

One more push, to clear the last step.

## Planning for Skateboarding.

---

Submitted by Jamie Edwards (3722078)  
for the MA in Planning, Policy and Practice (3064)  
of London Southbank University  
School of Law and Social Sciences  
Division of Urban, Environment and Leisure Studies  
September 2020.

This dissertation may be made available for consultation within London South Bank University and may be photocopied or lent to other libraries for the purposes of consultation.

X   
Jamie Edwards

I declare that this dissertation is my own unaided work except where specifically referenced to the work of others.

X   
Jamie Edwards

## 1. Abstract

Skateboarding has long been scrutinised and studied as a transgressive young person's counter culture with a differential use of space. Furthermore, there is evidence that policy mechanisms and defensive architecture have been employed to cull skateboarding in public space exacerbating the antisocial experience of said space. However there is also evidence that, skateboarding, when inclusively accepted in to public space, can generate economic, social and environmental benefits. Skateboarding is not only an enabler for people to interact with their surroundings playfully but it also shapes the environment through the active engagement of the planning system and community based bottom-up collectiveness that is infused in a DIY culture. As such skateboarding, I argue, should not be designed out but designed into public spaces and to be successful this requires positive relationships between the user and the authority. To further facilitate this an evidence based document is required to support the 'technocrat' in understanding what the positive benefits that skateboarding can offer in the production of space. The objective of this paper is to move away from the perceived negatives of skateboarding in the public realm and ascertain what are the overarching benefits that skateboarding can offer to public space and how they can be harnessed and implemented by planning.

# Contents

---

1. Abstract.....	2
2. Introduction .....	4
3. Literature review: Space and skateboarding.....	7
3.1. Conceptualisation .....	7
3.2. Rights to the City .....	10
3.3. Planning and Participation .....	14
4. Methodology.....	19
4.1. Aims and Objectives.....	19
4.2. Case studies .....	19
4.3. (Auto)- Ethnography .....	20
5. Places Delivering Momentum: Adding a bit of wax to reduce the friction. ....	22
5.1. Southbank: The Culture .....	22
5.2. LOVE Park .....	25
5.3. NGO's: Skate[insert name here] .....	26
5.3.1.SkateHull.....	26
5.3.2.SkateSouthampton and Nottingham.....	28
5.3.3.City Mill Skate .....	30
5.4. LA and The Neoliberal Citizen .....	31
5.5. Tampere: If you won't do it we will .....	34
5.6. Malmö: Best Practice .....	36
5.7. 'Nowhere' .....	39
6. Conclusion and Recommendation.....	42
7. References.....	45
8. List of Figures.....	54
9. Ethics Form .....	56

## 2. Introduction

*'As long as you're moving and flowing, you decide where you're at. Freedom of choice. Who you're with, where you're going, what you're going to do. The ultimate freedom, that's the best part of skateboarding. The trick is the pinnacle, but the joy is the fluidity, that movement.'*

*Paul Schmitt (The Nine Club, 2019).*

There are approximately 50 million active skateboarders worldwide and 750,000 in the UK (Skateboard England, 2020).

To some, skateboarding is considered a frivolous activity and adolescent past time (PowerfulJRE, 2020). For participants, skateboarding ranges from an athletic sport with lucrative prize funds and the inclusion in the next Olympics (IOC, 2020), to a sense of belonging and identity within a community of likeminded people whom can resonate with skateboarding's power of unity and equality (Vans, 2020). To others it is an addictive hobby that extends their personality through movement in an endless backdrop of environments.

Regardless of one's perspective, skateboarding is certainly a versatile and creative interaction within the urban form. Street skateboarding, as the name implies, has its origins in the streets which may be considered the most public of places. Its personality in appropriating space has turned some ordinary public places in to meccas, engraved into skateboarding history (Vox, 2020). LOVE Park, Philadelphia, Southbank, London, MACCBA, Barcelona, Berlin, Pier 7, San Francisco, Pizzey, Gold Coast, even the Mekroyan Fountain in Afghanistan, to name but a handful.

Skateboarding's street appropriation is perhaps what has meant that it has been seen as somewhat of a transgressive counter culture. Skateboarders have an exclusive understanding and connection with the built form and its uses through surfaces and skate spots, similar to the theory of Kevin Lynch whereby the city provide legibility and symbolism (1959). As Mark Gonzales suggests when talking about Tyshawn Jones's evolution in skateboarding; 'skating introduces you to all these different walks of life. He rode

the train [...] downtown where the skate spots were [...] I think with every individual how they interpret the city and how the city shapes them, [...] what he did in the city was fascinating' (i-D, 2019).

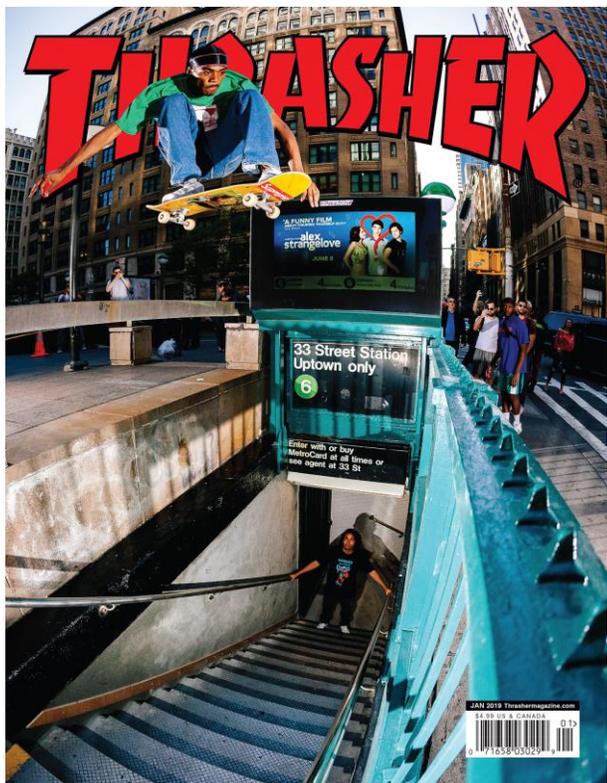


Fig. 1: Tyshawn Jones in NY: Thrasher front cover (Sherbert, 2019)

Skateboarding has also branched into social enterprises and intervention; Skateistan is a charity that uses skateboarding as a tool to empower and educate children in Afghanistan, Cambodia and South Africa (Skateistan, n.d). Skateboarding has also infiltrated social systems such as Bryggeriet which is the world's first Skateboard School in Malmö, Sweden.

Skateboarding has also been perceived as anti-social with cultural ties through music, computer games and fashion. Skateboarding has been branded and packaged, inspiring an army of so-called rebellious youths into consuming skateboarding into the mainstream, where skater owned brands and distributors of the late 90's and early 2000's benefited hugely (Constantin, 2013) before the larger profiteering commercial consumer brands penetrated

the skate scene.

In a brief overview it can be seen that skateboarding offers multiple positive benefits through a culture and history in the urban realm (environment), through community and educational programmes (social) and through the consumption of products and large competitions (economy) . Skateboarding thus asserts its place in the urban realm and therefore should subsequently deliver the user a right as to how the urban environment is shaped. Despite this skateboarding is still stigmatised and criminalised in cities and towns. However, if public spaces were inclusive of skateboarding then it is very like that by encouraging its use further public benefits would transcend on to space.

Can skateboarding therefore be a tool to not only provide healthy life styles and education for young people, but one that can also provide a creative and resilient space? Can a positive skateboard and local authority relationship enhance the public space's characteristics economically, socially and environmentally? If so, how can it be delivered? These are some of the themes that this paper will explore.

### 3. Literature review: Space and skateboarding

#### 3.1. Conceptualisation

Space, or more finely Urban Space, according to Lefebvre (1991:300), is not merely an impartial container but is a social construct. It is not simply generated by the existence of gaps between physical form, leaving behind a province to act within, but rather a strategic thought out process by 'technocrats' using a 'locus of theoretical practice' and bears itself as the centre of 'knowledge' in the production of space (1991, p6). Therefore, spaces are implemented within a technical pillar controlled by those with an expertise.

However, it is recognised that the production of space goes beyond the 'scientific' approach of 'technocrat's as there are far broader processes that include 'deeper systems of power, economics and signification' (Borden et al, 2000:5). The aesthetics and built environment alone have 'practical impact' and thus have a substantial role through knowledge and ideology. However, Lefebvre (1991:42) acknowledges that taken in isolation the built form ignores the complex mutual interactions, interconnections, and displacements and 'links with spatial practice'.

It is the arena of built form that a stage for economic, social, cultural and political pillars of society to intermingle and overlap is created. The interaction between these societal pillars harvests the normative rhetoric by which a specific use or action is deemed the correct use of that space. The word 'practice' within the title 'spatial practice', to me, signifies the repetitive learning of societal experiences, observing, translating and understanding the perceived correct use of space, by which its designer meant. Thus conforming, subconsciously, to the principles set by the societal structures in that moment of space and time.

This is perhaps where skateboarders and skateboarding have witnessed the ideology that is commonly deployed in England. In a way of protecting the normative use of space, fines and bans have been introduced in a variety of towns and cities as strategies to prevent skateboarding (Sandhu, 2015). Public Spaces Protection Orders (PSPOs) were introduced in October 2014 to tackle perceived anti-social behaviour, giving Local Authorities in England the power to prohibit an activity that has a "detrimental effect on the quality of life" of locals (Anti-social Behaviour, Crime and Policing Act 2014).

Going beyond just enforcing against use through legislation; architects and planners have designed in physical preventions known as skate-stops on the edges of blocks, ledges, and benches. In the paper 'The poetics of Security: Skateboarding, Urban Design and the New Public space' Ocean Howell (2001) looks at the challenging aspects of space and publicness. He acknowledges that skateboarding 'does scar coping and leave paint streaks on benches' (2001:9) but by introducing defensive architecture, 'police, architects, and planners' symbolise skateboarding as a 'public incivility'. However, it is recognised that this has an externality by making 'public space itself to be equally uncivil' (Howell, 2001:11).

