

SPRING GARDEN: OPEN HOUSE



04/21/2016

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Art 323 | Art, Education and Social Practice

We held our first class meeting at the gym.
We talked about art, school and the subtleties of a jump shot.
We began asking a lot of questions about education.
And power
And creativity
And justice.

We kept digging.
We walked a lot.
We explored neighborhoods.
And smells
And unwanted weeds
And bus stops

We unpacked educational theory.
We looked closely at language.
We analyzed media.
And audience
And context
And teakettles

We piled in a bus and left town.
We had coffee with museum educators.
We met with curators from major institutions
And locals
And shop owners
And hummus

We hacked doorstops to make them better.
We made a book.
We created an artwork, just for you.
And we wanted to share
And teach
And empower

We created Spring Garden: Open House
April 21, 2016

Lee Walton, Associate Professor of Art
University of North Carolina at Greensboro

About This Class:

Art, Education and Social Practice, explores the role of the artist as public educator within the social context. This class was comprised of 10 artists and teachers alike. We organized ourselves as a group and embraced our unique experiences and perspectives. We are each specialists in our own way.

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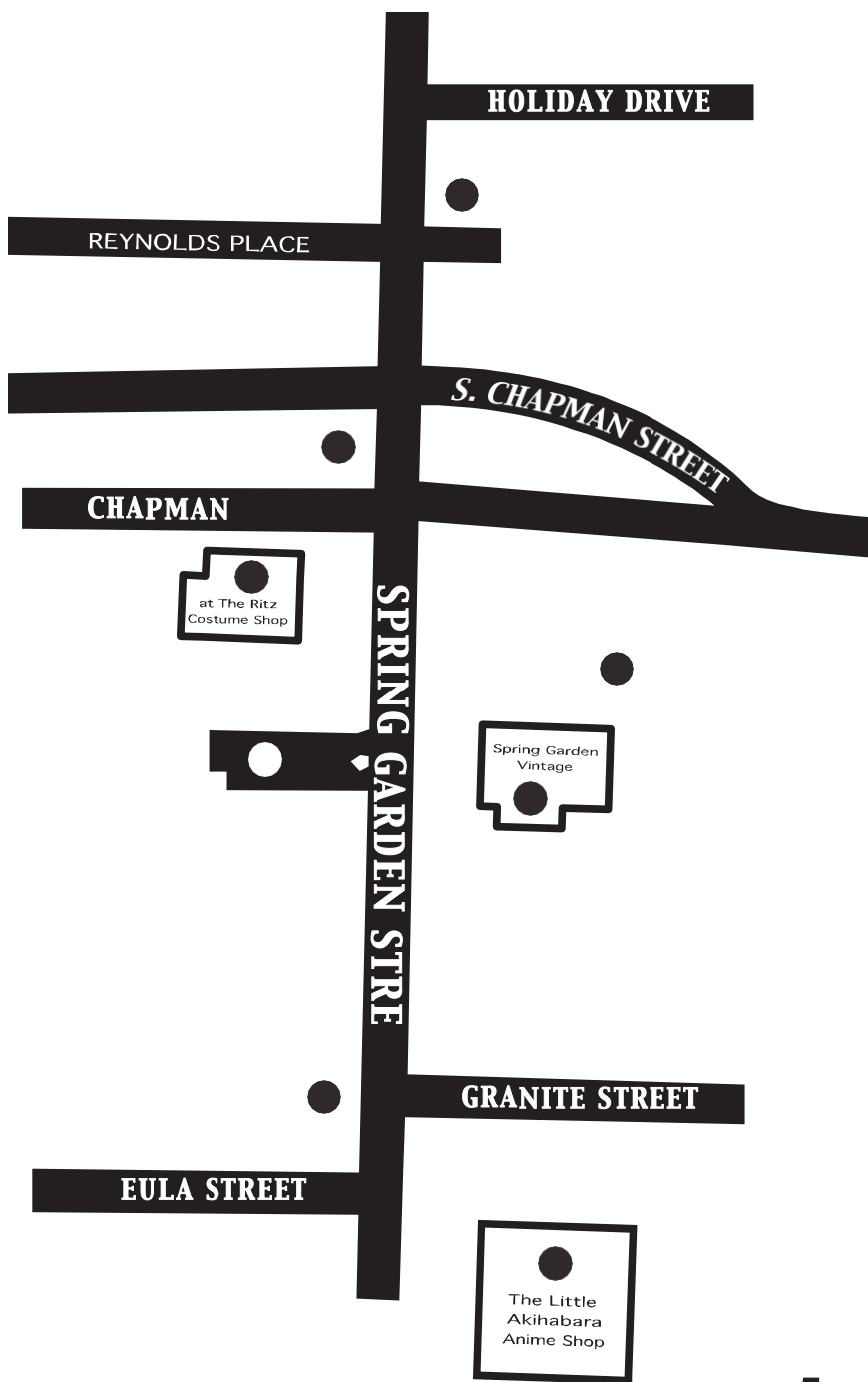
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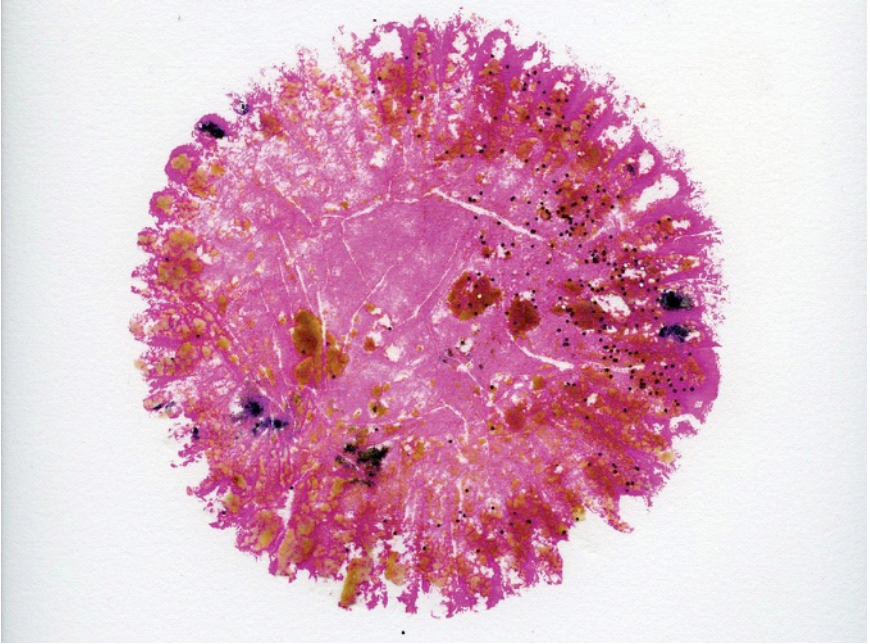
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STOP ‘N SMELL THE MUFFINS

