THIS MUST BE THE PLACE: A CREATIVE PLACEMAKING TOOLKIT

UNIVERSITY LIBRARY AT CAL POLY POMONA

A Project
Presented to the
Faculty of
California State Polytechnic University, Pomona

InPartial Fulfillment
Of the Requirements for the Degree
Masters
In
Urban and Regional Planning

By
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2022
SIGNATURE PAGE

PROJECT: THIS MUST BE THE PLACE: A CREATIVE PLACEMAKING TOOLKIT FROM THE UNIVERSITY LIBRARY AT CAL POLY POMONA

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DATE SUBMITTED: Spring 2022

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ACKNOWLEDGEMENTS

I am proud to contribute to Cal Poly Pomona’s scholarly library and contribute to the field of Urban and Regional Planning. This project would not have been possible without the support of many people. Thank you to my Committee Chair, Dr. Dina Abdul Karim, and Committee Member, Dr. Annette Koh, for providing insightful feedback throughout this process and being supportive of this project. Thank you to the former President of the Friends of the Fallbrook Library, Tom Mintun, and the staff at the Fallbrook Library for making this workshop a reality. This project would not have been possible without the San Diego County’s incredible Public Library System and the community members willing to participate in this workshop.

Lastly, thank you to my loving parents for supporting me and cheering me on during this project and throughout my entire educational career. Thank you to my wonderful boyfriend and study partner for proofreading my papers, talking out ideas with me, and lightening the mood with jokes when deadlines were pressing.
ABSTRACT

Placemaking is a process that aims to help members of our communities gain a deeper understanding of the spaces in their communities and begin to shape spaces to serve people better. In practice, Placemaking workshops offer a venue for community members to work together to think about the opportunities for improvement in their community (PPS, 2017). Using a creative practice to guide the conversation enriches this process (Greer, 2021). The culmination of this workshop is to create a replicable Toolkit for other practitioners in the field or community members to deploy within their communities. This Toolkit will serve as a guide for anyone to host a Creative Placemaking Workshop in their community. A pilot event was held at the Fallbrook Library. Feedback and data collection from this workshop is incorporated into the final Toolkit.
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CHAPTER 1:  
INTRODUCTION

There are many ways communities can be transformed for the better, to serve the people that live in them. Markunsen and Gadwa (2010) argue that “Creative Placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” The exercise of reflecting on 'what is' or 'what can be' in our communities can be very powerful. This reflection can identify areas for improvement to ensure that spaces in the community are working for everyone (Rudd, Malone, and Bartlett, 2017). Bringing diverse groups together and utilizing each member’s talents in creative Placemaking exercises is an effective way to work towards improving both the economic development and the livability of communities. There is also an added benefit of developing and fostering long-term partnerships through creative Placemaking (Brady and Burke, 2021)

Anne Marie Brady and Lauren Burke (2021) argue that creative Placemaking workshops can inspire transformational change in communities. These workshops give community members the space to reflect on their community together (PPS, 2018). This Placemaking Toolkit aims to be a resource that can be utilized by anyone. The Toolkit lays out how to host a Placemaking workshop in any community. The Toolkit is for a creative Placemaking workshop with a group.

There is a benefit of using a creative practice to aid this activity. Hands-on activities are useful when learning a new concept or exploring a concept deeper. Art-
making pushes us to think of things from different perspectives by analyzing the art-making process and the product. Chandler (2014) argues that “Creative thinking entails approaching subjects in ways that often sidestep habitual, systemic ways of thinking, doing and seeing. It involves challenging boundaries, imagining futures, invoking metaphor, revealing the unseen, constructing narratives, and facilitating open-ended thinking.” For this Toolkit, Zines were utilized by participants to organize their thoughts and enrich the conversation. Zines are self-published magazines that can spread awareness, analyze a topic, or be a creative outlet. The Toolkit includes guidance on introducing Placemaking and facilitating a creative Zine-making workshop.

Client

The client for my project is the Friends of The Fallbrook Library - a non-profit group that supports programming at the library, which is a Library branch in San Diego County. Tom Mintun, President of the non-profit and library staff worked to coordinate the Creative Placemaking Workshop and publicized the event on their social media pages and the library’s online calendar. Partnering with the library and its affiliated non-profit was an essential component of this project. The organization’s connections within the community made them a meaningful community client.
CHAPTER 2:
LITERATURE REVIEW

Historical Context

In *The City Creative: The Rise of Urban Placemaking in Contemporary America*, Carriere and Schalliol (2021) assert that Placemaking rose rapidly in the early twenty-first century as a reaction to current urban issues. They go on to point out that to fully understand contemporary placemaking, one must consider the rise of the post-World War II “American suburb.” The American suburbs began growing rapidly during this time. The authors note that by 1950, the national growth rate for America’s suburbs was ten times the growth rate of central cities. In addition to this, in 1950, eighteen of the country’s twenty-five largest cities lost population over the following three decades (Carriere and Schalliol, 2021). In *America as a Civilization*, Max Lerner (1987) observed the suburb and concluded that “the problem of place in America” is now the most pressing issue.

With the decline of the city, there was a growth in strategies such as urban renewal (Carriere and Schalliol, 2021). Urban renewal aimed to revive parts of cities that were seen as unsafe, grimy, and outdated. In *Urban Renewal, Gentrification and Health Equity: A Realist Perspective*, the authors state that the goal of urban renewal projects were to improve safety, mobility, and aesthetics, however, these projects were often disastrous for cities, with implications such as social exclusion, gentrification, and displacement of long-term residents of lower socio-economic status (Mehdipanah, Marra, Melis, and Gelormino, 2018). Carriere and Schalliol (2021) argue that the suburban
sprawl and urban renewal during the early post-war era sparked a decades-long
correspondence that came to inform New Urbanism and Placemaking in the early twenty-
first century.

To engage in the topic of Placemaking, it’s important to understand its connection
to the movement of New Urbanism. New Urbanism can be described as “a current
movement in urban planning that advocates for cities made up of close, walkable
communities, in which places for living, working, and leisure are built side by side and
integrated with one another, rather than partitioned into separate areas (Camacho, 2013).
Gillette (2010) states that the goals of New Urbanists include conserving open space and
reducing reliance on automobiles by increasing transit and pedestrian activity.