This is an interesting concept, that space can inherit an uncivil persona experienced by all by introducing infrastructure to prevent the few. What is also interesting is the rhetoric behind the justification for such defensive mechanisms in the first place. As Synder (2017:206) claims, sometimes in isolated instances, skateboarding can cause minor damage but its 'criminality is often exaggerated'. As Jane Jacobs (Kerr, 2016a) states 'skateboarding [...] shouldn't be automatically disapproved of and attempts made to shoo them out of here and there'.

Policy makers often mark groups of young people in public spaces as threats to public order and create spaces that require a conformity to the adult definitions of appropriate behaviours (Németh, 2006). Valentine (1996) acknowledges that open space is 'highly regulated or closed' and young people are required to show submissiveness to adults and to the adult explanations of appropriate behaviour.

This is clear when we think about the homeless, both young and old, that are considered to have failed in society and thus failed to conform to normative behaviours. As such both skateboarders and the homeless feel the resentment in the urban form, through defensive architecture (Borden, 1998).

Howell (2013) explores the rhetoric of skateboarders, homeless and public space further in the article 'The "Creative Class" and the Gentrifying City: Skateboarding in Philadelphia's LOVE Park'. Here, Howell (2013:40) sees the unfortunate shift in dialogue by those willing to support the homeless to supporting skateboarders at LOVE Park. This support was due to a view that the skateboarders have paid 'the price of admission' by influencing a large ESPN event which generated substantial revenue for the city. By challenging the use of public space, skateboarders at LOVE Park generated a 'marketable image for the city' creating a media revenue 'all while deterring the presence of homeless'. In an almost ironic turn of

events however, skateboarders themselves became displaced to a purpose built skatepark to make way for new redevelopment despite significant protests and offers of compromise (2013:41).

Skateboarding's performance made the space 'alive' and created a place of interest and therefore desirable for development. In this sense Howell proclaims skateboarders as 'the Shock Troops of Gentrification' (2013).

When we explore the justification to prevent the use of skateboarding at LOVE Park, even after generating a revenue for the city, it becomes clear the redevelopment was likely objective all along. Justification leant on an estimated \$60,000 damage costs to enforce the ban and the fear of potential law suits relating to injury (Németh, 2006:304). Yet when a large skateboard brand offered \$1million to offset the costs, and injury laws suits were debunked, the council still proceeded to ban its use and displace the skateboarders (Németh, 2006:304) and therefore the legitimacy of the justifications were questioned. Perhaps the negative connotation can be considered as excessive to hide the altera motive to the rhetoric, echoing Snyder's (2017:206) point that skateboarding criminality is often exaggerated. It's a common theme that through the stigmatisation of groups, development can be justified (Waquant, 2014. Paton, 2018. Lees, 2014. and Slater, 2011).

However, skateboarders are not deterred by defensive architecture, finding new creative ways to skate or by fines which are difficult to enforce or displacement to gentrify always finding new spaces to skate. Therefore, are these mechanisms really necessary? As John Carr (2010) concludes on a study of skateboarders actively appropriating unused space in Seattle, USA, 'after all, every place is "owned" —



Fig. 2: Charles Myatt 50-50 grind adapting to skate-stops in Bath (Appleby, 2020).

that does not mean that even such often disenfranchised populations as the young cannot find ways to circumvent or even appropriate those logics'. In essence, where there is a will, there's a way.

The will, is to simply skate and to act freely within space, as Darren Harper states in 'Plazacation:Pulaski' (ThrasherMagazine, 2020) when talking about a public plaza in Washington DC, 'yeah the ledges are shifted and grinded down, but hey man, we not killing nobody, we not harming nobody [...] I pray, don't take this from us, it means a lot to us, and we hoping to keep it going forever'.

According to Dr. Dani Abulhawa (Site Gallery, 2020) skateboarding's performance in the streets encompasses body movements that are symbolic within space. Abulhawa argues that the subtle movements that make up the foundation of skateboarding project a symbolism of action. It is the symbolic performance of skateboarding within space, particularly public space, that Abulhawa (Site Gallery, 2020) states is important to the discussion of how we define space and who and what activities they are for. The ideals of the defensive architecture mentioned previously are instantaneous symbols of unwelcoming signals and whilst there are places that perhaps morally should not be skated such as mosques (Skateistan, n.b), this should not be a rhetoric that is just rolled out blindly across all places. As Abulhawa (Site Gallery,2020) concludes 'the word public means of the people. That is conceptually public spaces for all. Though it might not work like that in reality does not make public space something to give up on but makes it something to fight for if we want to make more liveable cities'.

### 3.2. Rights to the City

Abstract space is considered the 'urban spaces of state regulated neo-capitalism characterised by their commodified exchange value and their tendency to homogenisation' (Lefebvre 1991:53). Harvey (2008) expands on this theory acknowledging that space has become a commodity that can generate a surplus value within the economic frame work of capitalism. Harvey (2008) argues that urbanisation is a way that capitalists can 'circumvent' some of the 'barriers' that capitalism may generate through a saturated market, costly labour and/or lack of purchasing power in the market.

Urbanisation 'absorbs' surplus profit and consequently capital shapes the city. Thus, Harvey argues, there is a strong association between capitalism and urbanisation. Harvey (2019:5) views cities as having

'arisen through geographical and social concentrations of a surplus product' and hence urbanisation is a 'class phenomenon, since surpluses are extracted from somewhere and from somebody, while the control over their disbursement typically lies in a few hands'. In this regard those with enough capital who can buy, develop, redevelop and then sell on space not only accumulate a profit, but also accumulate wealth and power to determine what urban space looks like and how it is used. Thus, the narrative of conformity is implemented by the capitalist with an intention of generating further profit through the use of space itself.



Fig. 3: Skate knobs on a bench outside Morgan Arcade home of skate shop Route One in Cardiff – Vans 'Off the wall' sticker visible (Google Street View, 2020).

Sharon Zukin (cited in Harvey, 2008) claims this as 'pacification by cappuccino', where by the 'quality of urban life has become a commodity' and places are designed to fulfil the perception of individualism and freedom of choice encouraged by neoliberalism, through the consumption of 'urban dreams', for those who can afford it. A process that Harvey (2008) sees as having a connection to the 'political withdrawal of collective action'. Therefore, the production of abstract space is more than the technocratic design of social command as it further subtly deconstructs the users rights by the

division of the collective, through the guise of consumption to obtain individualisation.

Disenfranchisement happens on two levels here; how space is produced and how space is subsequently used.

As Jo Devito philosophies in Eli Reed's (2020) blog of the public sphere 'by treating its citizens as a group of consumers rather than a collection of unique individuals, the public sphere loses the initial purpose that it really had: to connect the people and provide a space where community-based discussion and unification can go on in order to continually better our experience as a whole'.

Abstract space is the conceptualisation of power, profit and conformity attributed to the exchange value. Differential space, however, is the embodiment of civilisation within space (Lefebvre, 1991:126). The 'oeuvre' (body of artistic work) Lefebvre states, is its use value, by consuming 'unproductively, without any other advantage than pleasure and prestige' (1991:66). Merrifield (2006) notes the importance to the use value on urban space, describing it as an 'urban conscious' that would be lost through the commodification and exchange value of space that permits the conformity of spatial practice as an externality of the profit that rendered it possible in the first place.

It is here that Borden (2000, 2001, 2019) appropriately expounds that skateboarding criticises architecture. Specifically, it critiques the urban form that is manufactured as abstract space, by those whom the surplus product will create surplus profit. These spaces are considered 'Zero degree architecture' (Borden, 2000:181-187) and lack visible 'qualitative differences', a repetition generating a symbolism of 'monotony and lack of diversity'. These homogenous places, 'having lost the characteristics of the creative oeuvre and of appropriation' result in 'spatial degree zero' (use) whereby the droning container excretes a repetitive normative behaviour. Skateboarders however, contest these spatial practices through their embodiment with space, seeing through the characteristics of monotony with a kaleidoscope and protesting ambivalently against what space and the built form is for.

A pavement becomes a textured gauntlet of travel. A curb that separates pedestrians from vehicles becomes a tightrope grind. A dropped down curb for access becomes a launch ramp. A drainage ditch becomes a concrete wave. A bench or ledge for rest becomes an obstacle for diverse movement. A hand rail for harness becomes an equation of risk. A flight of stairs becomes a flight trajectory. A pay and display carpark becomes a free exhibit. This difference of use can happen momentarily for a cruising second or for hours in a solid session. Irrespective of the period, this performance is how skateboarders flex their right to inhabit the city.

Borden (2019:203) qualifies skateboarding as fashioning 'unexpected eruptions of meaning, retranslating the objects of the city'. Moreover, the 'formerly abstract and incomplete, the dissociations now become complete' (Borden, 2000:185). One whereby the consumption of urban space is not characterised exclusively by the exchange of value but also it is deeply embedded by the value of its use.

Abulhawa (Site Gallery, 2020) states that skateboarding's performance and thus its use value, is important as 'people's primary learning mechanism is through mimicry, we perform and re-perform the behaviours and attitudes that we see in experience around us'. It is therefore important that we need 'a diversity of life and behaviours and activities and interactions to develop ourselves in our societies'. Skateboarding's performance and therefore its differential use value on space makes our cities places for activities other than just often individual consumption and labour.

Skateboarding thus is a collective enabler of culture, history, identity and social interaction. This enabling provides the access and entitlement that should not be squandered from the dwellers and end users of urban life but one that should empower. A right which according to Harvey (2008) is 'far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city'.

It is critical to recognise the connection between space and time within the foundation of urban space. In this sense, space is never a completed product (Leary-Owhin, 2016:3). As space passes through time it morphs, lending itself to a use that is required in the present. This subjective approach is substantially different to that of the normative and procedural theory exclusively attached to the 'technocrats' expertise of planning for a future space.



Fig. 4: Space left over from vulnerabilities of abstract space being used as a DIY Skate spot in Ipswich, England. (Edwards, 2020).