ANNE ROWLAND KIDD



I always smell everything! I find fragrances very important to memory and have come to realize that the various odors on Spring Garden Street will always remind me of this special place that I've spent my last five years. I've created a sensory awareness station to help others tune into the street's smaller, invisible beauties.

SPRING GARDEN IN A NUTSHELL

I am highlighting the SCENT-imental aspects of this seemingly dreary street. Surrounding fragrances affect our attitude, health, and perspective on the area we spend time in, and is rarely pointed out or discussed. Mundane, maybe, but this area is the temporary home of so many students and the importance of this strip seems to get swept under the rug. It is also a major commuter street for students who live off campus and walk to class creating a lot of foot/bike/car traffic on this stretch (the mile between Spring Garden Bakery and campus), which inevitably creates a somewhat polluted atmosphere as well. The scents created by vehicles and restaurants contribute to the streets overall personality, each scent vital to its makeup.

THE WORKSHOP

I want to help overturn the traditional idea of beauty and encourage the Spring Garden travelers to open their nostrils first, to open their eyes second. For my sensory awareness station, I set up a 10x10 tent in the parking lot beside Empire Books/the Blind Tiger enclosed using curtains / fabric drapery. Inside the tent, I have 7-10 jars presented to attendees on a table in the center back of this “room”. I also have another table in the tent, on the opposite side as the table with the jars, which has paper and pencils. Participants of this activity will smell what’s inside the jar and have an opportunity to respond to the scent. Responding by drawing or writing out whatever comes to their minds as they try mentally absorbing the various jar scents. By engaging with the surrounding area, the participants connect to the space of Spring Garden.

