there are other options including social media promotion and press releases that also work well for promoting the program.



Figure 4.44-Events for Connection

Activating the Park: Adapt the Program

Since most of the park event programs would occur after the construction of the park, the studio also came up with a list of "Immediate Activation Strategies" that would meet the goals of Play, Gather and Connect and begin before park construction even started.

PLAY:

Temporary play installations
Yard games
Summer splash events

GATHER:

Repurposed plaza
Increased seating/benches
Planter boxes
Morning Coffee Clubs
Food truck events
Movies on the lawn

CONNECT:

Wayfinding/Signage
MLK Mural wall near creek
Local art installations
Storybook scavenger hunts

Immediate Activation Strategies

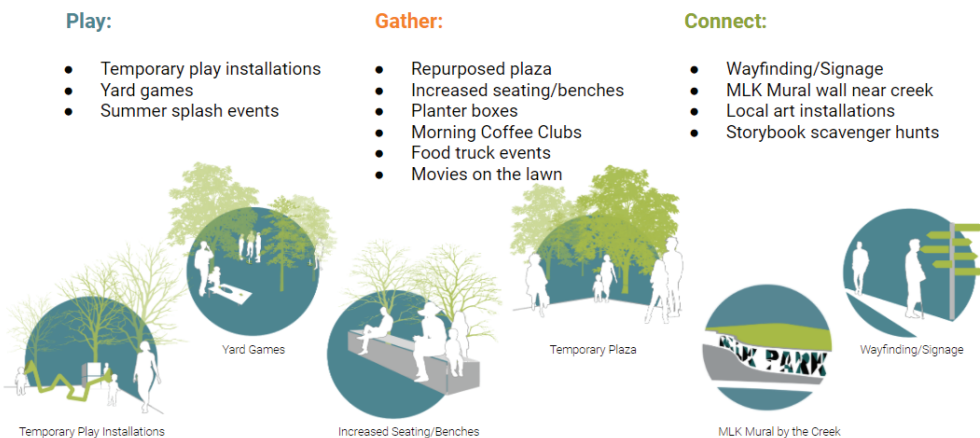


Figure 4.45-Immediate Activation Strategies (Fitzgerald 2020)

Planning for the Future: Design Long-Term Plan

To incentivize this being a long-term vision for the City of Kansas City, the studio came up with a list of metrics to give quantities and measurable numbers to the wide variety of benefits in the park's design.

Not only are there major environmental benefits, but many of the new features would save the parks department a lot of money in the long term. Community benefits include shorter walking times to the park, more trails and sports courts, and a large number of new event programs such as farmer's markets and food trucks.

Metrics can be really useful for advocating the success of the event program. These are helpful for conversations with city officials, sponsors professionals when talking about a long-term vision.

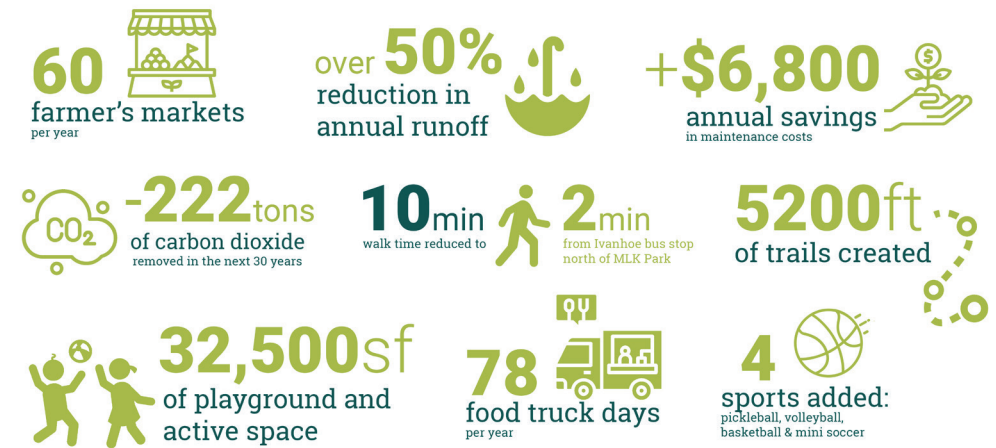


Figure 4.46- SPARK Metrics

05 SNAP GUIDE

SNAP GUIDE

Purpose

The SNAP Guide was designed to equip community groups and leaders in the creation of event programs in parks and public places. By following the guide's step-by-step process, a community can determine what programs are best for their specific needs. For inspiration, the guide provides successful examples of potential events and activities, and outlines applicable techniques and resources to help with implementation. The SNAP Guide process is a sequence of actions, including community outreach, site analysis, and identification of partnerships and funding sources prior to the program selection.

The process outlines methods to help schedule, promote and adapt an event program to meet future needs. Providing a clear, comprehensive guide to facilitate programming will enable the development of community-driven event programs that can best serve the community and create social and economic value.