Here lies the beauty of the opportunist and creative user. The skateboarder does not just critique existing space but will set upon the 'inherent vulnerabilities of abstract space' and capitalism, as across time, if only for a transitory moment space can become derelict while the market reconfigures the abstract space (Leary-Owhin, 2016:15). This, Leary-Owhin argues, is a common theme in urban areas where withdrawal from space, as result of the market conditions, leaves areas of abandonment. These

areas can be abandoned warehouses and factories or SLOAP's (spaces left over from planning, like under highway bridges), or even areas of no obvious jurisdiction such as ditches or pavements. It is these areas that can become beacons of street skateboarding or DIY skateparks (Borden, 2000).

This is synonymous to Iverson (2013:944) in his 'Do it yourself urbanism, and the right to city' where he argues the "representations' of the proper uses of urban spaces that are authored by urban authorities are powerful but not all-powerful, and spaces are always available for re-appropriation'. This follows the idea of vacant space/buildings being a by-product of capitalism's weaknesses. However, Iverson (2013:954) concedes 'that such practices' of appropriation 'have the potential to establish democratic rights to the city, but for this potential to be realised, new democratic forms of authority in the city must be asserted through the formation and action of new political subjects'.

By this sentiment the assertion of a right to the city through space appropriation requires the political will for change not just by the user whom instigates action but by the authority to not enforce but support. In the absence of 'new democratic forms of authority' the transitory moment of use value in differential space is stigmatised and criminalised through trespassing on private property or causing criminal damage or perceived as antisocial behaviour in public space. Reasserting the conceived use of abstract space, and in doing so rendering the right to the city as also a transitory moment, until the next space offers an opportunity to reassert that right once again.

### 3.3. Planning and Participation

An interesting concept here is that skateboarders and skateboarding are merely a playful demeanour towards the city and is not necessarily demanding a right but rather acting within their right of freedom. Therefore, particularly in young people, skateboarders are not necessarily engaged in the formal and political processes embedded in the production of space. As Howell (2001:21) concludes:

'Skateboarders are not interested in transformative politics, and the culture has little potential in that arena. Skateboarding hints at the possibility of a more spontaneous and 'non-alienated' experience of the city, but only obliquely. The average skateboarder's primary concern is that they themselves are able to have that experience'.

However, Maclure (2016:31) argues that skateboarders do have a political interest in how space is formally produced and believes it is the Local Authorities duty to support an established community within a space earmarked for development as they are not 'technocrats' and therefore are considered 'laymen interest groups' that need support. Despite this Maclure (2016:31), contrary to Howell, argues that skateboarders through their very traits of 'resourcefulness, creativity and solidarity' exert their right to the city 'successfully' into the political domain to prevent the re-development and displacement of a public space known as Southbank. We shall explore this case study further later in the paper. For now, it is important to recognise that the collective engagement by skateboarders through the Long Live Southbank (LLSB) campaign into the political domain was a reaction to the prospect of redevelopment that lacked community engagement. Carmona (et al, 2003:268) recognises that bottom-up methods are 'usually in response to some perceived opportunity or threat'.

The planning landscape is a difficult one to navigate when attempting to reshape one's environment that is engulfed with legislation, power imbalances and scientific 'technocrats'. The civil rights movements in the late 60's saw the introduction of statutory public consultation into the Town and Country Planning legislation providing a voice for the environmentalists, historic preservationist and social justice advocates in the planning system. The communicative planning theory accentuated the participation and engagement between stakeholders, from the planners to the community and everyone in between including land owners, developers and government officials (Wheeler, 2013:54).

However, Arnstein (1969:217) contested the notion that consultation meant participation, describing it as "tokenism" that allows the citizens a voice but does not mean it will be listened too. Arnstein (1969:217) illustrates a ladder of citizen participation with the top of the ladder denoting participatory practices that increase the 'decision-making clout' for citizens such as 'citizen control' and 'delegated power'. The ladder, Arnstein (1969:217) acknowledges, 'juxtaposes powerless citizens with the powerful in order to highlight the fundamental divisions between them'.

Healy (1997) in her book Collaborative Planning Shaping Places in Fragmented Societies, goes beyond just the need to communicate between actors but the need for awareness of how knowledge and patterns of communication are socially constructed. Yet, it is recognised that providing a foundation within the planning procedure to support participatory processes, can demand enormous time, money and commitment from Local Authorities and Planners. Moreover, it is not enough to offer equal air time through a consultation, what is equally important is for each interested party to have equality to their knowledge (Wheeler, 2013). This is where advocacy planning reconfigures the balance by supporting those who are disadvantaged by the

‘power struggle’ with the ‘technocrats’, land owners, corporations and government officials whom have ‘greater access to resources, expertise and political clout’. It is an advocacy planning attitude that has seen the rise in NGO’s in supporting the voiceless strategically and becoming a ‘significant force in urban planning’ (Wheeler, 2013:58).

According to the research in America by Corwin, (et al 2020:3) ‘skaters are often not considered by municipalities, and educational and cultural institutions in the same manner as their other constituents’. Corwin et al, (2020) goes as far to say that new spaces lack efficacy, longevity and equitability for skateboarders, attributing it to ‘poor planning’ a result of ‘not fully understanding best practices, the target audience, and how skating interfaces with existing resources’. Strangely this notion came from a report that specifically looked at communities at skateparks, places supposedly meant for skateboarders. If skateparks are lacking in appropriate planning and engagement with the very community that they are for it is likely that public places are too. The research concludes that the correct infrastructure is required to incubate the use of skateboarding which harbours the community

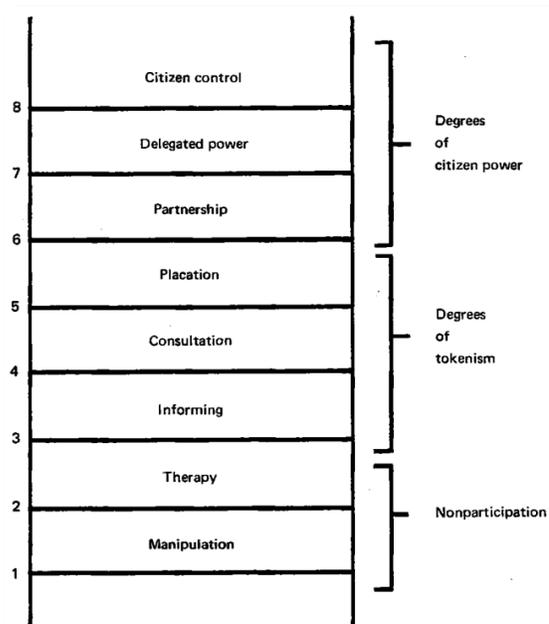


Fig. 5: Arnstein (1969:217) Eight Rungs on a Ladder of Citizen Participation.

ethos of social interaction and develops more 'complex networks of friends and allies including intergenerational and crosscultural relationships' (Corwin et al 2020:27).

The National Planning Policy Framework (NPPF) (2019) in England is explicit on this topic. Chapter 8 is dedicated to 'Promoting healthy and safe communities'. Paragraph 91 states that 'decisions should aim to achieve healthy, inclusive and safe places which promote social interaction, including opportunities for meetings between people who might not otherwise come into contact with each other [...] and high-quality public space, which encourage the active and continual use of public areas'. Paragraph 92 goes on to say planning should provide the 'social, recreational and cultural facilities and services the community needs' by planning positively for the use of shared spaces 'for all sections of the community'. Moreover, paragraph 8 of the NPPF offers three objectives to define sustainable development; Economic - build 'strong, responsive and competitive economy'; Social - support 'strong, vibrant and healthy communities' through 'open spaces' that support 'communities health, social and cultural wellbeing'; and Environmental - contribute to protecting and enhancing our natural, built and historic environment'.

With such explicit language within the NPPF to promote inclusive and accessible community use within space positively, it is confusing as to why skateboarding's use is therefore often designed out or banned from public spaces. However, as we have seen Corwin et al (2020) state poor planning comes from a lack of understanding. This lack of understanding has meant that skateboarding is portrayed negatively in public spaces and creates a normative culture of anti-skateboarding in England.

So how may we reduce the gap of understanding? Planning policies are underpinned by evidence-based survey's and studies as well as Supplementary Planning Documents (SPD) that facilitate understanding by providing 'more detailed advice or guidance on policies' (Gov.uk, 2020). However, skateboarding features in only some district's SPD's but this is merely within a list of available leisure and sports facilities rather than outlining the positive contributions that skateboarding can offer to space. The closest guidance that planners have that relates to skateboarding is the Fields in Trust (2015) Guidance for Outdoor Sport and Play. Again though this isolates skateboarding to skateparks and is more concerned with quantifiable information such as sizes, walking distance too and buffer zones to protect

residential amenity. What it doesn't do is offer adequate guidance on place makers as to how skateparks should be designed, what materials should be used, how skateparks can facilitate social interaction and communities and furthermore generate revenue. It therefore certainly does not provide guidance on how and why skateboarding can and should successfully be integrated into public spaces and the planning process. It is in my opinion that this is a key document that is missing and would provide much needed advice and guidance on planning policies in England. Therefore, in this country where the normative rhetoric is that of negative connotations towards skateboarding, is it a planning document that is required to bridge the gap between skateboarders, skateboarding and 'technocrats' ensuring that public space is inclusive for all?

## 4. Methodology

### 4.1. Aims and Objectives

The objective of this investigation is to move away from the perceived negatives of skateboarding in the public realm and ascertain what are the overarching benefits that skateboarding can offer to public space and how they can be harnessed and implemented by planning.