SYNESTHESIA: WHAT IS IT?

Synesthesia is the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body. Meaning, various senses can be triggers for different memories / experiences. Because I’ve always been a very sensory-centered person, I am very excited for this opportunity to show others what I find beautiful and to teach others how to open up to what they can’t necessarily “see”.

GOALS

Throughout this course, we’ve been discussing different ways of teaching and learning, and I’m striving to create a synesthetic awareness experience in my station. These scents are recognizable! I think that fresh air and appealing scents are important aspects of personal health to consider and to surround yourself with. Through this open house of Spring Garden, I want to encourage people to take time to pause their daily hustle-n-bustle and really become aware of their senses. I want to create a relaxing, outdoor atmosphere that is centered around the different fragrances that are such an unnoticed factor in this area.

DROP SEEDS, NOT BOMBS

Gabriella Gonzales

Nature is vital. If there was no nature we wouldn't be alive. The urbanization of Spring Garden Street is threatening our lives. Urbanization has created an aesthetic that is isolating and infertile. I want to fix that.

My project, "Drop Seeds, Not Bombs," takes control through the creative action of flower bombing. Flower bombs are a mix of clay, soil, and seeds rolled together into balls. The clay protects the seeds from getting eaten and the soil provides the environment for the seeds to begin growing. Throw a flower bomb into place that is losing the fight against urbanization, such as an abandoned lot, neglected stretch of weeds or an empty flowerpot. Together, we can bring nature and beauty back to Spring Garden.



CARING ABOUT THE AESTHETICS

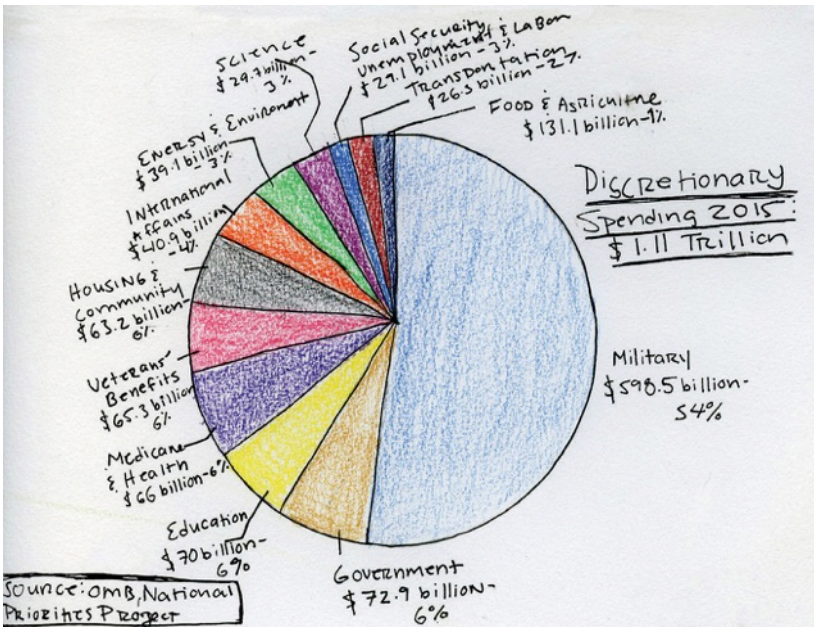
Spring Garden Street is an urbanized environment, besides a few patches of unkempt grass, the occasional grouping of trees, and barren flowerpots, Spring Garden Street is completely lacking in nature. Spring Garden Street is mostly populated by small businesses ranging from restaurants and bars to mattress stores and dry cleaners, nature is mostly confined to the strip of grass that separates the sidewalk from the street. One would think that businesses on Spring Garden Street would focus more on the aesthetics of the environment that surrounds them, but by simply looking at the street, it is easy to assume that they don't care.

NATURE IS LOSING THE WAR

With the current dangers our planet is facing including global climate change, deforestation, and the almost complete extinction of the bee population (as well as numerous other issues) nature should be at the forefront of everybody's mind, not just those who populate Spring Garden Street, but society as a whole. Unfortunately the danger is overlooked.