Space and Place

Maurice Merleau-Ponty (1962) coined the term “schema,” which is centered
around embodied space and the human relationship to the world. “Schema” describes
both the structure and possibilities of the spatial field of the body. Anthropologist
Stuart Rockefeller (2010) explains that the bodily schema “connects the parts of our
bodies into a single phenomenal whole that allows me, for instance, to always know
where my ear is and how far I must reach to touch my nose. Schemas - shared, ever
present, and ever shifting - orient us in the world.” Rockefeller goes on to argue that
when people engage with spaces repeatedly, they develop a schema of possibilities and
difficulties with the place. He points out that places are formed from people's minds,
customs, and bodily practices (Rockefeller, 2010). A space becomes a place when an
identity is attached to the space. This identity can be composed of morphological,
natural, historical, and cultural invariants. All the senses of the place also become interconnected with this identity, such as the smells and sounds of the place (Sepe, 2013). The place does not have to be a built environment; it also refers to the area's social dynamics (Bedoya, 2013).

**Relevance of Placemaking**

In *The Creative Placemaking White Paper for The Mayors’ Institute on City Design*, Ann Markusen and Anne Gadwa Nicodemus (2010) describe Placemaking as a process where “partners from public, private, non-profit, and community sectors strategically shape the physical and social character of a neighborhood, town, city, or region around arts and cultural activities.” Placemaking is the art of making places for people, delving into how places work, and exploring community safety and aesthetics (PPS, 2017). It explores the connections between people and places, movement and urban form, nature and the built fabric, and the processes for ensuring successful villages, towns, and cities' (Sepe, 2013). The Project for Public Spaces (2017) emphasizes the importance of Placemaking, inspiring people to reimagine and reinvent public spaces as the heart of their communities.

Successful Placemaking can have positive economic development results. Markusen and Nicodemus (2010) argue that cultural and art investments have the potential to bring in a higher share of expenditures from local incomes in cities. Rather than community members traveling outside of town for culture and entertainment, they may be more likely to stay in the community and stimulate the local economy. In addition, repurposing vacant space can generate property and sales tax for cities.
In 1961 Jane Jacobs published *The Death and Life of Great American Cities*, which is referenced by many contemporary placemaking practitioners (Carriere and Schalliol, 2021). Jacobs (1961) writes, “the self government functions of city streets: to weave webs of public surveillance and thus to protect strangers as well as themselves; to grow networks of small-scale, everyday public life and thus of trust and social control, and to help assimilate children into reasonably responsible and tolerant city life.” She envisioned the city streets as places of transportation, movement, safety, and sociability. Jacobs also emphasized the importance of city spaces that have diverse activities, such as ice-skating, washing bikes, and street vending. Jacobs (1961) argues that “deliberate street arrangements for vendors can be full of life, attraction and interest.” PPS also argues that for a destination to be successful it must have multiple places within it. The organization coined the concept called the “Power of 10+,” which describes the importance of having at least 10 things to do within each place. These 10 activities within a place are layered to create synergy (PPS, 2017).

**Participatory Planning**

Participatory planning emerged as a response to the rational approaches to planning that were primarily used in early urban planning (Parker and Street, 2018). In *Participatory Urban Planning* by Rudd, Malone, and Bartlett (2017), the authors argue that participatory planning has been influenced by social justice movements, planners, and designers of the 1960s and 1970s that supported increased involvement of community members in the planning process, with an emphasis on engaging low-income communities of color. Parker and Street (2018) argue that the frustration with former participation methods and critiques of advocacy led to the increase in planning activism
and the desire to ‘open up’ planning. Placemaking is a type of participatory planning, engaging community members plays a vital role in this planning process (Rudd, Malone, and Bartlett, 2017).

Crystal Legacy (2017) describes participatory planning as a political act. She states that “expressing discordance with planning proposals that will bear an environmental, social and distributive injustice onto residents can mean that citizen’s participation - widely and conceived within planning theory as performed across state and non-state landscapes - is politically motivated.” Arnstein’s *Ladder of Citizen Participation* (1969) is an important concept in participatory planning. As shown in Figure 1, the diagram features a ladder structure with each rung of the ladder representing levels of citizenship participation. Each rung shows an increasing level of citizen agency, control, and power. Arnstein argues that “citizen participation is citizen power” and asserts that true citizen participation requires a redistribution of power. Legacy (2017) points out that the Ladder of Participation shows us that citizen participation is shaped through the various levels of participatory planning and how this power can be influenced by political interests.
The Community Planning Event Manual, by Nick Wates (2014) is a guide on how to use collaborative planning and urban design events to improve cities. This manual can be used for a variety of community planning needs, such as sustainable development strategies, traffic solutions, and building design. The authors outline that there are many factors of a community planning event that must be considered. The authors emphasize the importance of community participation rather than just consultation with the public. Next, it is important to encourage community members to
be involved in developing and exploring ideas and options in the planning process. Lastly, it is important that people from all relevant disciplines and trades work closely together in a hands-on way that is not hierarchical (Wates, 2014).

**Inclusionary Planning**

Inclusionary planning goes a step further than participatory planning. Inclusive planning takes equity into account by focuses on engaging underrepresented populations. Rudd, Malone, and Bartlett (2017) argue that engaging the youth and underrepresented groups in urban planning practices provides opportunities to engage a variety of perspectives and address equity concerns. Willson (2020) emphasizes the importance of practicing planners committing to social justice by serving marginalized communities. He explains that planners must have the skills to challenge traditional forms of community engagement to ensure that vulnerable populations are considered.

The history of Placemaking in the United States has included the displacement of Indigenous people and the internment of ethnic groups such as Japanese Americans and undocumented immigrants (Bedoya, 2013). When discussing Placemaking, it's important to consider the history of Placemaking within the U.S. and to prioritize addressing racial injustices within the Placemaking process. For a space to be inclusive, it needs to be accessible and feel safe for all community members. A space that is guarded and surveilled heavily may not be inviting to some members of the community (Kohn, 2004). Montgomery (2016) points out that studies on public space in the U.S. focus on market-driven Placemaking, such as privatized parks or trendy shops in gentrifying neighborhoods. Montgomery argues that this is an issue because it
does not center the ability of African Americans to reshape places as white middle-class people return to cities, prior to white flight. Placemaking can be used to shape possibilities for resistance by incorporating black power movements into the Placemaking process (Montgomery, 2016).

Perry (2017) describes gentrification as “the influx of wealthier residents and displacement of lower-income residents.” She explains that gentrification can be a strong threat to the neighborhood’s economic, racial, and cultural diversity. To ensure that Placemaking is not harmful to Black and Brown communities, practitioners need to consider the risk of gentrification in Placemaking projects (Montgomery, 2016). Gentrification can lead to the displacement and destruction of existing communities and has disproportionate impacts on communities of color. The influx of artists and art organizations that are often involved in Placemaking projects can unintentionally cause gentrification (Wilson, 2015).