This paper will therefore seek to investigate the answers to the following questions:

- *What is skateboarding's positive influence on the production of space, society and economy?*
- *Does skateboarding encourage and enable young people to not only understand their right to city but also exercise it?*
- *Can a positive relationship between the skateboarding culture and Local Authorities in England allow the use to grow naturally, or does it require a more dynamic and formal approach by way of a planning document?*

### 4.2. Case studies

To answer these questions and to understand the complex set of variables that shape and formulate space, an interdisciplinary approach is required to understand skateboarding's role, as a modern-day influencer, on the production of space. I shall be exploring a number of case studies in England, including Southbank and grassroot community based NGO's. Moreover, I will explore some case studies in Scandinavian countries, stopping off in Norway and looking into more detail in Malmö, Sweden, where I shall seek to draw on some opportunities of best practice. I shall also look to fill in some gaps venturing to America and Australia along the way.

By exploring these case studies, I am able to unpick and understand the 'detailed workings of the relationships and social process within social settings' (Denscombe, 2014: 55). The use of frameworks that have been explored already, such as Lefebvre's theory on the production of space, as well as abstract and differential space, will present a substantive concept to the power relations and rights to the city that underpin the case studies.

An inductive and source-orientated approach will utilise policy documents as ‘inadvertent’ primary sources (Bell, 2014: 157) to help better inform where skateboarding sits in the planning agenda. The investigation shall also make use of newspaper articles, websites, E-magazines, skate-videos and recorded interviews through online videos and podcasts. These are forms of both primary sources and secondary interruptions of events. As such, it is an interpretivist understanding that shall unpick the research and one that shall explore the complexities in a subjective manner.

It is also prudent to note that this paper has had to undergo an adaptive approach to its areas of study. The original research design of interviews was scheduled between the months of March and May 2020 but the global pandemic of Covid-19 prevented travel and face to face interactions. Whilst these interviews may have still been achievable through the use of virtual meeting software, it is fair to say these municipalities in Spain, England and Denmark, like many other authorities, had to redirect resources to a public health crisis. Alternative approaches were explored such as an electronic quantifiable survey in a formalised structure of questions. However, this was considered unlikely to determine the complexity of interactions and processes that require investigation in the production of space. Subsequently, to ensure sufficient information was available to the research, the case studies evolved from Barcelona, Milton Keynes and Copenhagen to London, Nottingham, Southampton and Malmö.

#### 4.3. (Auto)- Ethnography

When it comes to data collection Hammersly (2019:3) describes ethnographers as ‘participating, overtly or covertly’ in their research topic. Whilst this investigation has not conducted direct participate observations of the chosen case studies, as a skateboarder for over 20years and as a Local Authority planning officer I have an experience of the intricate and ambivalent interactions between skateboarders and authority. This perspective certainly bears weight in my critical thinking. This is because my knowledge is influenced by experience, but as Donna Haraway (1988:577) describes in her article Situated Knowledges ‘one's manufactured knowledge is a route to a desired form of very objective power’.

It is also through my 'manufactured knowledge' (Donna Haraway 1988:577) as a Local Authority employee for almost 10 years and my professionalism as a Planner that I am able to provide a balance, to not only my experiences but also to this investigation. By having an insight to the meanings and motivations of the 'technocrat', the land owner and developer and also the skateboarder, I am able to ensure that the debate is underpinned by rationalism, safeguarding my interpretation of the case studies and reviewing them with both scepticism and subjectivism.

## 5. Places Delivering Momentum: Adding a bit of wax to reduce the friction.

### 5.1. Southbank: The Culture

The Undercroft in Southbank London, better known as simply 'Southbank', is a place that has been heavily acknowledged for its community positively engaging formally with the planning system through collectiveness and participatory values. In doing so, Long Live South Bank (LLSB) not only prevented the redevelopment of a sacred space in skateboarding history, but also secured the long-term use and restoration of a previously closed off area (LLSB, 2020).

However, this was not an easy journey and one that was prohibited greatly by the very planning system that the everyday user of space must engage with to have their voice heard.



Fig. 6: Nick Jensen, backside flip over the South Bank barrier (Ashley, 2014).

The users of Southbank have had to continuously adapt to the attempts to thwart their inclusion. In the 1990's grooves were drilled into the floor to prevent wheels rolling along the surfaces and in 2011 a pedestrian barrier was introduced to separate the users from passers-by. The barrier's physical separation between user and passer-by, became a viewing point for onlookers. Inevitably the barrier became an extra challenging obstacle and once again the interaction between skateboarders and passers-by was created. This interaction was performed by Nick Jensen (Long Live Southbank, 2013a) and captured on a news report regarding the redevelopment of the Undercroft. Crowds watching applauded his skills as he crossed over the boundaries into a different space with a starkly different normative principle, all to the appeasement of those around, further cementing skateboarding's ease at facilitating Lefebvre's 'oeuvre' (1991:66).

LLSB was set up in April 2013 to organise and strategize a community response to the Southbank Centre plans, released in March 2013, for a £120million redevelopment and relocation of its users to a purpose

built skateboard facility that would mimic the design features of Southbank. Plans which LLSB believed were drawn up with a “lack of consultation and poor engagement with the local community” (Long Live Southbank, 2015).

The back bone to the LLSB stance was that Southbank, a cultural and arts centre, is historically and culturally entrenched with skateboarding since 1973, making it ‘very probably the oldest place in the world that has been subjected to skateboarding in a continuous and intensive manner’ (Borden, 2019:265). Throughout this period, Southbank has become an iconic symbol of British Skateboarding, it has featured heavily in skateboard media worldwide through magazines and videos. Thus, mimicking it in a different place would eliminate its history.

The submission of a planning application without any initial consultation with the users indicated that the power to reshape the space was not with its users but its owner. The space is therefore not truly public, although it is free to access at any time, it is owned. Leary-Ohwin (2016:7) calls this a ‘quasi-public-private entity’ whereby Southbank has characteristics of public space but is primarily still a space of ownership and control. Like any land owner in a capitalist economy it is their right to realise the potential land value to make a surplus profit and increase viability. As we have seen in Harvey’s (2019:5) discussion of rights, the power ‘lies in a few hands’.

However, the regeneration to create shops and cafes in Southbank to increase profit was justified as enhancing the area’s creative and cultural ethos but sought to displace the very users that had organically grown a cultural presence consistently for over 40 years. This was not only contradictory to the skateboarders, it was incoherent. Jason Caines (Long Live Southbank, 2015) articulated it simply as “let’s get rid of that for another transient coffee place seems like a complete waste of cultural history”. The loss of a historical and creative place which would be substituted by the ‘pacification by cappuccino’ (Zukin cited in Harvey, 2008) is at odds with the broader justification of the redevelopment and would result in the loss of a space that the community has access to for free and one that young people can socialise, stay active and be creative within.

This feeling was described by Ben Powell the editor of Sidewalk Magazine:

‘we live in a country which is totally apathetic politically, go on turn the TV on, turn the radio on, young people today don't vote, don't do this, don't care about that. Well there's an example of [sic] thousands of young people who do care. What's wrong with having a sense of heritage, what's wrong with understanding the history of what you're into? [...] That place is important [...] why should everyone be quiet and just let another one go [...] all the city centres are [sic] homogenous now and they've got the same chain stores in them everything looks the same [...] and here you've got something [sic] living breathing culture [...] I think maybe the thing that surprised a lot of people in the media and at the Southbank Centre is the level of passion of people’.

This passion was soon apparent because by September 2013 there were more than 61,000 public petition signatures, 50,000 LLSB members, 14,000 individual planning objections, and a successful application for the site to become listed as an asset of community value under the Localism Act (Long Live Southbank, 2013b). Here, skateboarding has clearly enabled the community to understand their right to use space and in doing so encouraged their agency to protect it.

The Mayor of London at the time supported Southbank as ‘the epicentre of UK skateboarding and is part of the cultural fabric of London. This much-loved community space has been used by thousands of young people over the years. It attracts tourists from across the world and undoubtedly adds to the vibrancy of the area – it helps to make London the great city it is’ (Brown, 2014). The planning application was eventually withdrawn in 2014.

Southbank has shown that skateboarding’s influence on the space can produce a cultural and historic environment and accordingly should be protected and harnessed. Moreover, Southbank and its users challenged how the space should be used by declaring the importance of the use value compared with that of exchange value. This was achieved through the LLSB campaign that required a formal and collective engagement with the planning system in a bottom-up approach, a requisite of the potential threat to a community hub. This, according to Maclure (2016), was successful through the user’s ability to exerted their right onto the political and planning agenda.

## 5.2. LOVE Park

However, should there not have been the deep-rooted history of skateboarding within the space that was incidental to a cultural centre, could this have been a different outcome? This question is prevalent when we look back at LOVE Park in Philadelphia. This is also a public place deeply embedded with skate history and where the same exertion of rights by the citizen, through the organisation and strategic collectiveness, had a starkly different outcome, with its users displaced. A clear difference however was that LOVE Park was not part of a cultural centre but instead across the road from the Local Authority building, almost in direct view of the power relationships that would play out.

As previously mentioned, skateboarding was accepted within LOVE Park for a short window of opportunity when ESPN brought the X-Games to Philadelphia, attracted by the skateboard culture that LOVE Park had cultivated. This opportunity brought a mass audience and financial revenue to Philadelphia and one which the Mayor and State spent time and money in securing. However, once the games were over the Mayor resumed the ban on skateboarding (Nemeth, 2011). In the same way that



Fig. 7: Josh Kalis Front side nose blunt at LOVE Park (BLABAC, 2017).

Southbank felt the contradiction of a cultural centre wanting to displace a historic culture in the name of enhancing culture, LOVE Park users saw a similar contradiction. This time the justification was founded on damage to the urban form however, a donation to subsidise the cost and some, was refused. Moreover, the city inconsistently allowed skateboarding within the space when it provided a

corporate economic generation of capital through a large televised event. In one place the use value succeeded in obtaining skateboarding's use in perpetuity. In the other, whilst skateboarding was displaced, it did succeed in achieving use albeit temporarily by subsequently providing traits associated with exchange value.