Our society is more focused on fighting each other, instead of working together to heal our planet. In 2015, the discretionary spending budget for the United States was \$1.11 trillion. Out of that budget, \$598.5 billion was devoted to the military, that is over half of the United States' yearly discretionary spending budget. Out of the remaining budget, only \$39.1 billion was spent on energy and the environment. That's a mere 3% of the discretionary spending budget. The United States Federal government is supporting the dropping of bombs instead of seeds. Which is taking away lives instead of creating it.

Nature has drawn the short straw in our society; it is being destroyed faster than it can grow. It no longer flourishes like it once did. Nature is losing the war it never signed up to fight in, and we as a society are actively participating in its genocide.



GUERRILLA GARDENING

We have always assumed that nature would be there, that grass would grow, flowers bloom, and trees would provide shade for generations to come. All you have to do is look around you to prove that assumption wrong. Nature is resistant of course; its ability to adapt to all sorts of environmental changes is specular. Plants can grow between cracks in a sidewalk, and live even when buildings are so tall they block out the sun. Nature is fighting back, but it can't do it alone. It needs our help and that is where flower bombing and other forms of guerrilla gardening can make a difference.

Guerrilla gardening has been around since the early 1970s. Guerrilla gardening is the act of gardening on land that normal gardeners wouldn't be able to have access too, such as abandoned sites, private property, or areas uncared for by the owners. One of the first guerrilla gardening organizations was a group called The Green Guerrillas. Lead by Liz Christy the group did something about the urban decay they saw around their New York City neighborhood. The Green Guerrillas threw seed "green-aids" over fences in vacant lots, planted sunflowers in medians on the side of busy New York streets, and placed flower boxes in windows of abandoned building. They took action against urban decay and started a revolution. They fought for nature and they won. Many similar groups began to pop up around the United States, as well as in Europe. These people are making a difference, but they can't do it alone.

FIGHT BACK!

The act of flower bombing has many positive results, not only will they improve Spring Garden Street aesthetically; it will help the environment by promoting pollination, increase oxygen levels, and support environmental awareness. Flower bombing is one small way we can help nature fight back against urbanization.

PUBLIC SPACE

WHY I DIY

MEG BARNETT



INTRODUCTION

I want people to be empowered. I want people to feel self-assured, and know that they can do things for themselves. I believe that DIY can enable people to gain confidence and skills that allow for self-reliance. For this workshop, I chose to lead participants in creating their own faux stained glass.

WHY DO IT YOURSELF?

The reason I wanted to do this Stained Glass Workshop was precisely because I thought Spring Garden Vintage would be a great environment to facilitate a DIY experience. I chose to make stained glass because of how unchallenging the project would be for those who have never experienced DIY before. The materials needed are both cheap and easily found at any convenience store. Because of this, I feel that I am teaching participants a technique they can easily use again on their own. DIY has been something I've been doing my whole life, though I've never given it much of a second thought. DIY has allowed me the confidence in knowing that even if I can't find what I need in a store, I can just do it myself. I believe most people can receive great benefits from doing DIY projects because it can bring a sense of empowerment, accomplishment, and satisfaction. I am hoping that by being in the creative environment of Spring Garden Vintage, coupled with the creative act of participating in the Stained Glass Workshop, will allow participants to not only enjoy a DIY activity, but to see that there are many options available to them for DIY projects.

DIY HISTORY

DIY began as early as the 6th century where there was evidence of a person instructing other people in how to build houses for themselves on a mass scale. In the 1940's and 50's, DIY was mainly a term to describe home improvement projects and maintenance. DIY later gained a lot of popularity in the 60's and 70's with hippies and punk culture. In this time, the term more meant arts and crafts related projects than home improvements. In the 90's the HGTV channel was launched, which dedicates much of its air-time to DIY based projects and home improvement. This basically meant widespread information on DIY that was easily available and understood. In the 2000's we have seen a range of helpful DIY resources appear, from TV channels, fundraising companies, magazines, and community festivals. These additions have helped to make the DIY community better and more accessible, so accessible that most people nowadays have DIY'ed, whether they know it or not.