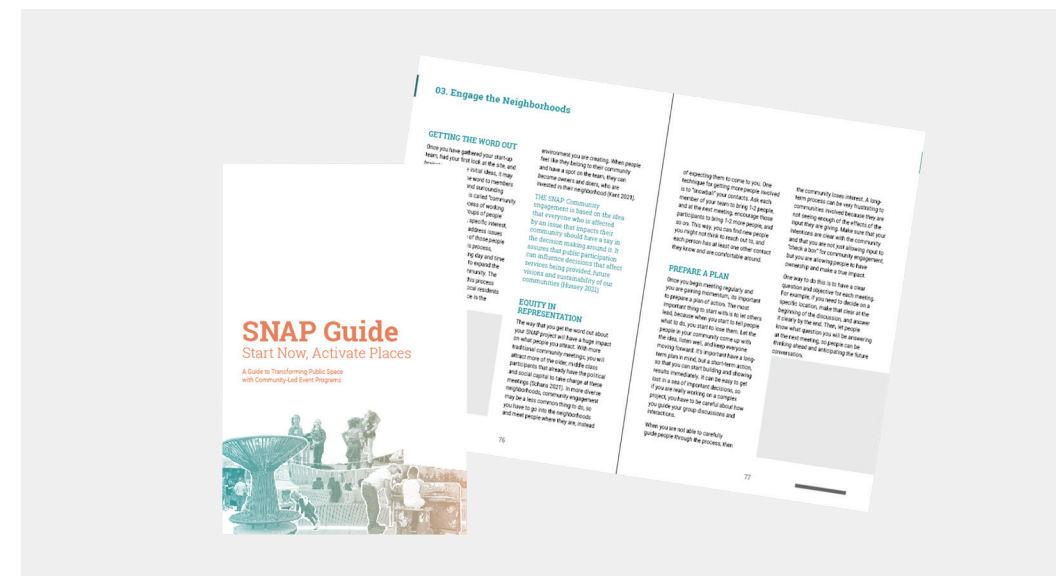


Figure 5.1- SNAP Guide Book Layout

SNAP Guide

Start Now, Activate Places

A Guide to Transforming Public Space
with Community-Led Event Programs

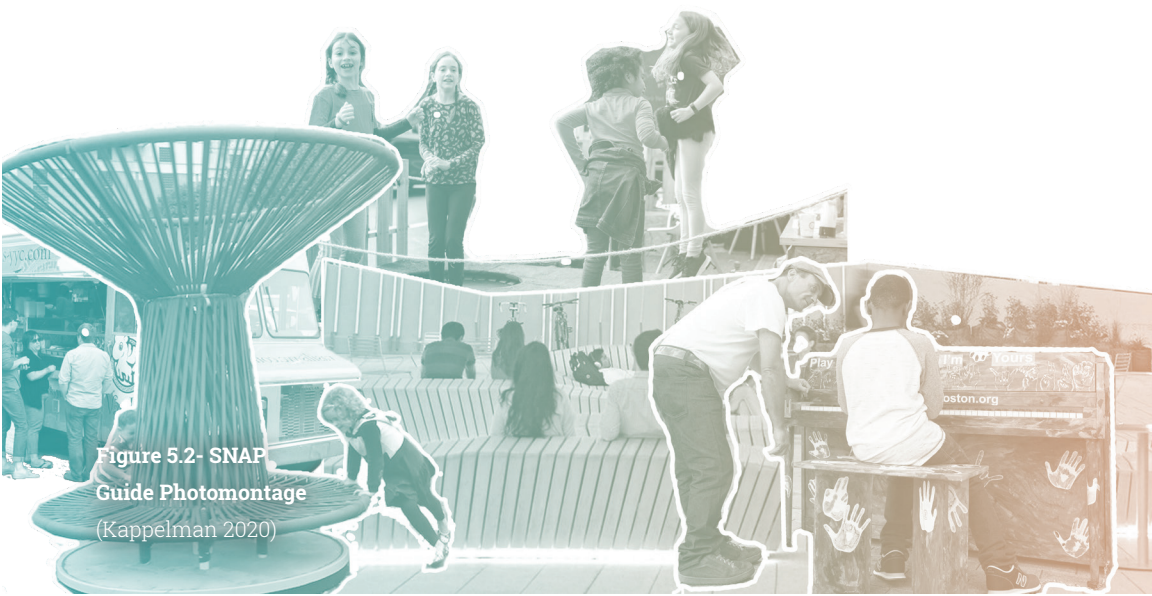


Figure 5.2- SNAP
Guide Photomontage
(Kappelman 2020)

Assemble a Diverse Team

01

Assess Community Needs

02

Engage the Neighborhoods

03

Find Financial Resources

04

Identify Local Partnerships

05

Determine your Limitations

06

Create Informed Goals

07

Look at Relevant Examples

08

Build your Program

09

Promote to the Community

10

Adapt the Program

11

Design Long-Term Plan

12

Why you should SNAP!

"Start Now, Activate Places"

What is SNAP?

The SNAP Guide is a participatory process for communities to use to develop event programs for parks for public spaces. When the community is equipped to be the expert, they can create relevant, well-informed, and customized event programs that are beneficial to their diverse needs.

The central idea of the guide is to "Start Now and Activate Places." The SNAP guide is meant to facilitate the programming process and guide conversations. Here, the community leads the outreach and decision-making for event program outcomes. This results in event programs, which have been generated by a participatory process that was inclusive start to finish; thus designed for the community, by the community.

The SNAP Guide process is intentionally "non-linear". Though it includes a recommended step-by-step sequence of tasks, it is flexible for individual project needs, and can be adapted as desired by the community group.

Who can use the SNAP guide?

This guide is intended to be used by a community group or organization that has a park, neighborhood site, or public space that they wish to activate with an event program. The SNAP Guide does not require any design or planning background or previous knowledge of event programming. If you have people, a place, and a purpose, you can use the SNAP guide!

Great! When can I start?

Once you have people, a place, and a purpose, you can Start Now! The purpose of the SNAP Guide is to spark an idea into action, so the sooner it can be started, the better. To quickly skim the guide, "THE SNAP" sections provide a quick summary of each chapter. If you think the SNAP Guide might be for you, then put a start date on the calendar and get going!

Why SNAP?

Here are a few situations where the SNAP Guide could help:

- An existing event program that is not well-attended
- An existing event program that is not inclusive to the community
- A neighborhood park or public space is rarely used or underutilized
- An organization of people that wants to host a public event, but don't know where to start