It is also prudent to touch on the social benefit here. As both spaces sit within the heart of their cities they epitomised the ambivalent behaviours that urban centres create and experience, as Jane Jacobs states (1961:111) 'in real life only diverse surroundings have the practical power of inducing a natural, continuing flow of life and use'. As portrayed in the Kerr's (2016b) article *The Death and Life of Great American Skate Plazas* whereby quoting "it's pretty basic Jane Jacobs shit on some just being around other people, being seen, seeing other people actively doing non-skate things, and being a part of the city. It's also perfect" expanding later in the article by saying 'It [LOVE Park] was a place where tourists, bums, businessmen, and, of course, skaters mingled together in a common space, reminding each other of the great diversity that city life has to offer'. Skateboarding and its use therefore should be welcomed into public space to increase its vibrancy and promote diverse interactions.

The major difference between Southbank and LOVE Park was the Major's perspective, one they supported and one they did not, this highlights the importance of the relationship between the community and power of authority. It's interesting that whilst both cases had substantially different outcomes, both were embroiled with power relations between mayors, councils and users. Each of which are shimming to evoke their right to influence the urban environment and its use in a way which benefits their objectives, whether it be through capital generation via exchange value or through social capital via use value. Skateboarding can therefore evoke change within the urban and public realm through its community seeking to protect a historic and cultural use. But what about spaces that don't have the same historical ambiance, what other influences does skateboarding have on the urban form, the economy and social capital?

### 5.3. NGO's: Skate[insert name here]

#### 5.3.1. SkateHull

In late 2016 it was announced by Council Members that Hull City 'was moving forward to become a UK leader in positive action towards skateboarding' (Horsley, 2016). Skateboarding's acceptance was part of a regeneration project and fell diplomatically in line with Hull becoming the 2017 UK City of Culture. A new multi-purpose building called 'Hull Venue' included a large plaza in its foreground. Rather than

design in or subsequently reacting with defensive architecture to prevent skateboarding, Hull City Council, along with the local indoor skatepark owner, ensured that the ledges within the plaza area were designed 'so they could be skated without the associated damage' (Horsley, 2016). Needless to say, this is not a skateboard project, but rather a project that has been influenced by its future users, as Powell (2018) writes; 'Hull council have not 'built a skate spot', rather, they have constructed a new prestigious cultural space and designed its use by skateboarders into the final construction.' In this regard skateboarding has influenced the urban form by having its use positively recognised and designed in, rather than negatively recognised and designed out.

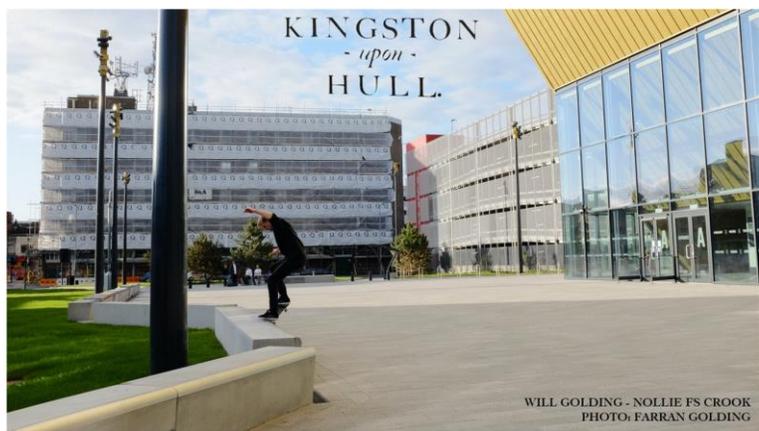


Fig. 8: Will Golding - Nollie frontside crook at the HullVenue public plaza (Golding, 2018).

Progressing with momentum, Hull hosted a Skate festival in 2017 and 2018 whereby competitions and free skate lessons were hosted at the local skateparks (Coote, 2017). The connection between the young people and skateboarders with the Local Authority lead to a partnership that embraced a culture which provided a framework for young people to engage, learn and compete within spaces

produced for them (skateparks) and transition in to spaces that were inclusive of them (HullVenue). This helped support the strong and vibrant skate community of Hull. Moreover, it ensured that the built environment was enhanced by designing its long-term use. The positive interaction with an active user in the community contributed to the space's sustainability.

Interestingly however, there was no skate festival in 2019. Furthermore, there is no official mention of Hull City Council's acceptance of skateboarding on their website, only the past dates of the skate workshops (Hull UK City of Culture 2017, 2017). SkateHull social media pages stopped posting content in April 2019 and the forward thinking Daren Hale who was the Council Leader at the time and active in ensuring the new public space of Hull Venue was inclusive, is no longer a member at the Council. This is

noteworthy when one reflects on Iverson's (2013) conclusions around the need for new democratic forms of authority to achieve a change in social practice.

The skateboard friendly designed ledges remain, as do the skateboarders, supporting the sustainability of the space, but the connection between the skateboarders and the Council seems to have hit a lull. At the time of writing this paper there are no visible signs of the partnership reigniting. Moreover, the 2016 – 2032 Hull Local Plan (Hull City Council, 2017), Open Space SPD 2016 (Hull City Council, 2016) and City Centre Design Guide (Hull City Council, 2019) mention skateboarding as only a provision for young people in the form of containers/skateparks rather than integration in inclusive public spaces. This is likely due to the plans being drafted and adopted just prior to the skateboarder/Council partnership that formed in late 2016. There is no reason or cause documented for the stagnate SkateHull movement. However, it is rational to assume that as Local Authorities are continuously under resourced and underfunded their priorities shift to where their services are required most. Simultaneously SkateHull's content on social media pages is an interaction directed at fellow skateboarders limiting their interaction to those groups that include the decision makers, Councillors and developers.

### 5.3.2. SkateSouthampton and Nottingham

That's where non-profit organisations such SkateSouthampton and SkateNottingham are doing things differently. SkateSouthampton's vision is 'to ensure that Southampton and the surrounding areas are alive with the sights and sounds of citizens enjoying themselves through the art of skateboarding [...] We believe building a skatepark and supportive infrastructure is just the start and we strive to collaborate with Councils, communities, companies and charities to bring unforgettable memories to people on and off a board across our region' (SkateSouthampton, 2020a). Take out the overtones of skateboarding and you are left with the same language used in planning. Support, collaborate, companies and infrastructure (economic); communities, people, memories, citizens, enjoying (social); sights, sounds, region, art (environment).

Southampton City Council's very own Statement of Community Involvement (2019), explains that it 'recognises the value of involving local people in place shaping'. Its Local Development Plan (2015 as

amended) commits to ‘maintaining infrastructure in a safe condition, consistent with community aspirations’, and its Streets and Spaces Framework SPD (2015) understands the ‘environmental, physical, social, cultural and economic value of a high quality public realm is critical to the delivery of the right street types in the right places’.

This may very well be a coincidence that SkateSouthampton’s vision is in line with the same objectives as the Local Planning Authority’s Development Plan but either way it has provided a language and direction that is familiar and accessible with the ‘technocrats’ and provides a connection with longevity reaching past the political cycles of every four years. Nevertheless, SkateSouthampton’s vision has meant it has successfully run ‘girls only lessons’ balancing the gender scale (SkateSouthampton, 2020b), launched a yearly magazine curated by local skateboarders, staged street skating competitions and infiltrated the local art gallery for a five day skateboarding and urban realm art exhibit. They have inspired ‘life beyond the classroom and into the real world’ (SkateSouthampton, 2020b) by collaborating with a local school to teach maths and engineering by constructing skate ramps (Lawton, 2019a). All of which have increase social capital and reinforce creative skills beyond just skateboarding diversifying and strengthening the emerging labour market.

They have also held annual skate jams formally appropriating the city centre using temporary skate obstacles. More importantly they have secured a £50k grant from Southampton City Council to redevelop Hoglands Park, a grass land park in the city centre that includes a dated metal skatepark. SkateSouthampton see this as an important focus to ensure that ‘more skateable obstacles are built and intergraded into town plans across our region’, even going as far as surveying users for ideas to implement temporary skate obstacles as a stepping stone recognising the planning process takes time (SkateSouthampton, 2020c). The strategizing and organising of SkateSouthampton enabled a foundation of educational programmes to generate social capital integrating skateboarding into their community. This acquired the attention of the Local Authority and led to a grant, permitting its community to flex their right on how space is redeveloped. Additionally, their engagement with the planning system is not a reactionary one in response to the loss of skateboarding space, but rather the bottom-up approach gained the ‘decision-making clout’ and ‘citizen control’ described by Arnstein (1969:217) as achieving the redistribution of power in participatory planning.

Similarly, SkateNottingham implemented a vision with skate lessons, competitions, workshops and a skate festival. Again, producing social capital. However, what set them apart was the 'Radical Places' workshop which aligned 'community organisers, academics, teachers and regeneration professionals to share knowledge and skills for creating more inclusive, active cities that better engage young people in education, sports and creative activities' (Lawton, 2019b).



Fig. 9: Nottingham - Unlocking the pit, Craig Smedley back side flip (Walchester, 2019).

This collective and educational approach encapsulates the end user into understanding how to engage and actively declare a right within the production of space. This advocacy planning attitude has enabled SkateNottingham to develop their 'Creative Quarters' agenda and 'Unlock the pit', an underused space beneath an NCP car park (Lawton, 2019b). SkateNottingham were successful in formally appropriating this space if only momentarily, but perhaps more importantly, they used this as an opportunity to actively engage with users in deciding how their city should be used.