**Private vs. Public Space**

In the conversation around Placemaking, the contrast between private and public spaces must be considered. In Kohn's *Brave New Neighborhoods* (2004), she discusses the development of Battery Park City in New York City and how this area serves as an example of Placemaking in an exclusive private space. Once promised to be subsidized housing, the development transformed into a luxury, market-rate development for high-income New Yorkers. Outside of the Gateway Plaza development, Battery Park City is frequented regularly by tourists, and office workers during lunch. The area is heavily guarded by security, and homeless people are banned
from the park. Kohn (2004) points out that projects like this encourage people to think of parks, schools, and crime prevention as private privileges rather than public goods. When thinking about Placemaking, it's crucial to consider the physical barriers the space may have (Sepe, 2013).

Street vending is often an informal practice that doesn't fit into many cities' current land use norms, zoning requirements, or laws. Sometimes a private space can successfully act as a public space for the community. Street vendors operating on private lands, such as parking lots, create a place that has the potential to support an economy of entrepreneurs, workers, and residents (Rios, 2014). The duality of public vs. private space must be considered when Placemaking.

**Placemaking vs. Political Action**

There are many examples of Placemaking projects, such as a community space that has been activated with street vendors and outdoor seating, a community garden, or streets that have been closed to vehicle traffic and opened up for pedestrians and bicyclists. Many Placemaking projects are enacted using a bottom-up approach. Bottom-up means that the project starts informally. Bottom-up projects may start without formal procedures in place, however, the project may grow to become a policy or program that is government funded and regulated. Placemaking projects that take this approach require stakeholders to advocate for the project. Top-down urbanism means that projects stem from political and government intervention and formal from the beginning. This may mean a new policy or program that is established, along with funding then the project starts (Keare, 2001).
A successful concept for Placemaking may need to include political advocacy. Bedoya (2013) argues that we must consider that some Placemaking projects addressing issues such as housing affordability, homelessness, and gentrification will require government intervention rather than small-scale bottom-up and tactical urbanism interventions. Sociologist Herber Gans (1977), argues that “Society cannot be remade through architecture, and architects cannot solve problems of poverty, mental illness, or marital discord through better design. Their Designs can make people’s lives a little more comfortable or uncomfortable, but human behavior, and social as well as political relationships, are shaped by so many causal factors that rarely is any single factor of crucial importance.” Boer and Minkjan (2016) point out that bottom-up and tactical urbanism isn't going to save our cities. They argue that we must consider that these projects fill in the gaps left by negligent local governments. DIY projects may be distracting from the lack of structural provision in our communities. Celebrating these projects may further normalize the absence of government intervention in our cities. The dependence on volunteers and subsidies makes these projects very vulnerable. Boer and Minkjan (2016) assert that it is essential to consider that small-scale tactical urbanism projects are band-aid solutions to more significant systematic problems.

**Creative Practices**

Arts and cultural practices are an effective way to engage with communities. In *Civic Engagement and Inclusion Through Art*, Greer (2021) argues that vulnerable communities with cultural resources have fourteen percent fewer cases of child abuse and neglect; additionally, "at-risk" students involved in the arts are twenty-three
percent more likely to attend college than students with less art involvement. There are quantitative connections between arts engagement and civic engagement in communities. Art has been used as a tool throughout human history for social reckoning and reconciliation (Greer, 2021).

*Catalysts for Change: Creative Practice as an Environmental Engagement Tool* by Chandler (2014) discusses how creative practices give community members an opportunity to come together and create a space where they can contribute and engage in a shared outcome. The practice of creating art with a group paves the path for community building. Hands-on activities are helpful when learning a new concept or exploring concepts deeper. Art-making pushes participants to think of things from different perspectives by analyzing the art-making process and the product. Incorporating a creative activity into the Placemaking process enriches the activity to be more thorough and rewarding.

**Zines**

Zines are a tool that is used to explore topics, reflect on personal matters, and for people to express themselves. Zines are self-published, non-commercial, and are printed in small numbers if they are printed at all. Zines can help build connections and spread information. This medium has a long history, and it is argued that the first Zine was Luther's 95 Theses, written in 1517. Zines became popular in the 1930s in the form of science fiction fandoms and have since been tied to many counterculture movements throughout the world. The Riot Grrrl movement grew in the 1990s as a reaction against sexism in punk culture and feminism (Lueven, 2017).
There is not a formula that must be followed for Zines. They can vary significantly from one another. In *Why Zines Matter: Materiality and the Creation of Embodied Community*, Piepmeier (2008) compares Zine communities to Marion Young's description of "the ideal of city life," characterized by variety and social differentiation without exclusion and heterogeneous public. Zine anthologists have noted that the tactility of Zines makes them physically satisfying. There is pleasure in the physical labor of creating Zines, and it's often described as a cathartic and inspiring process. The author also argues that Zines' materiality produces embodied community.

**Placemaking Logistics**

Conducting and facilitating a placemaking workshop is a very involved process that requires coordinating with local partners to make projects a reality. The City of San Diego (2022) has a Placemaking section on their economic development webpage. The webpage features a description of the benefits of Placemaking, noting that it “creates gathering places, an opportunity to showcase public art, and illuminates the landscape of local areas (City of San Diego 2022). The webpage also guides users through how to get started to apply for permits needed for their Placemaking project. Permits include Public Right-Of-Way or Temporary Use permits for Placemaking projects on public property. The City of San Diego is also planning to offer Placemaking grants in the coming years to help realize Placemaking projects.
CHAPTER 3:
METHODOLOGY

Toolkit and Case Studies

Analyzing case studies of other Placemaking workshops was a key component to the development of my Creative Placemaking Workshop Toolkit. I develop an evaluation criteria and analyze three case studies of Placemaking guides from various organizations to evaluate what information will be included in my Toolkit. I also assess what I see as possible constraints or opportunities in the guidance. This helps me identify what is vital to include in my Toolkit. Evaluating these case studies helped identify crucial components that were prioritized in my Toolkit. The case studies I examine are the Project for Public Spaces Guide (2018), The STAR Guide to Shaping our Places (2019), and A Guide to Neighborhood Placemaking in Chicago (2008). I chose these case studies because they are online and publicly available guides, which means they are available to anyone in the community that wants to hold a Placemaking workshop.

Case study #1: Project for Public Spaces - Placemaking Guide

One of the guiding organizations on Placemaking is the Project for Public Spaces (PPS). PPS states that their approach to Placemaking brings public spaces to life and equips people to fuel lasting change (PPS, 2017). PPS considers Placemaking a philosophy and practical process that can be used to transform public spaces. PPS outlines a five-step process that can be used for Placemaking, noting that these five steps can be used in different orders based on the unique situation. The steps are listed below:
1. Define Place & Identify Stakeholders: The group emphasizes the importance of meeting to engage local representatives from the public, private, and civic sectors. This step aims to identify the main issues that various groups face in the community. This is where the main issue is identified.