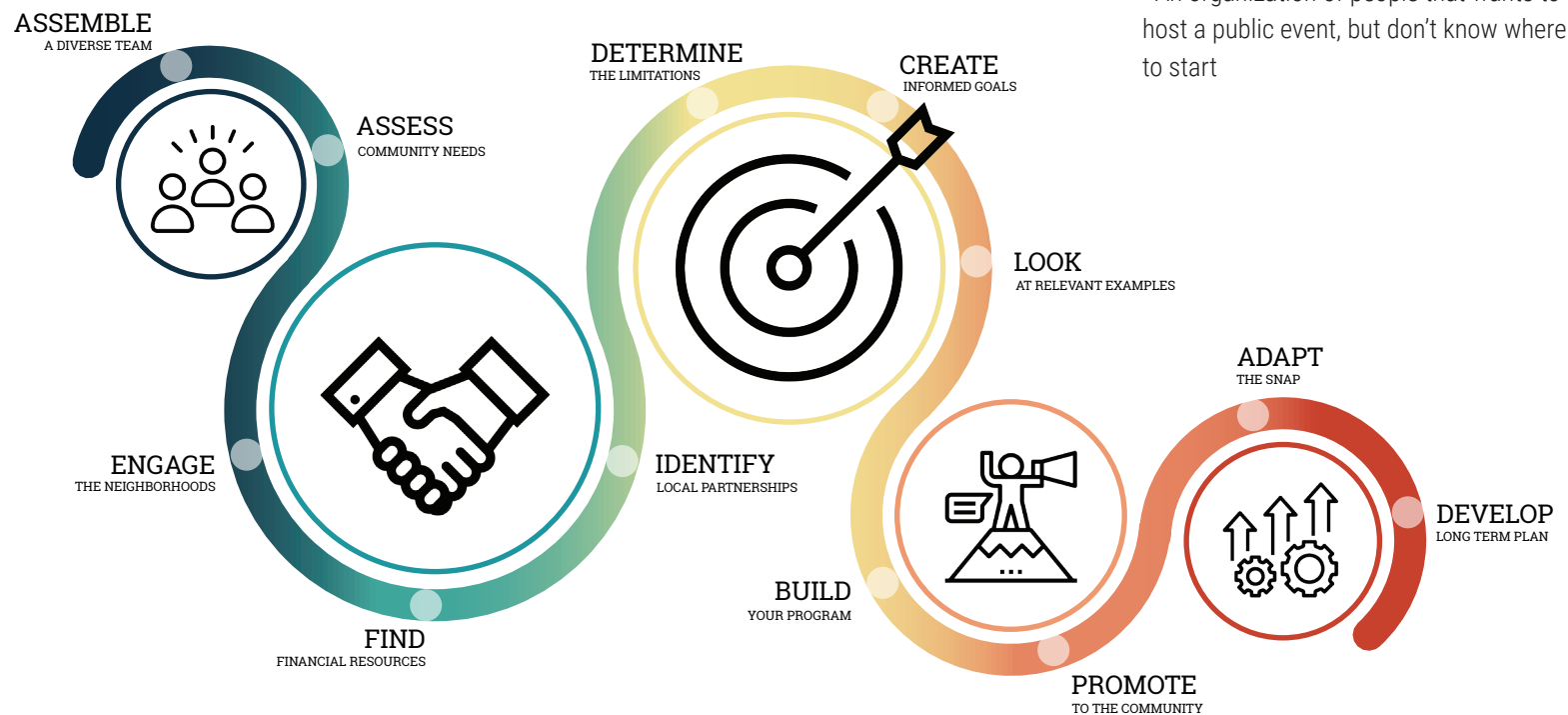


Figure 5.3- SNAP Guide Process

01. Assemble a Diverse Team

DIVERSITY, EQUITY AND INCLUSION FROM DAY ONE

The first step is to assemble a diverse project team of people who positively represent your community and your cause. A SNAP project should be community-led, because those who determine how a space is programmed can influence who uses it. It is important to build a team that has a wide variety of connections within the community.

From the very beginning, it is important to build a diverse team. Include people within the community as much as possible within each phase of the SNAP Guide process. There might be a group of people who are already involved in your community and regularly show up to meetings, but reach out to hear more voices and to get more people to the table. Find individuals who might have a genuine interest in the project. It requires time and effort to find and assemble a team of passionate people. The team should be representative of the community; strive for equal and equitable representation.

EVALUATING YOUR STRENGTHS

Once you have built a diverse team, evaluate your strengths. With multiple perspectives, you can get results that speak to the community. Someone may look at the project through an economic view, while another may look at the social aspects, yet another may care about the design and appearance of the final outcome. Combining views can create more relevant and informed outcomes.

Talk with your team and discuss which of these "SNAP Superpowers" you might have (or add your own!):

Social Butterfly – You have connections with just about everyone and you know how to get the word out!

Brilliant Budgeter – You are good with money and deciding how things get spent!

Savvy Salesperson – You can sell just about any idea and get people to give you their support!

Design Vision – You can't see the future, but you're great at creating a beautiful space!

Harmonizer – You are a great listener and can deflect conflicts into productive conversations!

Practical Planner – You can see a project from start to finish and aren't afraid to dive into the details!

YOUR TEAM NEEDS TRUST

Now that you have your diverse team and you've determined its strengths, you're almost ready to get started! Before you begin, it's important that you build trust within your team and within the community. When you begin a project, you are asking your team and the broader community to give their time, with no guarantee, that the project will happen, or that it will turn out exactly as planned. It may take time to build relationship and trust. It's not always as simple as a quick conversation, it might take several meetings for everyone to buy into your project and your cause. Work to gain trust of community leaders, who are already trusted by their neighbors, and can help get the project off the ground. With trust and a clear understanding of the process, people will be more likely to join your project and cause.

02. Assess Community Needs

IDENTIFYING THE NEEDS

Start by asking what a community needs within the park or public space? Your team may already have insight about what is missing, or what could do well in the area. Try to keep an open mind and identify a full range of possibilities.

When looking at the potential site, try not to classify the space too narrowly. For instance, instead of a “park,” talk more about it as being a gathering space, a square, or a common space. Describe the space in terms of the people, the activity, and the uses that can happen in this space, and how the space is integrated in the community.

EVALUATE THE SPACE

With an open-minded view of what the project can be, you are ready to evaluate it. Gather your team to visit the site for observation and discussion. If you are looking at multiple sites, be sure to visit and observe all of them. Walk around the site and make your observations: the Place Game tool is one method that could be used to evaluate the site. Once the observation is completed, discuss the range of possibilities you have come up with.

The Place Game tool from Project for Public Spaces is just one example of a way to explore the possibilities of your space. The tool can be found here: bit.ly/3wUL8Yu



Figure 5.4- Dovercourt Underpass Mural on the Green Line (Park People 2015)

03. Engage the Community

GETTING THE WORD OUT

Once you have brainstormed some initial event program ideas, it may be time to gather community feedback. Called “community engagement”, this is a process of working collaboratively with groups of people connected by location, specific interest, or similar situations to address issues affecting the well-being of those people (CDC 1997). To begin this process, schedule reoccurring meetings so that you can continue to expand the conversation with the community. An inclusive, open, and engaging process, will lead to more informed and beneficial outcomes. When people feel like they belong to their community and have a spot on the team, they can become owners and doers, who are invested in their neighborhood (Kent 2021).

THE SNAP: Community engagement is based on the idea that everyone who is affected by an issue that impacts their community should have a say in the decision making surrounding it. Engaging the community assures that public participation can influence decisions that affect services being provided, future visions, and sustainability of communities (Hussey 2021).

EQUITY IN REPRESENTATION

How you advertise your SNAP project can impact who it will serve. Traditional community meetings typically attract more of the older, middle class participants who may already have the political and social capital to take charge (Schans 2021). To be more inclusive in the community engagement process, try methods that aim to reach underrepresented voices.

One technique for getting more people involved is to “snowball” your contacts. Ask each member of your team to bring 1-2 people to the next meeting and encourage those participants to bring 1-2

more people, and so on. This way, you can find new people you might not otherwise reach out to, and each person has at least one other contact they know and are comfortable around.

PREPARE A PLAN

As your SNAP project gains momentum, it's important to prepare a plan of action. It is important to equally distribute leadership among community members, because when you start to tell people what to do, you start to lose them. Let the people in your community come up with the idea, listen well, and keep everyone moving forward. It's important have a long-term plan in mind, but a short-term action, so that you can start building and showing results immediately. It can be easy to get lost in a sea of important decisions, so if you are working on a complex project, you need to be mindful about how you guide group discussions and facilitate interactions.

Without a clear process and clear communications, the community can lose interest. A long-term project can be very frustrating to communities involved if they don't see enough of the effects of the input they are giving. Make sure that your

intentions are clear with the community and that you are not just allowing input to “check a box” for community engagement, but that you are allowing people to have ownership and make a true impact on the outcomes.

One way to do this is to have a clear question and objectives at each meeting. For example, if you need to decide on a specific event location, make that clear at the beginning of the discussion, and answer it by the end. Then, let everyone know what questions will be addressed at the next meeting, so they can think ahead and anticipating the future conversation.

04. Find Financial Resources

Funding is arguably one of the most crucial steps of the SNAP process. It is challenging to know how and where to look for funding. Even if funding is specifically aimed towards your type of project, not everyone has the means and resources to apply for it, or know what makes up a good application. This section explains where and how to look for funding, who to ask, how to determine how much funding is needed, and how to apply.