DIY AND CULTURE

The DIY culture is very tied to anti-consumerism, anti-capitalism, counterculture, and anti-establishment ideals. DIY aims to reject the constructed “norms” of society by going against consumerism and using one’s own hands to get a job done. If you want something and do not see it readily available, you can cut out the middle man and make it yourself. The goal of DIY culture is to connect people with hands on projects that allow them to learn-by-doing in an empowering environment.

DIY AND EDUCATIONAL THEORY

DIY can also tie in to Paulo Freire’s Pedagogy of the Oppressed. Paulo Freire was an author and an influential educator in the critical pedagogy movement. In his novel Pedagogy of the Oppressed, Freire states that the oppressed must save themselves and their oppressors. The oppressed cannot wait to be liberated, they must do it themselves. Not only is critical thinking an essential part of DIY, but Freire claims that thinking critically leads to becoming humanized. Freire also talks about “banking education”, in which education is a linear process where the teacher gives information and the student memorizes it. Freire compares teachers in this equation to oppressors, and the students to the oppressed, and advocates for a learning environment based on problem-posing. This allows students to seek out knowledge for themselves, removing the roles of oppressor and oppressed. In this way, students are encouraged to participate in a much more active learning setting, which is similar to the active nature of DIY. Students are encouraged to seek knowledge for themselves, just as in DIY individuals are encouraged to do things for themselves.

How To Make Stained Glass

You will need Elmer's Glue, food coloring, and cotton swabs to create the imitation glass. First, find a piece of glass (empty picture frames work very well for this purpose). Next, coat your glass in a thin layer of glue. Choose which colors you want your glass to be & then use the food coloring to place several drops around the glass. You do not need much; a little goes a long way. After, use cotton swabs to spread the food coloring around until you are satisfied with the effect. Be careful, as over-mixing the food coloring can lead to all the colors turning brown. Finally, allow the glass to sit until dry.

BUS STOP LIBRARY

CARLY KIMZEY // DIEGO VERGARA



A SPACE FOR LEARNING

North Carolina Schools Systems teach an outdated and poor curriculum on gender and sexuality. In response to this issue, we created a temporary open library for those people who were taught in NC schools, and have missed an adequate education on these topics. The introduction to theories on gender and sexual fluidity, as well as LGBTQ studies into public school settings will help end prejudice and discrimination against sex and gender.

EDUCATION OF GENDER IN NC

Most public schools in North Carolina have some sort of curriculum on sexuality and gender that starts sometime in middle school and ends in the first half of high school. These curriculum's lack most of the academic progress that has been done in gender and sexuality. Theories on gender and sexual fluidity, and LGBTQ studies are not included. Let alone do they mention major figures such as Michel Foucault, Simon de Beauvoir, and Judith Butler, which have contributed to these fields, in classroom settings. The lack of these knowledge's in our public education can be seen in our state government. In late march of 2016 state legislators passed a bill called HB2 which prevents cities and counties from passing their own anti-discrimination rules based on gender, and sexuality. This law will enforce prejudice and discrimination against the LGBTQ community. Examples of this progress In Fairfax County Public School System in Virginia is an example of progress in this field as they will include concepts of gender and sexual fluidity in their curriculum beginning 2016 fall semester.

BUS STOP LIBRARY

The Bus Stop Library is located at the bus stop between Spring Garden Diner and Revolution Cycles. We are providing comfortable seating arrangements for our library visitors to enjoy their books. Our bookshelves are filled with books from Empire Books, Glenwood Books, Woman and Gender Studies Library, student art books, as well as books from our own collections. We have brought this literature in order educate people on gender and sexuality. This is important because North Carolina is behind in introducing critical thinking about these subjects. The library is placed at a bus stop because it is space in which there is not much to do but wait, a perfect scenario for reading. The Bus Stop Library opens a space for learning about gender and sexuality on spring garden.

SPEED LIMIT

SALAH MASOOD



Cars can end human life. I want people to be good citizens and follow the speed limit. For this project, I am bringing awareness to the speeds people drive on Spring Garden Street and the Speed Limit itself. Most people drive too fast.

PUBLIC EDUCATION

I am pedestrian. Through my project, I am teaching others by raising awareness about the dangers of speeding. It is basic knowledge why the speed limit is important. But why do people not follow it? I want people to be good citizens. And to do this, they should be a good driver for any vehicle. By speeding, you may save a little time. But by following the speed limit you may save a human life.