2. Evaluate Space & Identify Issues: During this step, the participants evaluate how the space is currently used and how it could be improved. The group also creates a game that can be used to evaluate the space. This is where participants better understand the space and its challenges. They also argue that the game they created is fun and allows participants to get to know each other better.

3. Place Vision: In this step, the stakeholders develop a Place Vision based on the insights from step two. In this step, the participants should identify a mission statement, a definition, a description, a concept plan, successful examples, and an action plan.

4. Short-Term Experiments: To implement Placemaking projects, PPS suggests implementing "Lighter, Quicker, Cheaper" or LQC projects. LQC projects include short-term improvements. The benefits of these projects are the shorter timeline and small budget. These projects offer an opportunity to test out ideas in the group in the community.
5. Ongoing Reevaluation & Long-Term Improvements: The group emphasizes that creating great places is an evolving process. It's essential to do regular evaluations of the space at various times and days throughout the year. This analysis can help management understand how the space is used over time (PPS, 2017).

Case Study #2: Placemaking Chicago - *A Guide to Neighborhood*

*Placemaking in Chicago*

Placemaking Chicago (2008), another organization that facilitates Placemaking workshops, suggests similar steps in their guide, the *A Guide to Neighborhood Placemaking in Chicago*. This group specifies that a working group should be formed to translate ideas into action. Creating a working group would ensure that a team is assembled to realize the strong ideas that come out of the workshop. Their guide includes the following steps: Getting Ready, Evaluating Your Neighborhood, Making a Place Plan, and Implementing Your Place Plan. This guide goes in-depth on how to manage and coordinate a Placemaking process.

Case Study #3: Planning Aid for Scotland - *Zine workshop: The STAR Guide to Shaping our Places*

Planning Aid for Scotland (PAS) is an active citizenship charity in Scotland that aims to help people understand and influence the place they live in by providing them with impartial advice, skills, training, and support. PAS created a Zine workshop very similar to the workshop I am designing. The organization made this workshop in collaboration with the Scottish Charity's STAR Project. The *Zine workshop: The STAR
Guide to Shaping our Places (2019) focused on the following question: "What are the issues which affect your community, and how would you like to have a say in things which affect you?" The group explored this question creatively using drawing, writing, collage, and various craft supplies. The workshop's goal was to create an experimental and thought-provoking mini-magazine or Zine. The group used the following prompts to guide students on creating the pages in their Zines.

- What do parents and children need in the town?
- What is the town famous for/ how is it represented?
- Official events and consultations should be run at convenient times and places
- Why not make some creative art and landscape features?
- Old buildings should be repurposed
- Relaxed atmosphere at meetings about place and listening without judgment is important
- Nature matters!
- A sit down and a cup of tea helps connections
- Making sure "in-betweens" are included is vital (i.e. making sure people who don’t typically get involved are able to participate) (PAS, 2019)

This PAS Zine workshop touched on vital Placemaking topics and created a space where participants could creatively brainstorm together. Using a creative activity as a catalyst for this activity lightens the room's tone and provides participants with the freedom to explore Placemaking ideas that may otherwise not have come up. This case
study is most similar to my concept. Zines are used to guide the conversation during the workshop.

**Criteria for Evaluating Case Study**

Prior to analyzing each Placemaking guide I created a criteria to assess them. Creating this criteria allowed me to maintain consistency for all three case studies and ensured that I was analyzing them critically.

**Evaluation Criteria**: To identify the most important elements to include in my Toolkit, each case study previously mentioned will be evaluated against the following criteria:

**Language accessibility**: Refers to how easy this document would be to understand for someone with limited planning knowledge. I am looking at this because a goal of my Toolkit is to ensure that it is accessible to anyone in the community, not just experienced planning practitioners.

**Length of the document**: Refers to the length of the guide. I considered how the length impacts the accessibility, ease of understanding and utilizing the guide. 1-3 pages is recommended for these guides, because a lengthy guide may be less digestible to someone with limited planning knowledge.

**Scope**: Refers to the scope of the guide. Some guidance has a wide scope that guides users through every detail and some have a more narrow scope to remain brief. I analyze how the scope impacts the effectiveness of the document.
Creativity: Refers to whether or not the guidance has a strong creative element, and how that impacts the guidance.

Scale for ranking: Each criterion will be weighted on a high, medium, low scale.

Language accessibility: A case study is ranked high if it primarily uses language that is easily understood by someone without a background in planning.

Length of the document: A case study is ranked high if the guide is 3-10 pages in length. A guide that is 1-3 pages is generally more digestible to the average reader.

Scope: A case study is ranked high if it has a succinct scope. A guide with a narrow scope will be more accessible for anyone in the community.

Creativity: A case study is ranked high if it has a creative exercise that is suggested to enhance the effectiveness of the Placemaking workshop.

Case Study Assessment:

Case study #1: Project for Public Spaces - Placemaking Guide

Language accessibility: (High) The guide explains planning concepts in a way that would be easy to understand for someone new to planning. The guide doesn’t use any planning jargon without thoroughly explaining what concepts mean.

Length of the document: (Low) The document is quite long, at 25 pages. This guide goes in depth, for someone who wants to fully grasp everything about Placemaking. The guide is not a brief one pager.
Scope: (Low) The document has a large scope. It is not focused on “how to have a Placemaking workshop” rather, it explains the topic of Placemaking in depth. This is useful for someone doing research prior to having a Placemaking event, however the guide doesn’t serve as a simple Toolkit.

Creativity: (Low) The guide has a many examples of prompt questions that could be included in a workshop, however it does not include any prompts for creative activities that could be paired with the prompt questions. For example, other guides suggest Zine-making or group activities with whiteboards and sticky notes.

Case Study #2: Placemaking Chicago - *A Guide to Neighborhood Placemaking in Chicago*

Language accessibility: (High) Placemaking Chicago clarifies that their guide is for “anyone who has a stake in the improvement of neighborhoods.” They use accessible language to serve a wide audience base. The guide is not aimed towards experienced planning practitioners.

Length of the document: (Low) The document is quite lengthy at 58 pages. The guide goes in depth explaining guidance from PPS and aims to thoroughly educate the reader on the concept of Placemaking and goes in-depth on the steps included in the Placemaking process.

Scope: (Medium) The guide’s scope includes provided context on Placemaking and the 11 steps in the Placemaking process. The guide does not cover the logistics of how to
conduct a Placemaking workshop.

**Creativity: (Low)** The guide does not include prompts or suggestions on creative activities that can be used to enrich the Placemaking process.