FINDING FUNDING: WHERE TO LOOK

First start by identifying your “stakeholders.” A stakeholder is “a person with an interest or concern in something, especially a business.” In this case, a stakeholder would be someone with an interest in the SNAP project, especially someone who could benefit from the project. Consider who would be impacted by the results of what you want to do? Who would benefit besides the community? Whose goals are you helping fulfill or advance? The event program could bring more people into the surrounding businesses, or fit in with a city’s health initiative. The next section outlines a few potential stakeholders who may be interested in your project.

FINDING FUNDING: WHO TO ASK

LOCAL BUSINESS OWNERS

The first stakeholders you can reach out to for financial support are local business owners, especially those who could benefit from extra foot traffic to their storefront, or who could provide a service at your event. For example, if you know of a locally owned coffee shop that is a short walk away from your site, then you could ask if they would be willing to be a sponsor and provide funding or resources for your event program. To encourage sponsorship, you might offer to promote their business, whether by putting their name on a banner, or handing out flyers for their business. If you can promote them at an event that gives back to the community, you can help afford them positive brand recognition, too. If you have identified local business stakeholders not near your site, consider inviting them to be vendors at your event. This is especially great for small businesses and entrepreneurs, who may not have a physical storefront but who have a unique product or service to offer. If sales will be made at your event program, make sure that the businesses get a vendor permit (more on that later!).

THE SNAP: If there is a local business nearby, ask for them to “sponsor” your event in return for extra foot traffic in the area, as well as promotion! Smaller businesses can get involved as vendors (with a permit) and bring unique products and services to your event program.



Figure 5.5-ReSurfaced Three Days on 10th Street (City Collaborative 2015)

BUSINESS IMPROVEMENT DISTRICT

If your project will take place in a shopping or retail district, check to see if the area is a business improvement district (BID). A business improvement district is a defined area where businesses are required to pay an additional tax in order to fund projects within the district's boundaries. A BID is often funded primarily through levy, but it can also draw on other public and private funding streams (Wikipedia 2021). BID's support a variety of successful marketing activities that generate business for the

districts. Activities range from special events, such as restaurant tours, block parties, weekly farmers markets and holiday festivals, to developing public relations and marketing materials (San Diego 2021). If you have an event program idea that could impact multiple businesses, reaching out to a BID is a great way to gain funding and support.

THE SNAP: If your project is near a retail district, reach out to see if they have a BID in place that might be interested in supporting your project financially!

COMMUNITY DEVELOPMENT CORPORATIONS

Community development corporations (CDC) are non-profit organizations that are created to support and revitalize communities. While CDCs often deal with the development of affordable housing, they can also be involved in a wide range of community services that meet local needs such as education, job training, healthcare, commercial development, and other social programs.

CDCs range in size from large, well-established organizations like New Community Corporation in Newark, NJ (which owns and manages 2,000 units of housing and employs more than 500 people) to community groups that meet in a church basement. Whether small or large, all CDCs share a common involvement in development work. CDCs follow a bottom-up approach; they are set up and run by community members or local groups like churches and civic associations. A major feature of CDCs is the inclusion of community representatives in their leadership boards, typically at least one third of the board is comprised of local residents.

If your community group is not considered a CDC, it would be wise to reach out to a group in your area as a partnership or potential funding source. To find a CDC in your area, search your city name followed by "community development corporation" to see what is already existing in your area.

THE SNAP: If you are not already from a CDC, look to see if there are any in your area that can partner with you and provide the people and resources to help your project from start to finish.

PUBLIC INITIATIVES

City governments play a key role in helping communities revitalize their neighborhoods. Cities decide how to distribute public funds that can go towards community development initiatives. On top of the CDC's that are localized and specific to a certain area, there are national support organizations that provide funding to CDC groups and for public projects under specific initiatives. Three of the largest support organizations are the LISC (Local Initiatives Support Coalition), Enterprise Community Partners, and NeighborWorks America.



Figure 5.6-Prismatica (NYC DOT 2021)

05. Identify Local Partnerships

INCLUSION IN PARTNERSHIPS

As you look for funding and how other organizations can be involved, don't forget to focus within your community and see what small businesses and entrepreneurs you can promote and support with your project. Create diverse partnerships that include businesses with Black, Indigenous and People of Color (BIPOC) ownership. There are a variety of websites, apps and resources available to identify BIPOC-owned businesses, such as..

Black Business Green Book:
blackbusinessgreenbook.com/

I am Black Business: iamblackbusiness.com/

Support Black Owned: supportblackowned.com/find-a-biz

WeBuyBlack: webuyblack.com/

In addition to these resources, many websites let you filter results to find BIPOC-owned businesses, such as:

Yelp: yelp.com Search "Black Owned Businesses" or "Black Owned Restaurants"

Google Maps: Businesses have a tag that says "Identifies as Black-Owned"

In addition, there are often local blogs and websites with posts listing locally BIPOC owned businesses.

THE SNAP: Seek out diverse partnerships and connect with local and BIPOC owned stores, restaurants and businesses.



Figure 5.7-Kreyol Korner food truck in Austin, TX (Kreyol Korner 2019)

06. Determine your Limitations

GETTING YOUR FIRST PERMIT

Before you get into the detailed planning of your event program, look at the local regulations that your city has in place. These are typically found on the city website and can likely be found by searching “[City Name] Licenses and Permits”. Your city should specify a list of regulations, permit applications and requirements. If you are not exactly sure what you would need a permit for, here are a few ideas:

AMPLIFIED SOUND PERMIT

If you will be using large speakers to play music or for speaking, you will likely need an amplified sound permit.

ALCOHOL USE PERMIT

If you plan to have any alcohol at your event program, you likely need authorization from the city and the police department. The police department and managing city department may place restrictions on how alcohol is managed at your event program. In addition to authorization from the city, you may need to obtain an additional license from the State’s Department of Alcohol Beverage Control (Event Permit Experts 2021).

BLOCK PARTY PERMIT

A block party permit allows you to close a street for the purpose of a neighborhood celebration or gathering. This permit application is typically only used for block parties in residential and non-mixed-use areas. A “block party” type event program often needs review if it involves closing major streets, selling food or alcohol, impacting community services such as bus re-routing, or affecting schools, hospitals, or churches, or large crowds (Event Permit Experts 2021).

FOOD PERMIT

If your event program intends to sell, serve, or give away food or edible products, including water or other beverages, you must get a temporary food facility sponsor permit. In addition, the food vendor at your event program must also each have a temporary food facility vendor permit. The type of permit, as well as policies and procedures, depend on how you classify your event program and the number of days of your event.

PARK USE PERMIT

Event programs involving the use of public parks that will have large groups may require a park use permit or special event park use permit. Each park may

have its own set of specific rules, such as the use of alcohol, dogs off-leash, use of inflatables, party jumps, live entertainment, park hours, and more. If you are needing a park use permit, you will most likely need additional permits as well.