### 5.3.3. City Mill Skate

Another advocacy group pushing the participatory agenda, but in a top-down fashion, is City Mill Skate. City Mill Skate is a research group affiliated with the University College London East Campus proposal, being built on the Queen Elizabeth Olympic Park. The proposal seeks to include incidental stateable street furniture called 'skate-dots' to recreate the experience of the street skateboarding, describing it as a 'journey navigating the city and its other inhabitants via a series of interconnected architectural curiosities' (Sayer and Griffin, 2020:6). This is in an area that has previously lacked a genuine consultation of local involvement (Minton, 2009:xii) during the Olympic Park development. However, City Mill Skate are enhancing the meaning of consultation by handing out packs for the public to design

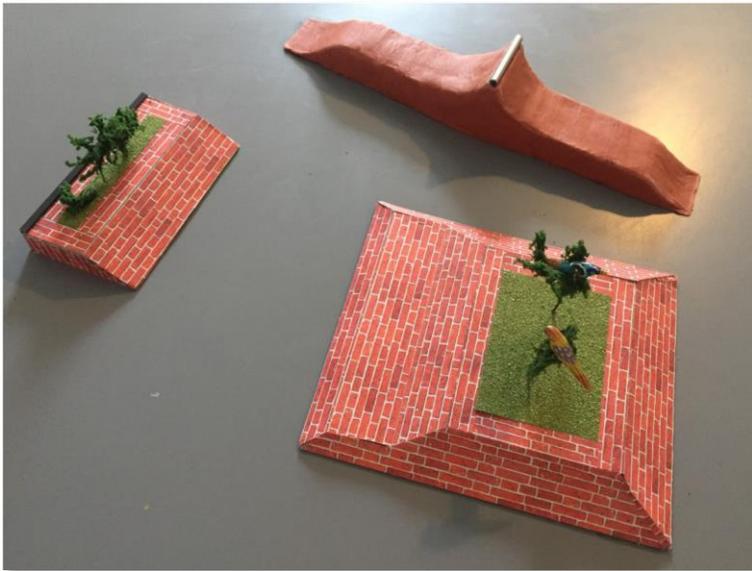


Fig. 10: City Mill Skate, Skate Dot model through public participation (Long, 2020)

their own skate-dot. In doing so City Mill Skate are instigating ‘an activation programme’ in ‘inclusive place making’ (Sayer and Griffin, 2020:7). This consultation isn’t awarding the user with the delegated power in decision making but it is uplifting the contribution of public consultation beyond the ‘tokenism’ gesture that Arnstein (1969:217) described. Through the participatory planning methods and integrating skateboarding into the University’s infrastructure City Mill Skate are seeking

to profit from the ‘values and benefits’ of skateboarding in terms of health and wellbeing for young people and gender equality in sport’ (Sayer and Griffin, 2020:7).

#### 5.4. LA and The Neoliberal Citizen

This concept of public benefits within the skateboard community was highlighted by Chiu and Giamarino (2019) when exploring the different outcomes when attempting to formalise skateboarding’s use within two separate public spaces in America. In one space, the Brooklyn Banks NY, the skateboarders (backed by corporations) were denied access to a culturally significant skate spot after offering a ‘one-dimensional security rationale’ to justify their use and presence.

Whereas, the Court House in LA, another culturally embedded spot in skate history, welcomed redevelopment to encourage skateboarding. The skateboarders (also backed by corporations) had already established their diverse entrepreneurial characteristics through ‘startup businesses and industries, including fashion, film, digital media, and other various art forms’ (Chiu and Giamarino 2019: 484). These were seen as benefits to LA which was considered lacking in vibrancy in areas because of its

spawling urbanisation nature. In this instance skaters were seen as social and economic creative classes for neoliberalizing cities which helps reinvent the urban space (Chiu and Giamarino 2019: 484).

Additionally, it was presented that the space at the Courthouse in LA had multiple users with skateboarders, office workers, consumers and homeless people habitually interacting in Jane Jacobs diverse and natural life in cities (1961:111). This interaction between users was considered to flourish with the 'civil' behaviour of skateboarders by being polite, picking up rubbish, being social with other users in a polite demeanour. With the financial backing of a large corporation such as Nike SB, whom would benefit from the endorsement of skateboarders wearing their product within the urban space, the LA municipality saved their budget and allowed for the corporate and community partnership to revitalise the public realm. This in its self is an attractive benefit comparable to Wheeler's (2013) comment on the expensive impact to local authorities to enable a participatory process to the production of space.

Additionally, the LA government made further savings through the skateboarders' conviviality and civil society attributes as the need for enforcement and maintain was no longer required with the users self-regulating and educating other skateboarders of their responsibilities within a shared space. This is an important aspect in the process of using their right to the city to shape its use and

one that is separate, yet can be sometimes hidden by the corporations and capitalist agenda within space. As Chui and Giamarino, (2019:485) explain:

'Relying only on Nike's corporate contributions would simply recreate and reproduce images of privatization and marketization of public space. Rather, skaters appropriate the power of private funding in claiming their right to the plaza by educating the public that a skater is/can be a

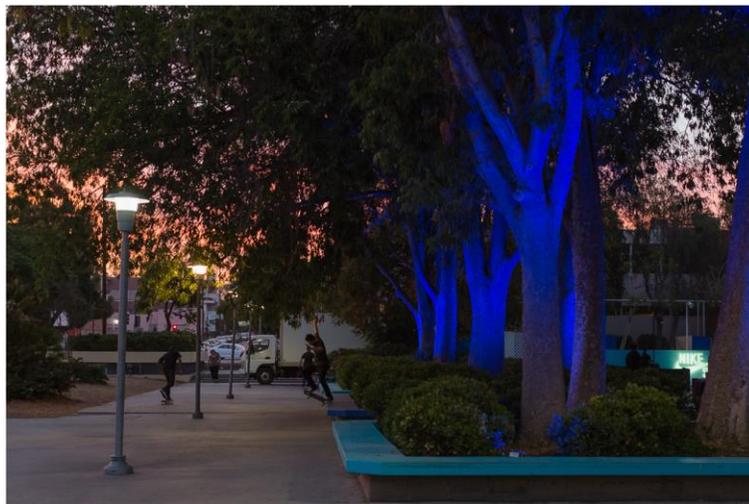


Fig. 11: LA Courthouse / Nike SB (Pangilinan, 2014).

mature, empathetic citizen, not a hoodlum or a vandalizer. Instead of surrendering to corporate control, as seen in urban plazas elsewhere, skaters here partnered with a corporation and co-opt Nike's and LA's city-branding desires to help improve the public image of skateboarding and decriminalize the space. Thus, the corporate-community partnership convinced the city and the public that skaters deserve a right to the Courthouse, and to the city overall, by reiterating their new identity as members of a civil society.'

Skateboarders, certified that they were able to exhibit neoliberal behaviours of citizenship, responsibility and civility that set themselves apart from the power and finance relations with the Government and corporations to assert their right on the city. The neo-liberal skateboarder promotes the public benefits that skateboarding can offer, embraces corporate/community partnership and asserts their right in the future direction of the urban realm in which they reside. All this with an externality of generating an economy. This has connotations with the SkateHull and Local Authority relationship, whereby the skateboarder provided a valuable cultural projection during a period whereby the city was publicising its award of achieving 2017 UK City of Culture. However, in this instance the clout within the development process generated by the production of cultural capital was short-lived coinciding with the timeframe of Hull's accolade. Whereas in LA the large numbers of skateboarder owned companies have flourished generating economic capital from skate brands to craft beers and real estate (Cardone, 2018) and as a result these companies have grown from the investments generated from skateboarding careers backed by endorsements and sponsorship and are ever present in LA's economy. In this regard the corporate and community partnerships which collaborate benefit mutually from encouraging skateboarding's use in the urban realm, specifically the Courthouse.

Ironically, the connection between creativeness and sport to improve economy has been a strategic guideline to encourage Local Authorities in the England to increase their social and economic resilience for almost 10 years. Described by the Department of Culture and Sport UK a creative industry 'originates from individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property' (INTELI, 2011:18). Yet in England skateboarding is commonly confined to fenced-in skateparks. This is because the potential of incubating the characteristics of the neoliberal citizen in the public space are more often than not overlooked or

miss-understood. Skateboarding as an activity instils the character of a creatively progressive determined person. As Lawton (2019a) prescribes, 'skateboarding's informal, non-competitive nature normalises failure – skaters practice a trick hundreds of times, building resilience and perseverance'. Or as Skateboard England (2020) exclaims 'Skateboarding teaches riders not to be afraid of failure, to take risks and to get going with their own ventures. Consequently, skateboarding has a very large number of companies, manufacturers and brands associated with it, many of which are small-scale local enterprises'.

It is through these ingrained entrepreneurial characteristics that skateboarders learn through skateboarding that influence and encourage the right to the city as well as build relationships with authority.

#### 5.5. Tampere: If you won't do it we will

Enter Kaarikoirat ("Ramp Dogs"), a self-organised collective of skateboarders in Finland's Tampere. Economically, Tampere has struggled in competition with Helsinki, a magnet for Finland's scarce investment and young creative workforce. This is because of Finland's limited national economy, a consequence of their major trading partner, the Soviet Union, collapsing in 1991, and the global financial crash in 2008. The remnants of which have left Tampere with vacant buildings, high unemployment, alienation and alcoholism within young people (King, 2019). After a lack of positive interaction between the young skateboarders and the municipality, Kaarikoirat took it upon themselves, in 2010, without experience and out of boredom, to appropriate an empty matchstick factory to build a DIY skatepark. This is the exact type of appropriation and DIY development that was possible as a direct result of the vulnerabilities of a collapsed economy generating differential space (Leary-Owhin, 2016) and the 'not all powerful' authorities attempt to restrict, but inability to prevent, the re-appropriation of redundant space, allowing DIY urbanism by young skaters (Iverson, 2012). What followed was the participation of the young people, 'whom the state and NGOs had previously failed to engage', in the fight to change the social circumstances of unemployment, alienation and alcoholism (King, 2019). In doing so young people developed both creative and construction skills and more importantly had positive impacts on social

pathologies in the area. Local Authorities took notice and from 2015 a partnership between Kaarikoirat and the municipality was created, starting with access to vacant land to produce the largest outdoor skate park in Finland. Key to this two-way relationship, similar to the LA neoliberal skater, was the utilisation by the municipality to market Tampere as a destination for a creative generation. Kaarikoirat and their DIY parks have become ingrained in the VisitTampere marketing, even painting the logo on the skate ramps to project them through social media and skate videos. This is summed up by King (2019):

‘Certainly the success of Kaarikoirat suggests that, rather than expensive, large-scale developments in the city centre like casinos and skyscrapers, it is micro-initiatives that offer smaller cities the best chance of catalysing a vibrant urban fabric and preventing brain drain to the likes of Helsinki. For such cities, the future seems to lie in cultivating a unique identity and empowering citizens to solve problems.’