Case Study #3: Planning Aid for Scotland - *Zine workshop: The STAR Guide to Shaping our Places*

**Language accessibility: (High)** This guide does not go in depth into planning concepts. The guide discusses Place, Placemaking and Zine workshops. No planning jargon is used.

**Length of the document: (Low)** This guide is about a page long. It’s very brief and it would be helpful if it provided more context on Placemaking.

**Scope: (Medium)** This guide is very narrow in scope. It is effective in the way that it focuses on a creative Zine Placemaking workshop, however, it is lacking context on Placemaking. The scope could be expanded to include a brief introduction on the topic of Placemaking and Zines.

**Creativity: (High)** The guide has a strong creative element. The guide is focused on using Zines to facilitate a Placemaking workshop.

Analyzing these case studies were essential in developing my Toolkit. Initially, the goals for my Toolkit included being brief, easily understood by someone with no prior planning knowledge, focused on a creative activity, and providing guidance on event logistics. These remained my goals throughout the process, however, after assessing the case studies using my established criteria, the scope of my Toolkit
expanded to include context on Placemaking and Zines. It became clear that this is an important element in the case studies I assessed. This is important because it equips the reader with the skills needed to pursue the Placemaking process and host a workshop. *Placemaking Guide* (PPS) and *A Guide to Neighborhood Placemaking in Chicago* (Chicago) go in-depth with Placemaking context. Although I decided to add this context to my Toolkit, I added the context as a brief overview to ensure the guide is not overwhelming. I refer the reader to resources to learn more but still stay narrow in my scope on the creative workshop component. I incorporate inclusive planning into my Toolkit by emphasizing the importance of the group being reflective of the community’s demographics, the value of advertising the event equitably, and having the event at an accessible time and location. My workshop encourages participatory planning by ensuring a clear connection between the participants' creative Placemaking efforts and formal planning. I make this clear by providing examples of how the workshop results can be implemented by connecting to City and Local planning departments. This is outlined in the “Call to Action” section of my Event Guide.

When testing my Toolkit at the Fallbrook Library, I concluded that the main change I would make is allotting more time to the creative prompts and discussions. Each time I presented a prompt question and set my timer, I was prepared to be rigid with time so ensure we would be able to complete the activity in the allotted one hour. I quickly realized that I needed to be aware of the time but flexible, depending on the prompt question. Some of the prompt questions spurred a lot of discussion and others ended within the allotted time. I made this change in my Toolkit after my workshop. The final product includes context on Placemaking, an event guide and example prompt
questions and an agenda. These three elements were selected based on analyzing the case studies and testing out the Toolkit. *Placemaking Guide* (PPS) and *A Guide to Neighborhood Placemaking in Chicago* (Chicago) provided thorough context on Placemaking and the process of Placemaking but did not include a guide on how to facilitate an event. *Zine workshop: The STAR Guide to Shaping our Places* (Planning Aid for Scotland) presents a report about their Zine Placemaking workshop however, they don’t include any context on Placemaking. I chose to briefly cover the context of Placemaking and Zines and guidance on organizing a creative Placemaking workshop because these elements would be needed for someone in the community to successfully organize a Creative Placemaking Workshop.

I included the following components in my Toolkit:

1. **Goal:** I included a direct goal that included who the audience of my Toolkit is.
   
   This is important because it directly informs the reader of who this guide is for and what they will get out of it.

2. **What is Placemaking?** After assessing the case studies, I concluded that my Toolkit was missing context on Placemaking. I included this section to introduce Placemaking to the reader, and I refer them to PPS since it is the leading group on Placemaking with a lot of informative resources.

3. **What are Zines?** Since my project is focused on using Zines, I decided to include this section to provide context to the reader on what a Zine is. I also refer them to the University of Texas Library website, which features an overview of what a Zine is and how to create one and offers some examples of Zines.
4. **Methodology: Event Guide:**

1. Establish a venue and date/time
   
   a. This step was included to ensure that adequate planning goes into the workshop. Establishing a venue that is open to the public and at a time that works for the majority of the community should be considered because it will allow a more diverse group of people to attend.

2. Audience
   
   i. I discuss the importance of identifying the target audience for the event. Here I make the connection between inclusive planning and the event. To increase the event's inclusivity, the organizer should consider how they can include disadvantaged populations that may face circumstances that prevent them from having the time and resources to participate in community events.

3. Outreach
   
   a. Outreach is an essential step in organizing a Creative Placemaking Workshop. For the event to be inclusive, thorough outreach needs to be conducted.

4. Purchase supplies
   
   a. This step is included to ensure that the organizer has collected all the necessary supplies for the workshop. This workshop requires art supplies to create Zines.

5. Decide on a goal
a. Having a defined goal is necessary for a successful workshop (Wates, 2014). The goal can be broad or narrow, but this should be decided prior to the workshop, to ensure the workshop is focused on meeting that goal.

6. Call to action
   a. The organizer of the workshop should be prepared to assist with a “call to action.” This may include identifying key stakeholders that will bring any projects that the group comes up with into fruition.

7. Write prompt questions
   a. This step instructs the organizer to prepare thoughtful prompt questions for the workshop that are aligned with the workshop’s goal. I specify five prompt questions because there are five black pages in the Zine.

8. Placemaking and Zine Education
   a. I include this step because if the public is well informed on the topic of Placemaking and Zines, there will be more meaningful results.

9. Event day
   a. I include an example of an event agenda from the pilot workshop I conducted. This is aimed to help the organizer come up with their agenda.

5. Example Prompt Questions and Agenda: I provide example prompt questions, along with why each question was chosen to help the reader come up with the questions for
their event. I provide an agenda from the workshop I hosted to assist the reader with developing a similar agenda for their workshop.

Workshop

The objective of the workshop was to execute the Creative Placemaking Workshop Toolkit and observe the workshop in the field with live participants. This pilot event allowed me to test out my Toolkit and make changes based on this experience to ensure the Toolkit is effective in meeting its goal of serving as a guide for anyone to host a Creative Placemaking Workshop in their community.

On March 22, 2022, the event took place from 5:00 PM - 7:00 PM in the Community Room at the Fallbrook Public Library. The data collected from the workshop was qualitative. The study sample was the community members that attended the workshop. There were 16 attendees at the workshop and all residents of the Fallbrook area. The group was diverse in gender and age. Ages in the group ranged from 25 to 80. The median age of the group was 58. There were 7 males and 9 females in the group. The group was identified through advertisements in the community. This event was open to the public and was on the library’s online calendar of events, and posters were placed throughout the community.