PUBLIC ASSEMBLY PERMIT

All public assemblies in buildings or areas that are not regularly classified for use as public assembly sites may need to be reviewed and approved. Examples include barricaded streets and other defined venues, fenced beer gardens, concerts, tent events, trade shows, or use of a warehouse or other building not classified for public assembly for a special event venue.

SIDEWALK/STREET ACTIVITIES PERMIT

Any event program that takes place on the street/sidewalk/plaza, regardless of size and duration will require a permit.

SIGN PERMIT

If you are displaying a sign or banner advertising your event program, you might need a sign or banner permit. Specific rules about signage and advertising vary in each city.

SPECIAL EVENT PERMIT

Most event programs will at least require a special event program. This includes any event program such as a festival, parade, block party, sporting event or competition, concert, market, food trucks, and more. If you’re not sure where to start, a Special Event Permit may help you determine which other types of permits you will need.

TEMPORARY USE PERMIT

A temporary use permit (TUP) applies to the use of private property and can allow certain uses, for limited time periods, in locations where they are not typically allowed. A TUP may be issued for temporary gatherings and entertainment events, retail sales related to seasonal activities, such as holidays, and more.

TENT, CANOPY AND MEMBRANE STRUCTURE PERMIT

In most cases, all tent and canopy structures over a certain size must be approved and reviewed by the city.

07. Create Informed Goals

Goal setting is a helpful way to make sure your project stays on track, and your event program does accomplish what you set out to do. It's important to establish a few targets before deciding on your final plan, so working with your team, brainstorm a few SMART goals that can guide your event program results.

WHAT IS A SMART GOAL?

A SMART goal is a tool that can be used to guide the goal setting process. The SMART goal idea came from Peter Drucker's Management by Objectives Concept and has since taken off from there (MindTools 2021). SMART is an acronym that stands for Specific, Measurable, Achievable, Relevant and Time-Based. Each element of the SMART goal works together to create a target that is well prepared, clear and trackable. The following section outlines how to create your SMART goal:

S = SPECIFIC

Be as clear and exact as possible with what you want to achieve. The narrower your goal, the easier it will be to understand the steps needed to achieve it (Indeed 2021; MindTools 2021).

Before drafting your goal, try to answer these questions:

- What do I want to accomplish?
- Why is this goal important?
- Who is involved?
- Where is it located?
- Which resources or limits are involved?

Example: "I want to start a summer meal program for elementary-age kids in our neighborhood."

M = MEASURABLE

How will you know if you are progressing toward your goal? Setting targets along the way gives you the opportunity to re-evaluate and adjust when needed (Indeed 2021).

A measurable goal should address questions such as:

- How much?
- How many?
- How will I know when it is accomplished?

(MindTools 2021)

Example: "I want to provide 400 meals for kids over an 8-week period, 50 meals a week"

A = ACHEIVABLE

Is your goal achievable? Setting targets you can meet will help keep you focused. Before you begin working toward a goal, decide whether it is something you can achieve now or whether there are other initial steps you should take first (Indeed 2021).

An achievable goal will usually answer questions such as:

- How can I accomplish this goal?
- How realistic is the goal, based on other constraints, such as financial factors?

(MindTools 2021)

Example: "I will apply for funding through my city's healthy foods initiative, and I will reach out to local restaurants and caterers to provide meals and support local jobs"

R = RELEVANT

When setting goals, consider if they are well-informed and relevant. Each goal should align with your team's values and larger, long-term vision. If a goal does not help you toward a larger purpose, you might rethink it. Ask why the goal is important to your team, how achieving it adds value to your cause (Indeed 2021).

A relevant goal can answer "yes" to these questions:

- Does this seem worthwhile?
- Is this the right time?
- Does this match our other efforts/needs?
- Am I the right person to reach this goal?
- Is it applicable in the current socio-economic environment?

(MindTools 2021).

Example: "To achieve my long-term goal of providing healthy meals for kids, I hope to continue developing the program by expanding the pickup locations and neighborhoods that this event program will reach, which will increase the number of kids who can be included"

T = TIME-BASED

What is your timeframe? Every goal needs a target date, to provide motivation and help you prioritize. This helps to prevent smaller tasks from taking priority over the long-term goal (Indeed 2021; MindTools 2021).

A time-based goal will usually answer these questions:

- When?
- What can I do six months from now?
- What can I do six weeks from now?
- What can I do today?

(MindTools 2021)

Example: "To accomplish my goal, I will apply for funding in the next two weeks, reach out to local restaurants and caterers in the next month, and begin to promote the event in three months"

WHO BENEFITS FROM ACHIEVING YOUR GOALS?

Once you have established your goal (or goals) decided on, be sure your intended audience would directly benefit from these goals. This is also a good time to see if you can identify anyone else who might benefit from your project, possibly business owners or neighborhood connections that you had not considered before. If your event program could have a positive effect on someone or their business, they are a potential stakeholder and could be willing to invest in your idea.



Figure 5.8-Summer Streets: Food Sessions
Daily tous les jours with Nico Fonseca (NYC DOT 2019)



Figure 5.9-Summer Streets: Arts & Cultural Hub
(NYC DOT 2019)

08. Look at Relevant Examples

Now that you have a team, funding, and goals, it's time to look at a few of the many possibilities that your event program could be. The following examples include incredibly dynamic, inclusive and exciting event programs.

ORGANIZING PROGRAMS: ACTION CATEGORIES

The ACTION categories are a framework that can guide the selection of an event program. These categories look at the activity that happens within a program, to include a variety of experiences that could occur within a single event. The ACTION categories are as follows:

EXPLORE: Whether through a forested park or neighborhood sidewalks, these programs take people on a journey through movement, learning something new, or discovering something exciting.

LEARN: Teaching new ideas and creative thinking happening in public space for people of all ages.

MAKE: People can learn new skills and create fun projects that they can take home with them from the event program.

MOVE: These examples are getting neighbors up and active through various types of fitness groups and equipment.

REST: Places to relax and ponder, increasing comfort and walkability in outdoor spaces.

PLAY: Encouraging kids to pretend, have fun, and make connections with a variety of activities, crafts, equipment and supplies.

CELEBRATE: Holidays, birthdays, or even just Saturdays can call for festivities and exciting events.

CONGREGATE: A safe place to gather and exercise civil liberties, strengthen community and stand up for social justice.

EAT: Nothing brings people together like the shared experience of a good meal, good company, and a good event program to combine the two.

CONNECT: Social ties are key to a welcoming community, and people can form these connections in a shared public space through a variety of event programs.

EXPERIENCE: Sometimes "you just had to be there" to get in on the spontaneous fun created through event programs.

PERFORM: Arts are on display through a range of music, dance, theatre, and other exciting performances.