In Tampere, skateboarding’s unique interaction with the urban form presented the rider with an attraction as to how space is produced and used. Skateboarding has produced a resilient tourism trade, had an impact of the social pathologies such as drugs and drink, encouraged a collaborative community and council relationship and in doing so, redefined the urban realm.

It is also important to acknowledge that the skateboarders and skateboarding have been a tool to facilitate the urban interest to a younger creative workforce coming to the city. This can clearly be recognised as Howell’s (2005) point that skateboarders become ‘shock troops for gentrification’. However, in Tampere, the skateboarders were not displaced to accommodate the incoming class, such as the outcome in LOVE Park, but rather they were encouraged and recognised for increasing the city’s appeal and thus given more rights to influence the urban realm.

Such positive interactions between different levels of society have increased the sustainability and resilience of the Tampere’s economy, society and environment. In comparison however, whilst Tampere have integrated skateboarding within its urban practices, Malmö has embedded it into its urban strategy.

## 5.6. Malmö: Best Practice

*'Malmö is an optimist's poster child for intelligent and inclusive regeneration' (Lawton, 2017).*

In much the same circumstances as Tampere's early inception of a community/Local Authority partnership, Malmö's journey to becoming a city dedicated to skateboarding within its strategic social and economic growth, did not occur overnight, and, as with other case studies within this paper, it took the activity of the grassroots to invoke the interest of those with power.

An accomplished skateboarding community that used an undercover cover carpark in the winter created a collective club of diversity that the local authority took notice of and provided vital investment. What followed was an unprecedented partnership between the community and the authority in producing space and putting Malmö centre stage as a tourist destination for skateboarders of all levels, without substituting the progressive and strong culture of Malmö's skate scene.



Fig. 12: Train Banks Skate-spot DIY - Malmö (Svensson, n.b)

The Local Authority gifted a redundant brewery site for an indoor skatepark which became known as Bryggeriet, designed, and built by the skateboarders. Its success, as a place to harness and cultivate social and educational capital among diverse groups, made it a tool for the community to facilitate its metamorphosis into a skateboarding school, teaching an array of subjects that sit within the peripherals of skateboarding

(photograph, film, art, construction). Continued events, DIY skate obstacles (literally in the streets) and positive relations between the community group and the local authority enabled the creation of a 3500m<sup>2</sup> 'destination' skatepark - Stapelbäddsparken. A skatepark that was designed and built by the skateboarders. They even go as so far as offering 'study visits' to the park to offer a curriculum workshop

which includes and understanding of the 'construction and creation processes', but more importantly highlighting the benefits of 'getting politics interested' in skateboarding (Malmö Stad, 2020a).

It is here that the Malmö skateboarders have gone beyond what SkateSouthampton and Nottingham achieved in accomplishing 'decision-making clout' and 'citizen control' described by Arnstein (1969:217), by being given ownership and responsibility in the urban realm, skateboarders have gained the right to change themselves by changing the city. By facilitating such a right Malmö has reaped the benefits culturally, socially and economically within the built form environment.

Stapelbäddsparken hosts the Malmö Ultra Bowl competition. This attracted large consumer corporations with Vans now holding the annual World Championships Final, which sees an external investment of SEK 3 million (£265,000) into hosting the event. An event on the global stage, providing Malmö with international exposure generating in 2016 a further estimated SEK 25 million (£2.2 million) (Malmö Stad, 2020b).



Fig. 13: Oska Rozenberg backside nose blunt at the Vans World Championship Men's Final in Malmö (Unknown, 2018).

Malmö Stad have also established a specific role within the municipality, currently occupied by Gustav Eden, that not only 'deals with the logistics of the large skate festivals and skate competitions' but 'works with the development issues for the public environment' (Malmö Stad, 2020b). Recognising that skateboarders have a unique perspective in the public urban realm, Malmö Stad have offered the responsibility of complex interactions between stakeholders that can create 'development issues' within the production of space, to a skateboarder. Gustav proclaims in an interview that the development of the streets in Malmö is not just for skateboarders but by designing in skateboarding 'we create these

sorts of meet-up hubs and social spots that really help unite neighbourhoods and give kids somewhere to go. That's a massive resource'. (Derrien, 2016).

Malmö's investment in skateboarding, along with other ventures, including E-Sports, by the authority in an attempt to increase its global image and generate tourism has been seen by some as being 'a waste of taxpayers' money' (Gustafsson, 2019).

However, in direct response to this refute, Malmö Stad specified its support for skateboarding highlighting the economic, social and environmental benefits that the Malmö has experienced through inclusivity of skateboarding:

'Malmö is today one of the world's top destinations for skateboarding and attracts thousands of skate tourists every year with all the income for the city it entails. [...] students with an interest in skateboarding choose educations here and families with skating children or parents choose Malmö over other cities. [...] The events and skate places help to activate new places, make them more attractive and safe. [...] For young people in need of a social meeting place and refuge, skateboarding places can therefore be an important social resource[...] Because Malmö has been so successful, the young people who come into contact with skateboarding in Malmö find that they are not just local contacts, but an international network with large social and cultural capital.' (Malmö Stad, 2020b).

This is crucial in understanding skateboarding's characteristics that generate economic, social and environmental benefits which together bring sustainable development within the public urban realm for its users. It is important to acknowledge the 'very special relationship the local skateboarders have managed to establish with their council' (Derrien, 2016) is not just a benefit to the skateboarders but also the citizens of Malmö. Therefore, encouraging a creative activity within the public space such has not only generated an extra source of income to local shops and hospitality through tourism but it has developed a foundation of educational and support programs for a community. In Malmö, skateboarding has significant contributed positively in making the urban realm a resilient cultural, social and economic environment.

## 5.7. 'Nowhere'

We have investigated how skateboarding can influence the urban realm and what the economic, social and environmental benefits of skateboarding are in producing sustainable public spaces. We have also unpicked the complex interactions between each interested group.

It is the different scales of interaction between authority and community that has led to the varying levels of inclusivity for skateboarders in public space. The more understanding an authority has about the positive cultural, social and economic benefits that skateboarding can prescribe on space, the more inclusive the urban realm becomes for skateboarders.

However, in the absence of this knowledge one understands that it is inevitable that it is the bottom-up approaches that are gaining success by not only presenting the benefits to authorities through action but by maintaining objectives and a vision at a grassroots level that go beyond political cycles. This organic growth of a community through the mechanisms of an NGO such as SkateSouthampton or SkateNottingham has increased the citizen's power of how the city is used. Although, for the full potential of social and economic benefits to be realised the 'technocrat' requires further guidance and understanding of how to harbour these benefits into the urban realm and to bring together the learnings witnessed through this paper.

It is therefore timely that Skateboard England have released a 'Design and Development Guidance for Skateboarding' document (2020) to 'help maintain the essence and strengths of skateboarding and to further harness and grow this potential'. The guidance document from Skateboard England will help facilitate and share knowledge of the benefits of skateboarding 'across the sector to provide essential support to anyone thinking of developing their own space, place or facility.' This is hugely encouraging and the first top-down formal document introduced in England relating to skateboarding. A document which this paper was due to conclude is needed. It projects formally the sustainable characteristics that skateboarders and skateboarding can provide including those within the public realm:

'Rather than excluding skateboarders from public spaces, some enlightened cities and land-owners have realised that skateboarding can be readily incorporated into shared, multi-purpose

domains, sometimes called 'skateable spaces'. These inclusive public places welcome all city dwellers, with immediate cultural, social and economic benefits.' (Skateboard England, 2020).

If used as intended this document will, without doubt, help inform policies in the future and is progressive in the landscape of urban planning to include skateboarding. It also provides a justification to include skateboarding beyond just a list of sport and leisure facilities on a Local Authorities website.

However, its principle guidance relates to skateparks and whilst its publication is a positive tool in the facilitating the conversation between the skateboarding community and Local Authorities, it is only a stepping stone in achieving acceptability for skateboarding in the public realm, beyond that of the 'container' which reinforces the normative rhetoric of certain uses being isolated to certain areas. That is not to take away the benefits that the skatepark can harbour, but if society is to truly benefit from the cultural, social and economic characteristics that skateboarding can offer, it must go beyond just the skatepark.

So, what is the Utopia?

The Skate Melbourne Plan 2017 – 2027 is a specific planning document adopted by the city to promote and unlock the sustainable features of skateboarding in the city. It must be acknowledged that this document is a direct result of activism from the grassroots when Melbourne sought to put an inner city ban on skateboarding. It was not until after interaction with the very community it was trying to abolish did it realise the potential opportunities in making skateboarding inclusive in space.

Whilst the utopia for a pure street skateboarder would be being handed the keys to the city, it is rational to observe that skateboarding can also have characteristics that may seem obnoxious and disruptive to the outsider. This is where the Skate Melbourne Plan (2017) is quite literally a balanced manual, strategically setting out the objectives and aims in the same way any planning document would do. Accepting that to reduce conflict some uses of space really cannot work together, the plan pursues to 'identify spaces suitable and unsuitable for skate activity' (2017:26) to overcome this. It also states that not all types of materials are suitable for skating but 'where skating is anticipated and found to be suitable, infrastructure can be designed to withstand the physical and aesthetic impacts from skating.