An area where the workshop came up short is that the demographics of the participants does not closely match the demographics of Fallbrook’s community makeup. According to the U.S. Census Bureau, Fallbrook has a 51% Hispanic/Latino population, whereas the White population makes up 42%. A participant group that
closely resembles the actual population of the community may have led to a more
diverse discussion. A success of this focus group was that the participants of this
group closely matched the median age of the Fallbrook community, which falls
between 33-45 (U.S. Census Bureau, 2022). The breakdown of the focus group can be
found below:

\[Table 1: \]
\[Focus Group Demographics\]

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Age</th>
<th>Gender</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latino</td>
<td>26</td>
<td>Male</td>
</tr>
<tr>
<td>White</td>
<td>58</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>58</td>
<td>Male</td>
</tr>
<tr>
<td>White</td>
<td>75</td>
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</tr>
<tr>
<td>White</td>
<td>26</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>25</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>26</td>
<td>Male</td>
</tr>
<tr>
<td>White</td>
<td>76</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>78</td>
<td>Male</td>
</tr>
<tr>
<td>White</td>
<td>75</td>
<td>Female</td>
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<tr>
<td>White</td>
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<td>Male</td>
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<tr>
<td>White</td>
<td>75</td>
<td>Female</td>
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<tr>
<td>White</td>
<td>26</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>28</td>
<td>Male</td>
</tr>
<tr>
<td>White</td>
<td>50</td>
<td>Female</td>
</tr>
<tr>
<td>White</td>
<td>70</td>
<td>Female</td>
</tr>
<tr>
<td><strong>Total Participants</strong></td>
<td><strong>16</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Average Age</strong></td>
<td><strong>53</strong></td>
<td></td>
</tr>
</tbody>
</table>

I began the event with a 30-minute lecture on Placemaking and then moved on
to the workshop portion. The entire workshop was structured, with a designated time
for creative prompts and reflection.
In preparation for the event, I reached out to the library because I wanted the event to occur in a public place with community programming. Once I connected with the Friends of the Fallbrook Library, I began developing a strategy to promote the event. I worked with the library to promote the event on their public online calendar, and they assisted me in creating a graphic and poster to post on their social media page and throughout the community. I narrowed down my possible prompt questions to the five prompts, which are discussed below. I then made an agenda for the event based on other case studies of events I researched. Community members were given five prompts, with ten minutes for collaging and art-making for each prompt. The prompts were developed by conducting research on Placemaking and analyzing case studies of other Placemaking workshops.

I set up a table with magazines, newspapers, markers, glue, scissors, stickers, and sticky notes. I advised the group to collect supplies from the table and be creative with the materials. I encouraged the participants to cut and tear up the magazines and newspapers to create collages on their pages. I decided to center the workshop around this creative activity because research shows that creative activities engage participants on a more analytic level (Chandler, 2014). I showed a prompt on the screen and offered examples or my thoughts on the prompt to help guide the group. I then set a timer for X minutes and watched the group fill the pages by cutting and gluing paper cutouts from newspapers and magazines, coloring, and writing words and phrases relating to the prompt. After each prompt, the group spent about ten-fifteen minutes reflecting, sharing, and discussing the outcomes of their Zine page. I was flexible with the time for the sharing portion of the event because some of the
prompts sparked lively discussions that I did not want to cut short, while other sharing
sessions inspired shorter discussions.

I was an active participant in the event. I completed the prompts with the
community members while facilitating the timing of the creative sessions and the
reflection after. I chose to be both an active participant and a moderator because I was
able to provide examples and contribute to the brainstorming session as a planning
professional, which enriched the conversations. During the reflection activities, I
recorded data by taking notes and photographs of the ideas that came up. Below is a
summary of the notes I took during this portion. I observed that because the group
was fairly small, there was enough time for all participants to share and engage in
conversations with one another.

See below for the prompt questions and a description of why each question was
chosen:

1. What do parents and children need in town?

*Building Child Friendly Cities - A Framework for Action* by The United Nations
International Children's Emergency Fund (UNICEF) (2004) asserts the importance of
building communities that prioritize the needs of children. *The Death and Life of
American Cities*, Jane Jacobs (1961) discusses the emphasis on making cities safer for
children. She describes the elements in a city that improve livability and safety for
families, such as well-used city streets and shorter blocks. Posing this question about
the needs of parents and children in the community aimed to open the conversation
about what programs and places families could benefit from in the community.

2. Do you feel like you can comfortably walk or bike where you need to go?

There are numerous benefits of communities having proper active transportation facilities. According to the U.S. Department of Transportation (2015), biking and walking facilities lead to reduced health risks in communities, such as obesity, diabetes, and cardiovascular disease. In addition, these facilities are important for low-income and minority communities because these communities may be less likely to own their own personal vehicles. Getting more residents out of their cars and on their bikes and on foot also has the potential to greatly reduce Greenhouse Gas Emissions, air pollutants, noise pollution, and congestion. Increased walking and cycling also leads to more active streets, improving safety, with more “eyes on the street” (Jacobs, 1961).

3. What is our town famous for and how is that represented?

Prompting the group to reflect on their community’s identity aimed to engage the participants in the conversation around how Placemaking projects could be rooted in or reflect this identity. Community identity can be centered around the strong cultures in the community, history, tourism, or prominent industries (Carriere and Schalliol 2021).

4. Where do you feel safe? Where do you feel unsafe?

Placemaking should prioritize the goal of ensuring everyone feels safe in the
community (PPS, 2017). This safety can mean being safe while bicycling and walking or safety against violence and prejudices. Asking this prompt question aimed to engage the group in the discussion around community safety and the projects or programs that could improve safety.

5. What does an inclusive space mean to you? How can spaces be more or less inclusive?

This question is included in the prompts because inclusivity is an important factor to consider when Placemaking. When Placemaking efforts include groups with diverse viewpoints the resulting projects are often more inclusive to everyone in the community (PPS, 2017).