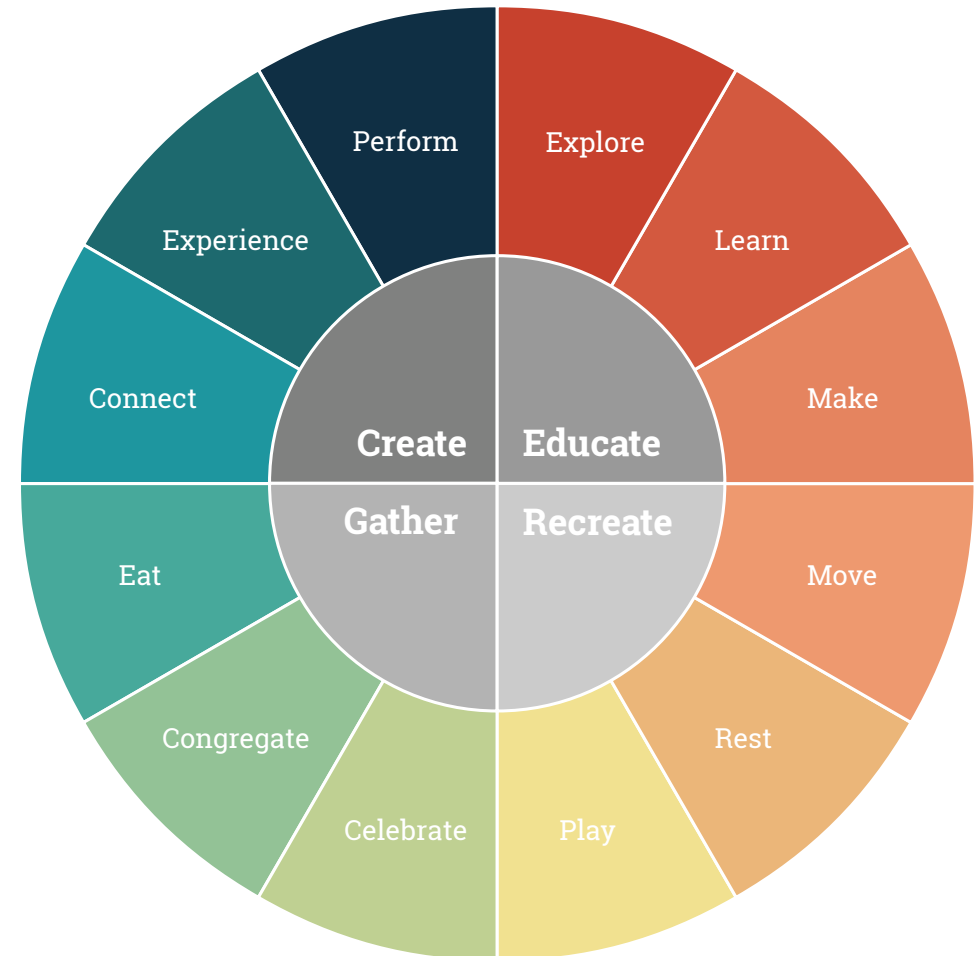


Figure 5.10-ACTION categories of event programs

When trying to determine what your event program may be, it may be helpful to use the ACTION categories to see what best fits your site, your community, and your ideas. To start, a list of 25 precedent event programs are listed and organized by their ACTION categories.

You may want to look even further for event program ideas, and the following resources have may great examples:

Project for Public Spaces: pps.org/projects

Active Parks, Healthy Cities: cityparksalliance.org/resource/active-parks-healthy-cities/

Assembly Civic Design Guidelines: centerforactivedesign.org/assembly

Eat, Play, Learn
We Walk PHL
SoundSteps Walking Program
Mobile Rec Unit
Health and Wellness Initiative
Wellness Walks Initiative
Signage
QR Fit Trail
Standley Scavenger Hunt
Downtown Seattle Activation Unit
Pop-Up Park Program
Soofa Bench
SOPARC
ReSurfaced
Ponte Guapo Isodoro
Latino Arts Festival
Dance-O-Mat
Walk [Your City]
Black Lives Matter Murals
Tandoor Oven
Center for Reconciliation
George Floyd Demonstrations
MLK Jr. Nature Walk
Los Trompos
PARK(ing) Day

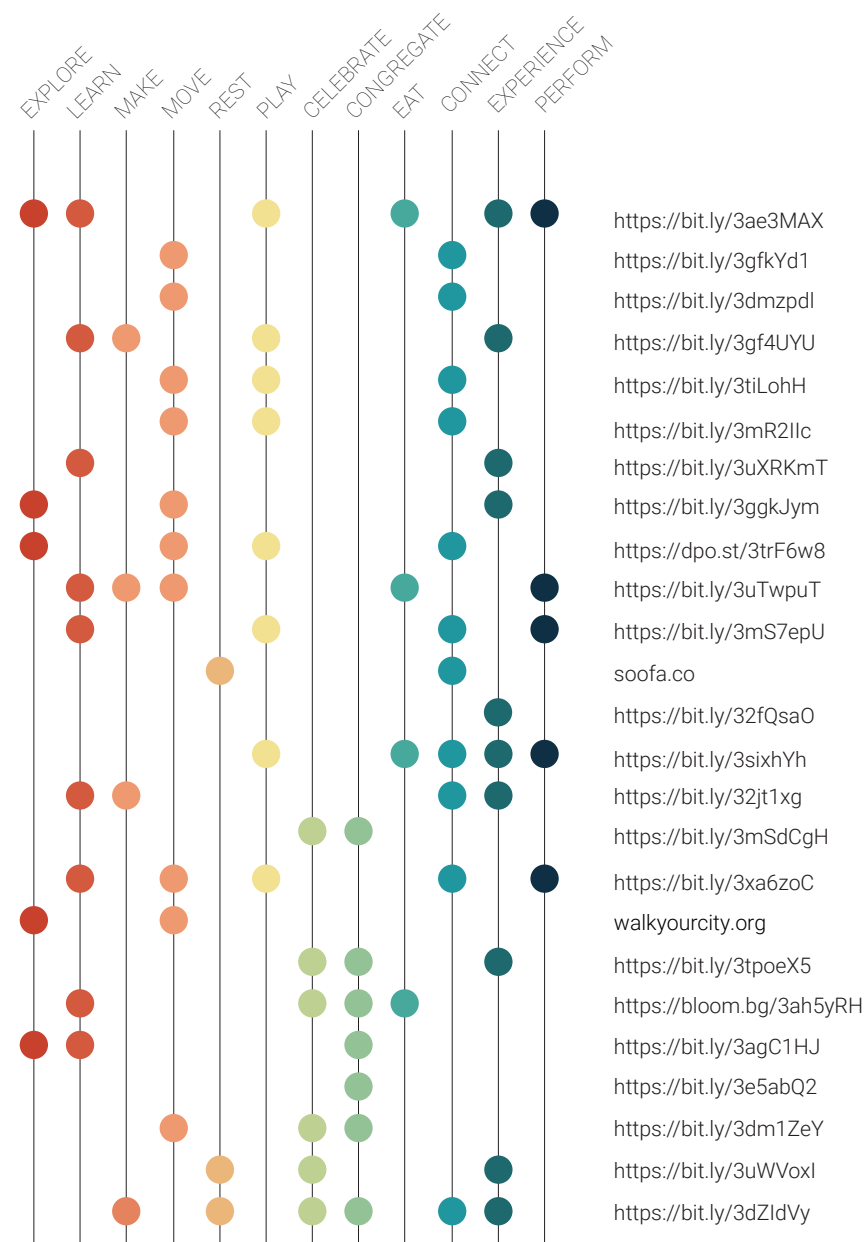


Figure 5.11- ACTION categories of event programs

09. Build your Program

Once you have your idea, your plan, and your volunteers, its time to start building and creating your event program. The following section will describe ways to be inclusive during the program building process, and what to consider for getting the community to attend your event program.