Recorded Speed Limits on Spring Garden

Date: April, 2016

Speed Limit	+	Time	=	VS
25 MPH		10:17AM		20 MPH
30 MPH		10:20AM		20MPH
35 MPH		2:30PM		20 MPH
25 MPH		8:00 AM		20 MPH
40 MPH		12:00PM		30 MPH
35 MPH		10:26 AM		25 MPH
30 MPH		11:00 AM		20 MPH
30 MPH		11:00 AM		20 MPH
30 MPH		11:00 AM		20 MPH
30 MPH		1:00 PM		20 MPH
30 MPH		12:00 AM		20 MPH
30 MPH		11:00 AM		20 MPH
25 MPH		11:00 AM		10 MPH
30 MPH		11:00 AM		20 MPH
30 MPH		9:00 AM		20 MPH
30 MPH		7:00 AM		20 MPH
30 MPH		8:00 AM		20 MPH
30 MPH		9:00 AM		20 MPH
30 MPH		12:00 AM		20 MPH
40 MPH		6:00 PM		20 MPH
30 MPH		11:00 AM		20 MPH
35 MPH		2:00 PM		20 MPH
25 MPH		11:00 AM		20 MPH
30 MPH		4:00 PM		20 MPH
45 MPH		5:00 PM		20 MPH

Rest the Body, Walk the Mind

Branden James



I just want people to chill out... So that people can rest the body and walk the mind all while being aware of the space they are in. My workshop takes advantage of the comfort provided by Little Akihabara Anime Shop. I further relax participants through light conversation and open-ended questions that educe critical thought into one's own life.

"You have to make the mind aware of the problem in order for
2

it to seek change.”

BREAKING THE MENTALITY

“How do you open minds that are conditioned to thinking like a consumer?” I actively sought out the solution that could achieve “the great epiphany” in which people would change the way they look at spaces and life in general. I decided that Little Akihabara Anime Shop was the perfect space for hosting this workshop, because it created the strongest feeling of comfort. The place literally screamed “Chill out and look at me!” because it was filled with the visuals of the different anime shows and body pillows for max chill mode.

MY WORKSHOP

Through my workshop, people realize the power of the mind and its ability to reveal the unique context of our independent lives. I also will provide a platform for response and expression through pencil and paper that will allow participants to share with one another the unique thoughts they might have, making connections to those who might have similarities.

Environmental psychology

The function the space serves as a direct reference to environmental psychology. In this interdisciplinary field the main focus is the interplay between individuals and their surroundings. I want to highlight the part of the field that applies to retail stores and any other commercial venues that have the power to manipulate the mood and behavior of customers and I also want to bring light to the other uses of the space.

Other than containing the only anime products for miles, the space of Little Akihabara is filled with a variety of stimuli for the brain to go anywhere it desires; any emotion to feel, any thought to conjure, and any connection to create. This atmosphere, where you are free to imagine, is a function of the interior design for the anime shop; a function that goes hand in hand with what I am trying to accomplish in the people that participate.

THE MIND

In the practices of meditation and therapy it is important for the brain to be able to escape the anger, anxiety, fear, and stresses in life. By doing so you build internal energy or life force and I want people to realize this benefit in the mental exploration of self with questions that probe different areas of thought and share some of the understanding that end up finding in their answers.

Open-ended questions give insight into how you think and what your values are, examines what you're passionate about and what drives you, assess how well you understand your strengths and weaknesses, and how conscious you are of the ways in which you think, interact and work, goals. This is important to truly understanding yourself, which is the first step to being able to understand others.

MY PURPOSE

I want to facilitate complete relaxation in both the body and the mind with specific awareness to the space's contribution to comfort. I am calling for people to educate themselves on their own lives and improve upon them with the notion that people cannot be of good to others until they are first good to themselves. I am encouraging people to see differently, listen differently, and process what we perceive differently in order to transform their future.

PUBLIC SPACE

PUTTIN' ON THE RITZ

LAUREN KEEDY



It's all about the experience. I want people to reconnect with their childhood and in turn reconnect with themselves. Often times we move into the future so fast that we forget about our past and people completely lose their sense of self, we end up in the strangest of places looking at ourselves and wondering who the heck are we.