Table 2: Notes on the Prompt Reflections

<table>
<thead>
<tr>
<th>Prompt</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What do parents and children need in town?</td>
<td>For this prompt, the group discussed the need for more green spaces and parks, and live music. There was a strong emphasis on the need for ‘fun’ in the community. Ideas floated about having a community circus or even a treehouse park at the large Live Oak Park in Fallbrook.</td>
</tr>
<tr>
<td>2. Do you feel like you can comfortably walk or bike where you need to go?</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Participants expressed that they don’t feel as if they can comfortably walk or bike throughout the community. They expressed the need for more crosswalks, upgraded Flashing Beacon crosswalks, and possibly protected bike lanes on Main Street.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. What is our town famous for and how is that represented?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The community is notoriously famous for being the “Avocado Capital of the World” and has an annual Avocado Festival. Other things the town is known for include an increasing number of wineries, destination weddings, and the iconic Fallbrook Art Center. The group expressed that they are in favor of these types of attractions, that lure visitors in from outside the community to visit for the day or weekend.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. Where do you feel safe? Where do you feel unsafe?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants voiced that they feel unsafe on many of our windy roads. They also pointed out that they feel unsafe walking and biking on Main Street and East Mission. We discussed the idea of traffic</td>
</tr>
</tbody>
</table>
calming strategies on these roads such as lowering speed limits and adding speed bumps.

| 5. What does an inclusive space mean to you? How can spaces be more or less inclusive? | The group discussed how the community could be more inclusive to newcomers and families. It was suggested that the community host a Welcome Day event for new parents in town. The group also discussed how we could make the Saturday Farmers Market more inclusive and various strategies to encourage more diverse vendors. This discussion also sparked the idea of having a multicultural artisan craft market on Main Street, to showcase the community’s diversity and many artisans. |

Final notes: The prompts and creative activity lead to many meaningful conversations. There was a strong sentiment for Fallbrook to become more walkable and bikeable. Also, the group was excited about the idea of a multicultural artisan craft market and some of the community members from the workshop are going to pursue the idea.
CHAPTER 4:
DELIVERABLE

This project has two main deliverables: the Toolkit and the pilot event to test out the Toolkit. The intent of the Placemaking Toolkit is for community members/practitioners to conduct an effective, inclusive, and creative Placemaking workshop in their community. The goal of the event was to teach participants about Placemaking, urban planning, and Zines. This workshop guided the development of the final Toolkit.

I presented the Creative Placemaking Workshop to community members this semester, at the Fallbrook Public Library. This event was open to the public and was developed in collaboration with the non-profit group, the Friends of the Fallbrook Public Library. The event was advertised on the library’s online calendar of events, and posters were placed throughout the community. The event prompted community members to consider the community of Fallbrook’s challenges, assets, and opportunities for creating a place.
Figure 2: Library Flyer

Figure 3: Event Space
Figure 4: Anna Strahan Placemaking Workshop Presentation

Figure 5: Participant Creating Zine
Figure 6: Anna Strahan Presenting, "What's a Zine?"

Figure 7: Participant's Zine Pages
1. **Goal:** This Toolkit aims to serve as a guide for anyone to host a Creative Placemaking Workshop in their community.

2. **What is Placemaking?**

   Placemaking is a people-centered process that involves planning designing and managing public spaces. The Placemaking process involves residents assessing the current strengths and opportunities places in their community. Placemaking challenges us to consider how spaces can be transformed to better serve people in the community. The benefits of Placemaking include economic development, safety, and an increased sense of community.

   “Creative Placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.” - Markunsen and Gadwa, 2010

   Resource: The non-profit, Project for Public Spaces (PPS) was founded in 1975 and is a leader in Placemaking research and guidance. For more information read their [Placemaking Guide](#).

3. **What are Zines?**

   Zines (short for magazine) are self-published booklets that are used to explore topics...
reflect on personal matters, and for people to express themselves. Research shows that creative practices have the potential to enrich Placemaking processes. I chose Zines for my example workshop, however there are many different creative activities that can be utilized for this activity.

Resource: The University of Texas features information about Zines on their website, including how to make a Zine and examples of Zines.

a. **Additional Creative Activities to Consider:**

i. Sticky note activity: Hand out sticky notes and pens to the participants and create a space for each prompt question on a board in the room. When giving each prompt allow time for participants to write their answers on sticky notes and place them around the room.

ii. Large writing pads: Have a large writing pad available for every prompt question and provide markers to the participants. When giving each prompt allow time for participants to write their response on the large writing pad.

iii. Group work: have the participants form groups of equal numbers. Provide each group with a prompt and have them brainstorm as a small group and then report out to the large group. Each group should assign a speaker and a note taker.

4. **Event Guide:**

A guide to holding a Creative Placemaking Workshop in your community.
1. Establish a venue and date/time

   a. The first step of organizing a workshop is deciding on a venue in the community that is accessible to community members. To practice inclusive planning, ensure that the date and time is accessible to the disadvantaged members of the community. Once the venue has been determined, the date and time of the event need to be established. The date and time should also be inclusive.

   b. I chose the local library because libraries are places of community gathering and programming. I was also interested in the possibility of the library being a incubator for participatory and inclusive planning. If Placemaking programs are effectively planned at the library, there is the potential for the library to offer a direct connection between community members and formal planning practices.

2. Audience

   a. Determine the target audience for your event. Some populations may be less likely to show up at community events because they may be full-time care takers or teenagers without transportation. For the event to be inclusive, consider how you can include populations that may face circumstances that prevent them from having the time and resources to participate in community events.

   b. To engage the youth as your audience, consider strategies to engage that demographic. For example, collaborating with the schools in the community and offering an engaging Placemaking activity during lunch
time, or creating a connection with teachers to offer extra credit for attending the event.

c. To engage families and working moms, you could offer an event that has child-care and child-friendly activities, while engaging the moms. The event could be dynamic, with a play-focused Placemaking activity for children and a breakout activity to brainstorm with the moms.

3. Outreach

a. Get in touch with stakeholders in the community to help you spread the word. Use printed posters and online tools such as public event calendars and social media to spread the word to a wide audience. To ensure that you are being inclusive in your event planning, consider an outreach strategy that reaches the disadvantaged members of your community.

4. Purchase supplies

a. For the Zine activity, you will need the following:
   i. Markers and pens
   ii. Scissors
   iii. Magazines and newspapers
   iv. Sheets of plain white paper

5. Decide on a goal

a. For the workshop, you need to decide on a goal to guide the activity. The goal could be specific, such as analyzing the community's downtown area or projects such as establishing community gardens. The goal could also be broad, such as analyzing all the opportunities in the community to
transform spaces into places.

b. The goal of your event could be broad, where you explore many different aspects of Placemaking. Alternatively, you can be narrow in scope and focus on topics like the following:
   
   i. Crime prevention
   
   ii. Family and children
   
   iii. Green spaces
   
   iv. Public health
   
   v. Air quality
   
   vi. Senior care
   
   vii. Housing

6. Call to action

   a. This is where your workshop will connect with formal planning practices. If the group comes up with concepts that they think are viable, be prepared to take the next step to get the project started. This is where it is important to identify how the chosen concepts from your workshop fit into formal planning.

   b. Example call to action:

      i. Hand-outs with resources to connect community members to learn about formal planning at the City or County and how they can get involved

      ii. Writing a summary of the workshop’s concepts and reaching out to local officials, the city and the county
7. Write prompt questions
   
a. Write approximately 5 prompt questions to get ideas flowing and to create structure during the creative activity. If you are doing a Zine workshop, each prompt will fill a single page of the Zine.
   
b. These prompt questions should directly relate to your goal. For example, if you are focusing on children and family as your topic, write a list of prompts that relate to the current state of children and family programs and infrastructure in the community.
   