CREATED FOR COMMUNITY, BY COMMUNITY

When you are working on a SNAP project with a short time span, the key is to have continued engagement early in the process. If people have been heavily involved in the decisions made thus far, they will be more likely to help with the actual implementation of the event, too. Organize the setup of the event program with your team and community members as co-creators.

HOW WILL PEOPLE GET HERE?

As you get ready to pick the date(s) and layout of the event program, the following factors can affect your future participants and audience:

SEASONALITY

What will the weather be like during the event? Could it be cloudy with a chance of rain, or could it be during a heat wave? The season and time of year can impact who will show up. Summer months are great for programs that focus on children, but the heat may keep older adults away. Winter could mean icy conditions, which might deter people whose only mode of transport is walking. In the case of inclement weather, consider options for a rescheduled date, or how to modify your event if it would need to be indoors or under a shelter.

TIME OF DAY

The time of your event should be strategic to the type of activity, audience and area you are in. A weekend morning might be a great option for families and all ages to attend. If you are in an urban area, maybe a mid-day event would attract adults on their lunch breaks. A nighttime event could be great for cooler weather in the summer months, but you will have to be conscious of having good lighting and safety features.

PUBLIC TRANSIT

To include participants that do not have cars, look at nearby bus and public transit stops to see if there are any near to your site. The schedule of and route might also impact the time of day you choose for the event program.

WALKABILITY

How many community residents are within a 15-minute walk to your location? A trek longer than 15-minutes is not considered walkable, so consider this factor when you begin promoting your event to the community. If there are participants further away from your site that you want to include, consider options for public transit, hire shuttles to bring people there, or hold the event program in a different or additional location.

ACCESS POINTS

How will people enter your site and your event program? The entrance should be clearly visible and easy to spot for those arriving by foot, bike, car, or public transit. If you expect your event program to be large, or require tickets to get in, you will likely want separate entrance and exit points at the event. You also need to establish a safe exit route in case of emergency. If you are bringing in food trucks, large vans or equipment, make sure you have a drop off or loading area that is accessible to these types of vehicles.



Figure 5.12-ReSurfaced Bourbon Edition
(City Collaborative 2015)

10. Promote to the Community

After determining the logistics, it's time to promote the event to the community! The following section includes strategies for how, where and when to market the events, and a variety of platforms (press releases, social media, etc.) that can be used.

HOW DO WE GET PEOPLE THERE?

Having community ownership of the event program is your strongest asset in promotion. If your group is well-connected within the community, then word-of-mouth is the best way to get people there. If your team is excited about your event program and spreading the news, then it will begin to generate buzz and anticipation. Talk to your team about getting the word out and using their connections within the community to reach a wider audience.

LOCAL INFLUENCERS

Another idea is to identify your "local influencers." These are your community leaders, local business owners, neighborhood stakeholders, anyone who could be an ambassador for your event program. Let these people lead the way in various forms of promotion. It could be your local coffee shop posting on their, a community leader posting on the neighborhood Facebook page, or even putting up flyers around your city. Allow your "local influencers" to promote your event program in a variety of ways and get the maximum exposure within your community.

PLATFORMS FOR PARTICIPATION

There are a variety of media types and methods for promoting your event program. Below are a few common platforms to consider, but be creative and come up with a strategy that best fits your team and your project:

NEIGHBORHOOD NEWSPAPER/ SOCIAL MEDIA PAGE: If you are already working with a community group, start by posting to any social media pages that might already exist, or even in a neighborhood newsletter or newspaper if you have one. You will want to write a short, catchy paragraph description of your event and make sure to include important details about the time, location and how to get there. On social media, a fun image or graphic can go a long way, so if you have any fun pictures of your team working on the project idea, make sure to include it here!

STARTING A SOCIAL MEDIA ACCOUNT: Consider starting your own social media account for the event program. Instagram or Facebook is a good place to start, and pick a handle (username) that is short and easy to remember. You can then start to follow people in your community, post

progress pictures and updates about the project, and interact with your potential audience through polls, Q&A's, giveaways and more.

PRESS RELEASE: If you want to get attention for your event from beyond the local community, consider sending out a press release to newspapers and news stations. This might take extra effort, but positive news and press for your event can go a long way, especially to show your stakeholders and to get funding in the future.

THE SNAP: Use your team to generate excitement for your event and build up anticipation for your opening day. If you want to reach a wider audience, consider posting to neighborhood groups, starting a social media campaign, or writing a press release for the local news.



Figure 5.13-Point of Action art installation (NYC DOT 2015)

11. Adapt the SNAP

REMEMBER YOUR SMART GOALS!

After the event program is underway, remember to use your SMART goals to measure your results. Meet with your team and discuss if you are on track to meet your goals and adjust the process as needed. To evaluate your project so far, ask your team:

- What is working well?
- What is not working well?
- What can we add?
- What is there too much of?
- What can we learn from and improve upon?

WHAT IS WORKING HERE?

It's fine if the initial event program is not exactly how you intended it. The purpose of a short-term SNAP project is to test things temporarily, to know what works and what doesn't work. You don't have to have a perfect plan to get started with your program. You can keep designing it and having conversations and refine it as you work towards a final result.

LISTEN TO WHAT PEOPLE HAVE TO SAY

Finally, make sure you are listening to what your audience has to say. If feedback is important to you, consider making a short survey, online or a physical paper copy, for people to fill out after they attend your event program. Your participants will be able to give you a community perspective to look at what is working best. The following are a few questions you can include on your feedback survey.

Overall, how would you rate the event program?

- (5) Excellent
- (4)
- (3) Good
- (2)
- (1) Poor

What did you like most about the event program?

Short answer

What did you like least about the event program?

Short answer



Figure 5.14-Summer Streets: Poets House
(NYC DOT 2016)

What would you change or add to the event program?

Short answer

How likely are you to attend one of our event programs in the future?

- (5) Extremely likely
- (4)
- (3) Somewhat Likely
- (2)
- (1) Not Likely at All

How likely are you to recommend our event to a friend?

- (5) Extremely likely
- (4)
- (3) Somewhat Likely
- (2)
- (1) Not Likely at All

(SurveyMonkey 2021)

12. Develop Long-Term Plan

WHAT'S NEXT?