INTRO TO WORKSHOP

Puttin on the Ritz was designed to reconnect you with the childhood activity that we all experienced: dressing up.

As adults, we all dress up on a daily basis. It defines us and actually shapes our psyche. As kids we do it for fun, we are able to play out whatever choices and desires we want. As adults it is frowned upon in a way, you are seen as naive and “eccentric” . This is your chance to express yourself however you wish and show the many wonderful facets of yourself as an individual outside of society and perhaps even outside of reality.

WHAT HAPPENS

Come hang out with Bob and I at The Ritz on Spring Garden, You'll like Bob he's a pretty cool guy! You are free to wander and check out all the costumes and props in the building or chat with us. If you feel like trying something on and dressing up we are there to help. We will have a setup for you to take a picture as well if you are cool with that. If not that's fine as well; this is all about you being free to be you.

WHY IS PLAYING DRESS UP IMPORTANT TO ME

I feel that people should have a right to express themselves and the various roles that they 'play'. For myself, I do this through my artwork, through my Tae Kwon Do, through teaching at schools. I have multiple facets and I understand and dress up for those roles differently. Everyone does. But not everyone actually has the time to explore these roles in depth and think about how these affect them, who they really are outside of society and these many roles. I know that I don't. So I chose to make a time and a place for you to be able to do this. And hence the Workshop at the Ritz was born. **BUT WAIT, THERE's MORE!**

PLAY IS A FORM OF ACTIVISM

Activism is any sort of action on behalf of a cause, it goes beyond what is traditional or routine. A classic form of this is a public rally or door to door canvassing. What we are doing, Having a specific place, time and activity on the behalf of ourselves and our society IS a form of activism, even though it is only dressing up you are being an activist, a protestor for this cause.

PLAY AND EDUCATION

Play is actually a form of education; it teaches children to think abstractly (this is HUGE in mental development) as they are able to separate objects from symbols, what is real and what is not. However, this play is being left out as many embrace the 'drill and kill' method. We drill more because they can't pay attention, but they can't pay attention because they don't have these underlying play skills, so we drill more; it's pathetic and not an effective means of teaching. We need to bring play back into the academic setting.

PLAY IN A CULTURE THAT HAS NO FUN

Children are not the only ones to suffer when play is not tolerated. For adults too, children's play can help to build good social networks, as it provides them with opportunities to interact with one another at places children play. A nationally representative survey consulting 4,983 four and five year olds across 257 neighbourhoods, illustrated 'undesirable' behaviours, such as lying, fighting and temper tantrums, can be associated with children who lack a sense of belonging in their neighbourhood. It is argued that community development initiatives should be employed to increase children's feelings of inclusion, by building on social relationships and establishing trust. We are raising a generation of children with poor motor skills, short attention spans, no sense of self and low cognitive development.

Definition of Play

Everyone knows that children's play is fun and exciting. But it is not easy at all to have a satisfactory definition of play. As Chance (1979) realized, play is like love; everybody knows what it is but nobody can define it. Some scholars have even considered the term undefinable and therefore not worth of serious study. Fortunately, the current increase in play research has led to progress in defining play. Certain descriptive characteristics of play are widely cited as critical to its definition.

(1). Play is pleasurable, enjoyable. Even when not actually accompanied by signs of mirth, it is still positive valued by the player.

(2). Play has no extrinsic goals. Its motivations are intrinsic and serve no other objectives. In fact, it is more an enjoyment of means than an effort devoted to some particular ends. In utilitarian terms, it is inherently unproductive.

(3). Play is spontaneous and voluntary. It is not obligatory but is freely chosen by the player.

(4). Play involves some active engagement on the part of the player.

(5). Play has certain systematic relations to what is not play.

(Garvey, 1977).

In this paper, any activity with most of the above five characteristics is treated as play.

THE SCREENSHOT IS FROM A BOOK CALLED 'PLAY' BY CATHERINE GARVEY

DON'T JAY WALK ;)

CAROLINE MARTIN



Crossing Spring Garden Street is . In the two miles west of UNCG's campus, there are only three crosswalks: one at Aycock, one at Chapman, and one at Holden. My workshop calls attention to Greensboro's poor urban design of a street that is heavily used by, and depends on, pedestrians.