8. Placemaking Education
   
a. To properly engage in the topic of Placemaking, the public needs to be informed about the topic. If the creative activity is Zines, consider also giving context on Zines. Prepare a short lesson on what Placemaking is and why it’s important. This could be done by giving a brief lecture, showing educational videos, or showing examples of Placemaking projects.
   
9. Event day
   
a. See below for the event agenda.
   
3. Example Event Agenda and Prompt Questions
   
   Example event agenda (Zine Placemaking Workshop):
   
   1. Educational portion: 10-15 minutes of background information on Placemaking and the goals of the workshop
   
   2. Creative activity: ~1.5 hours
a. 10 minutes for each creative prompt

b. 10 minutes of reflection for each prompt

3. Final reflection: 15 minutes

   a. Discuss the concluding ideas that came out of the event and what the call to action could be to realize these ideas

Total event time: 2 hours

Table 3: Example Prompt Questions

<table>
<thead>
<tr>
<th>Example Prompt Question</th>
<th>Reasoning</th>
</tr>
</thead>
</table>
elements in a city that improve livability and safety for families, such as well-used city streets and shorter blocks. Posing this question about the needs of parents and children in the community aimed to open the conversation about what programs and places families could benefit from in the community.

| 2. Do you feel like you can comfortably walk or bike where you need to go? | There are numerous benefits of communities having proper active transportation facilities. According to the U.S. Department of Transportation (2015), biking and walking facilities lead to reduced health risks in communities, such as obesity, diabetes, and cardiovascular disease. In addition, these facilities are important for low-income and minority communities because these |
| 3. What is our town famous for and how is that represented? | Communities may be less likely to own their own personal vehicles. Getting more residents out of their cars and on their bikes and on foot also has the potential to greatly reduce Greenhouse Gas Emissions, air pollutants, noise pollution, and congestion. Increased walking and cycling also leads to more active streets, improving safety, with more “eyes on the street” (Jacobs, 1961). Prompting the group to reflect on their community’s identity aimed to engage the participants in the conversation around how Placemaking projects could be rooted in or reflect this identity. Community identity can be centered around the strong cultures in the community, history, tourism, or prominent industries (Carriere and Schalliol 2021). |
| 4. | Where do you feel safe? Where do you feel unsafe? | Placemaking should prioritize the goal of ensuring everyone feels safe in the community (PPS, 2017). This safety can mean being safe while bicycling and walking or safety against violence and prejudices. Asking this prompt question aimed to engage the group in the discussion around community safety and the projects or programs that could improve safety. |
| 5. | What does an inclusive space mean to you? How can spaces be more or less inclusive? | This question is included in the prompts because inclusivity is an important factor to consider when Placemaking. When Placemaking efforts include groups with diverse viewpoints the resulting projects are often more inclusive to everyone in the community (PPS, 2017). |
CHAPTER 5:
CONCLUSION

The goal of the event was to encourage community members to brainstorm and reflect on Placemaking opportunities, using the creative practice of Zine-making as a catalyst for the conversation. This was one of the first events that has been hosted at the Fallbrook Library since the start of the COVID-19 pandemic. Placemaking exercises encourage reflection on what is working and what could be improved upon in communities. Placemaking activities can help participants understand the top priorities in the community. There was a sense of camaraderie in the room as adults creatively brainstormed ways to improve their beloved town of Fallbrook.

This project is built on research about public engagement, Placemaking workshops, and creative art practices. Similar to my Toolkit, PPS (2017) outlines five steps in the Placemaking process and is thorough with providing in-depth descriptions on each step. Unlike my project, the PPS Toolkit does not explicitly involve a creative activity. The PAS STAR Guide to Shaping our Places (2019) is very similar to my project in the way the group uses Zines to explore the topic of Placemaking; however, the group does not provide a clear Toolkit on how to replicate their event. The Toolkit that I have developed utilizes the creative practice of Zines to deepen the conversation around Placemaking and challenge participants to analyze problems and opportunities from different perspectives.

Some may argue that urban planning is overrun with jargon, and many aspects can be confusing for community members to understand. My Toolkit offers a user-friendly guide to exploring planning topics without a professional background in

The data collected from the event addressed how to most effectively conduct a Placemaking workshop. The data I collected shows how effective creative practices are when they are utilized in these workshops.

This research could be improved upon by engaging the youth and a more ethnically and culturally diverse group. I originally planned on engaging the youth from the American Association of University Women organization and reached out to the local high school as well. Unfortunately, I was told by the program administrators that due to the COVID-19 pandemic, high school students are busy catching up on time lost in school and there are fewer opportunities for hands-on workshops right now.

Although the event was open to the public and advertised by the Fallbrook Library, the demographic of the event was primarily Caucasian, and there was no youth in attendance. This research could be taken further and improved upon by engaging the youth and people of a broader cultural background. This would provide a different perspective than the perspectives of the all-white audience at this workshop. These groups would most likely have different priorities and ideas of how the community could be improved upon.

A wider audience could be gained for these workshops if there was a more thorough and targeted outreach to promote the event. It’s also important to consider the accessibility of the event. If it were held in another venue, or at a different time we may have received different participants.
The library was a key component of this project because it’s a public resource. It was effective to use library programming and the location to explore the topic of Placemaking because the library in itself is a Placemaking tool. The library is a non-excludable public good, offering the infrastructure of a place to be, a place to learn, and programming for everyone in the community - from children to seniors. Libraries also help shrink the digital divide, which is the gap between community members with access to computers, smartphones, and the internet and community members with those resources (Internet Society, 2021).

There are many possibilities for this project to expand if more resources were available. An opportunity that should be explored for this project is using the Zines created to be exhibited as a permanent part of the library’s collection. The Zines provide insight into opportunities for Placemaking projects in the community and could be inspirational to community members. This project could be expanded on with a series of Zine workshops and expanding the Zine collection that the library could display.

The connection between public libraries and the formal planning process could be explored with a variety of programs. The library could host regular meet and greet events with county planners to facilitate educational lessons and distribute materials. Placemaking workshops could occur regularly with rotating topics and professional planners as guest attendees to provide insight on topics. There could be programming for children that connect creativity, play, and Placemaking. Libraries have the opportunity to serve as an incubator for the public’s voice. Expanding on the ways the library already serves the community could have significant positive impacts.

When done thoughtfully, Placemaking workshops can create transformational
change in communities. Placemaking workshops provide an outlet for communities to reflect on how the spaces in the community are currently serving the residents and how they can be shaped to serve people more effectively.
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