After you have hosted your event program and collected feedback, you may be wondering what's next? The goal of a SNAP project is to start with a short-term event program to activate a space, and then if it met your goals and was enjoyed by the community, your event program can turn into an ongoing event or permanent amenity. Now is the time to look for permanent funding sources or long-term grants and sponsorship. It may be time to enlist professional help from a design firm or public planning agency, or university.

KEEP THE BALL ROLLING

The most important takeaway from your SNAP event program is to keep the ball rolling! The only way to do that is through community support. Approval and positive feedback from the community is important for funding, city approval, permits, and more. With positive media attention, it is easier to start conversations with the city about the great results and future benefits it could provide. Try to have your local ambassadors, business owners, and if you can, government leaders, involved in the opening of your event program, so that as you continue with the temporary project, you have co-ambassadors who are willing to sustain the project for a longer time. If you can determine that the event program created value and benefits to the local community, replication and an expansion of the program may be easier. It's helpful to have a team of people to support the event program and who are willing to keep running with the project alongside the community.



Figure 5.15-Car Free Earth Day: Arts & Culutral Hub (NYC DOT 2019)



Figure 5.16-ASLA at Park(ing) Day 2018 NYC
(NYC DOT 2018)

06 CONCLUSION

CONCLUSION

SUMMARY

Community groups and leaders can transform parks and public spaces through relevant, informed, and customized event programs that start now, and activate places. By partnering with local artists, businesses, schools and non-profits, for example, a community can activate a place through a programming process that promotes diversity, equity, and inclusion through a participatory process.

FUTURE RESEARCH

The primary outcome of the study was the SNAP Guide, informing a community-led, participatory process to create event programs. Though the guide was well-informed by literature review, interviews, precedent studies, and a projective design application, it could be strengthened by real-world application and peer-review. Feedback could be used to further advance and fine tune the guide.

LIMITATIONS

The SNAP Guide was created to provide guidance on the development of a broad range of possible community-led event programs. However, the guide doesn't address every scenario or challenge that a group might encounter along the way. While this is a potential limitation, the guide does include a variety of resources for more information and further inspiration.

RELEVANCE TO LANDSCAPE ARCHITECTURE

"Start Now, Activate Places" is a call-to-action for designers to equip community groups to step into creative roles and transform their public spaces. A landscape architect could apply the SNAP Guide to an existing project, or recommend the guide as the "next step" to a client after a design project is completed, or even adapt the guide for future use in their practice.

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Figure 4.42. Chen, Si and Grant Pasowicz. *Master Plan*. 2020. Adobe Photoshop.

Figure 4.45. Fitzgerald, Mikala. *Immediate Activation Strategies*. 2020. Adobe Photoshop and Illustrator.

Figure 5.4. Park People. *Dovercourt Underpass Mural on the Green Line*. September 4, 2015. Photo. <https://www.flickr.com/photos/torontopark-people/20951299179/>.

Figure 5.5. Collaborative, City. *ReSurfaced on Main*. October 9, 2014. Photo. <https://www.flickr.com/photos/131104066@N03/15881962224/>.

Figure 5.6. NYC DOT. *Prismatica*. January 12, 2021. Photo. <https://www.flickr.com/photos/nycstreets/51017335740/>.

Figure 5.7. Kreyol Korner. *Supporting Black-Owned Restaurants in Austin | Visit Austin, TX*. July 1, 2020. <https://www.austintexas.org/austin-insider-blog/post/supporting-black-owned-restaurants-in-austin/>.

Figure 5.8. NYC DOT. *Summer Streets: Daily Tous Les Jours with Nico Fonseca*. August 5, 2017. Photo. <https://www.flickr.com/photos/nycstreets/50993722376/>.

Figure 5.9. NYC DOT. *Summer Streets: Arts & Cultural Hub*. August 10, 2019. Photo. <https://www.flickr.com/photos/nycstreets/50993670681/>.

Figure 5.13. NYC DOT. *Point of Action*. March 31, 2021. <https://www.flickr.com/photos/nycstreets/51086604937/in/faves-192489926@N02/>.

Figure 5.14. NYC DOT. *Summer Streets: Poets House*. August 20, 2016. Photo. <https://www.flickr.com/photos/nycstreets/50993588172/>.

Figure 5.15. NYC DOT. *Car Free Earth Day: Arts & Cultural Hub*. April 27, 2019. Photo. <https://www.flickr.com/photos/nycstreets/50992775298/>.

Figure 5.16. NYC DOT. *ASLA at Park(Ing) Day 2018 NYC* - Photo Credit NYC DOT. September 21, 2018. Photo. <https://www.flickr.com/photos/nycstreets/44020633495/>.

IRB EXEMPTION



University Research
Compliance Office

TO: Dr. Jessica Canfield
Landscape Architecture/Regional and Community Planning
Seaton Hall

Proposal Number: 10309

A handwritten signature in black ink, appearing to read "R. Scheidt".

FROM: Rick Scheidt, Chair
Committee on Research Involving Human Subjects

DATE: 11/17/2020

RE: Proposal Entitled, "Event Programming for Public Park Activation and Community Building"

The Committee on Research Involving Human Subjects / Institutional Review Board (IRB) for Kansas State University has reviewed the proposal identified above and has determined that it is EXEMPT from further IRB review. This exemption applies only to the proposal - as written – and currently on file with the IRB. Any change potentially affecting human subjects must be approved by the IRB prior to implementation and may disqualify the proposal from exemption.

Based upon information provided to the IRB, this activity is exempt under the criteria set forth in the Federal Policy for the Protection of Human Subjects, **45 CFR §104(d), category: 2, subsection: ii.**

Certain research is exempt from the requirements of HHS/OHRP regulations. A determination that research is exempt does not imply that investigators have no ethical responsibilities to subjects in such research; it means only that the regulatory requirements related to IRB review, informed consent, and assurance of compliance do not apply to the research.

Any unanticipated problems involving risk to subjects or to others must be reported immediately to the Chair of the Committee on Research Involving Human Subjects, the University Research Compliance Office, and if the subjects are KSU students, to the Director of the Student Health Center.

RESOURCES

Activating Parks and Public Space through Programming - <https://bit.ly/3gfkYd1>

Assembly: Civic Design Guidelines - <https://bit.ly/32kvs2w>

Build a Playground Toolkit - <https://bit.ly/3mZbh3S>

Center for Active Design - <https://bit.ly/32nevEw>

Inclusive, Healthy Places by Gehl Institute - <https://bit.ly/3gfga7C>

Placemaking X - <https://www.placemakingx.org/>

Project for Public Spaces - <https://www.pps.org/>

The Lighter, Cheaper Quicker Transformation of Public Spaces - <https://bit.ly/20TkH4h>

The Place Game - <https://bit.ly/3wUL8Yu>

The Toolbox: Placemaking Europe - <https://placemaking-europe.eu/about-the-toolbox/>