UNPLEASANT FOR PEDESTRIANS

The locations of other artists' projects and workshops are along the north and south side of Spring Garden Street. During our planning, we found it agitating to legally cross the street because the only two crosswalks are a half-mile apart. I was reminded of times in the past when I had seen friends across the street and would have to yell to them to say hello because neither of us could safely cross. The more I thought about and became aware of the lack of marked crosswalks, the more I noticed pedestrians sprinting across the street to the sound of car horns. I noticed that the existing crosswalks are faded, so much that they are barely evident as a motorist. I noticed that Spring Garden Street is unpleasant as a pedestrian.

WEDNESDAY NIGHT IS TRIVIA NIGHT

Once a week, I break the law for convenience, and I'm not the only one. Servers at Jake's Billiards say they see dozens of people nearly get hit by cars every night when they cross the street in front of their business. Multiple pedestrians have been seriously injured in hit-and-runs along this stretch of road. On a street such as Spring Garden, pedestrians will only have the right of way in a crosswalk, which leaves them physically and legally vulnerable when they cross at any other point, and leaves the law somewhat ambiguous for drivers. The laws state: "Every pedestrian crossing a roadway at any point other than within a marked crosswalk or within an unmarked crosswalk at an intersection shall yield the right-of-way to all vehicles upon the roadway." However, cars are also meant to not hit pedestrians, so what happens when a pedestrian unlawfully crosses, as they so often do every day for reasons of convenience?

How Are We Doing?	
▼ I Want To...	
Apply for Handgun Permit or Concealed Carry Permit	
Complete My Senior Project	
File a Complaint	
Find Out Who's in Jail	
Find Out About Crime in My Neighborhood	
Find Out My Court Date	
Get a Criminal Background Check	
Get a License to Panhandle	
Get Emergency Alerts (GEANI)	
Get Help for Domestic Violence	
Get or File a Police Report (P2C)	
Get Fingerprinted	
Get My Child Safety Seat Inspected	
Get My Property Back From Evidence	
Get Rid of Unwanted Medication	
► Hire a Police Officer	

Are there any other agencies or private security working this detail?

☐ Yes ☒ No

Number of Police Officers requested:
1

Number of Supervisors requested:
0

Anticipated crowd size/attendance:
50-200?

Alcohol Sold
☐ Yes ☒ No

Alcohol served:
☐ Yes ☒ No

Compensation Paid to Police Officers (as discussed in the [Terms of Agreement](#))
☒ Tier 1 \$25/hour ☐ Tier 2 \$30/hour ☐ Tier 3 \$35/hour ☐ Tier 4 \$40/hour

Describe the job duties requested of the officer(s) (i.e., security, traffic control, etc.)

Function as a crossing guard/traffic control along Spring Garden St as part of a 2-3 hour long art class assignment. As there are few designated crosswalks along the length of Spring Garden St, many pedestrians end up crossing where it is dangerous and illegal to do so. My specific project aims to call attention to the lack of safe crossing options on a road that is used heavily by pedestrians. I hope to have the temporary crosswalk exist somewhere between Eula and Warren St (exact placement still TBD)

Type of event – describe the nature of your event (i.e., concert, race, carnival, private social event, etc.)

My art class is running a workshop-based "art walk" along Spring Garden St, between Aycock and Chapman. There will be approximately 7 different stops that focus on various things about the street we want to show participants. We hope to have a large turnout during the 3 hours.

SO DO SOMETHING ABOUT IT

In search of a temporary solution, I applied online for an off-duty Greensboro Police officer to act as a crossing guard during our event. I figured, if participants were to see all of our offerings easily and safely, it would be nice to provide them with a way to cross to the workshops that are far from crosswalks, as well as bring attention to the lack of regular pedestrian amenities. As of this printing, after two attempts to contact the correct office, I have yet to have anyone reply to me. Another option would be to petition for a crosswalk, however the NCDOT does not list any committees in Greensboro for pedestrian concerns.

So what is the city of Greensboro trying to say with their urban planning choices?

PUBLIC SPACE