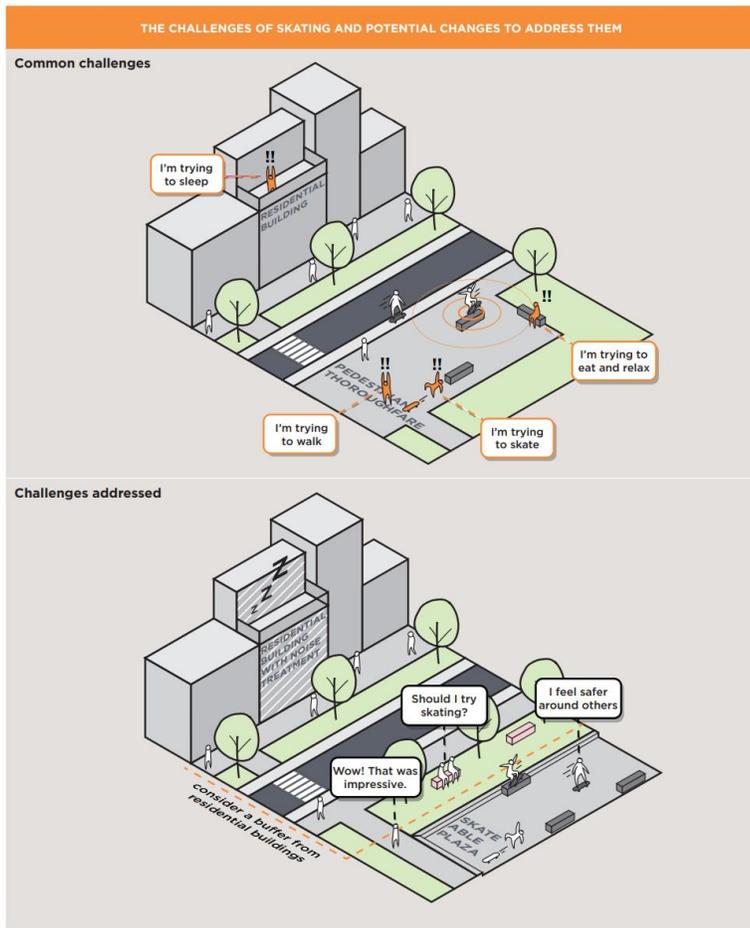


Fig. 14: The Challenges of Skating and potential changes to address them ( Skate Melbourne Plan, 2017).

The City of Melbourne is currently developing and trialling several approaches to more skateable infrastructure, 'with positive results to date' (2017:11).

This document provides the 'technocrat' with an evidence based guide of how to implement and include skateboarding within the urban realm to produce benefits and at the same time mitigate the harm, bridging the gap in knowledge. It is important that such a document is produced through the active collaboration of the very community it seeks to address and whilst it does not simply unlock the whole city to skateboarders it does provide an objective and substantive approach required for coalescence. Moreover, it was the action of skateboarding itself within the city that lead to a chain of events from,

enforcement and activism to an alternative approach of a specific plan making document to include the community of skateboarding and thus unleashing its benefits. But as we previously found in Iverson (2013) for the right to skateboard within public space and thus the benefits of doing so to be realised requires an authority willing to act in new democratic movements, going beyond the principle of skateparks by investing, researching and adopting skateboarding into the public realm.

## 6. Conclusion and Recommendation

*'It is crucial that we — skateboarders, urbanists, human beings — recognize that the skateboard doesn't do the work. WE DO.'*

*(Vasquez, Urban pamphleteer, 2020:33).*

Spaces are a social construct that have, in the 20<sup>th</sup> century, been created by those with power, wealth and knowledge for those without. As a result, the right to the city and specifically the use of public space has instilled the normative and conforming behaviours that are optimum for consumption (Harvey, 2008). A pattern of homogenisation has bamboozled the general public into a spatial practice that the 'technocrat' meant. Skateboarding, disassociates itself from this and criticises the architectural and urban environment into a performance and activity that not only transcends vibrancy but also uses spaces freely (Borden, 2001 and 2019). The transition from abstract space into differential space.

Through the case studies we have reviewed in this paper, we have seen the many positive influences that skateboarding provides in the production of space. In Southbank, a historic culture was formed and one which was considered to enhance London city's vibrancy positively contributing to the urban environment. In Hull, Southampton and Nottingham, skateboarding has been utilised as an educational toolkit to enhance arts, photograph and media, as well as gender equality. In Tampere, skateboarding became a tool to positively engage with the alienated youth to create a community hub that not only reduced social pathologies but increased the towns appeal and thus increased tourism and creative workforce. In Malmö, skateboarding has been ingrained in the public urban realm to build meeting places for young people creating relationships and networks in a safe and nontoxic environment. Additionally, they have utilised skateboarding into the world's first skateboarding school, Bryggeriet. Moreover, where implemented successfully, all have benefited hugely from an economic income that skateboarding has provided hosting international events and the subsequent tourism and interest in the city.

Furthermore, through these case studies we have unravelled the different means by which skateboarding has encouraged and enabled young people in particular to not only understand their right to city but also exercise it. In Southbank it was a reactionary one whereby skateboarding influenced and

empowered the local community into action through the development process, preventing the displacement of not just the users but also the space. NGO's like SkateHull, Southampton and Nottingham have organically harboured an advocacy approach to planning. By utilising skateboarding's social and cultural benefits they have gained a positive engagement from Local Authorities and subsequently attained funding, formally appropriated abstract space and obtained their right to the use of public space by having skateboarding designed in, rather than out of the urban environment. Malmö has taken this further and to increase the social and economic capital that skateboarding harbour, its use has been ingrained and encouraged in all public spaces. The responsibility of complex interactions during the process the production of space has been given to a skateboarder as key role within the municipality. Skateboarding has therefore enabled skateboarders to gain the ultimate 'decision-making clout' described by Arnstein (1969) as the pinnacle of participatory planning. This has been achieved by each case study highlighting the relevant social, economic and cultural benefits that skateboarding has contributed in the area.

The level of these benefits depends on the relationship between the skateboarding community and the authority. The skateboarder must show their qualities as a citizen that can provide societal benefits to be accepted into the public realm. Additionally, the Local Authority must be willing to act in new democratic movements to break the cycle of bans, fines, displacement and defensive architecture and instead embrace skateboarding and utilise its advantages as described by Iverson (2013). These relationships can grow naturally as we have seen in SkateHull, Southampton and Nottingham through a bottom up approach or in Malmo, where it started as skate crew collaborating for winter shelter. However, we have also seen that when the political agenda changes these relationships can easily break down. This is evident in places such as LOVE Park, where skateboarding was acceptable for the moment that the authority benefited financially, or in SkateHull when the authority benefited culturally during the 2017 City of Culture accolade.

Therefore, I argue that for skateboarding to fully assert its right in the public space and for society to reap the benefits, it cannot rely on an organic relationship, but requires an understanding and guidance.

The recent publishing of Skateboard England's (2020) guidance on skateboarding development and space will facilitate this understanding as the first top-down document that resembles a Supplementary Planning Document. However, for the planning system and society? to truly experience the benefits skateboarding can offer, documents such as the Skate Melbourne Plan need to be implemented in England, not just to integrate skateboarding's use and thus its benefits into the public realm, but to also rationalise and distinguish the correct spaces for skateboarding. It is an interactive guidance document like this that will provide a collaborative solution to the current negative connotations of skateboarding in England, enabling the authority to gain cultural, social and economic benefits, whilst the citizen can use the space positively, creatively and freely, as it is not the object that evokes change but the subject.

Word count: 12,988

## 7. References

Anti-social Behaviour, Crime and Policing Act 2014 (c. 59). London: UK Public General Acts.

Arnstein, S. (1969). A Ladder of Citizen Participation, *Journal of the American Institute of Planners*, vol. 35, no. 4. p216-224. Available at: <https://www.tandfonline.com/doi/abs/10.1080/01944366908977225> [Accessed 16/03/2020].

Bell, J. (2014). *Doing your research project: a guide for first time researchers*, 6<sup>th</sup> Ed. McGraw-Hill Education. Open University Press, Available at: <https://www.vlreader.com/Reader?ean=9780335264476#> [Accessed: 04/04/2020].

Borden, I. (2000). Another Pavement, Another Beach: Skateboarding and the Performative Critique of Architecture, in: Borden, I. Kerr, J. Rendell, J and Pivaro, A. *The Unknown City - Contesting Architecture and Social Space*. Cambridge, Massachusetts: The MIT Press, p178-200.

Borden, I. Kerr, J. Rendell, J and Pivaro, A. (2000). Things, Flows, Filters, Tactics, in: Borden, I. Kerr, J. Rendell, J and Pivaro, A. *The Unknown City - Contesting Architecture and Social Space*. Cambridge, Massachusetts: The MIT Press, p2-29.

Borden, I. (2001). *Skateboarding, Space and the City Architecture and the Body*. Oxford: Berg.

Borden, I. (2019). *Skateboarding and the City a complete history*. London: Bloomsbury Visual Arts.

Borden, I. (1998). *The Gift of Freedom? Skateboarding and Socio-spatial Censorship in the Late Twentieth Century City*. London, Archis.

Brown, M. (2014). Southbank Skatepark must stay, says Boris Johnson, *The Guardian*, 15 January. Available at: <https://www.theguardian.com/uk-news/2014/jan/15/southbank-skatepark-boris-johnson> [Accessed 17/02/2020].

Cardone, G. (2018). Skateboarders Doing Real Estate, *The 10X Entrepreneur*, 26 September. Available at: <https://medium.com/the-10x-entrepreneur/skateboarders-doing-real-estate-53cf6097493e> [Accessed 20/04/2020].

Carmona, M. et al (2003). *The Communication Process*, in: Carmona, M. Heath, T. Oc, T. and Tiesdell, S. *Public Places Urban Space: The Dimensions of Urban Design*. Oxford: Architectural Press, p263-282.

Carr, J. (2010). Legal Geographies—Skating Around the Edges of the Law: Urban Skateboarding and the Role of Law in Determining Young Peoples' Place in the City, *Urban Geography*, 31:7, 988-1003. Available at: <https://www.tandfonline.com/doi/abs/10.2747/0272-3638.31.7.988> [Accessed 02/12/2019].

Chiu, C. and Giamarino, C. (2019). Creativity, Conviviality, and Civil Society in Neoliberalizing Public Space: Changing Politics and Discourses in Skateboarder Activism From New York City to Los Angeles, *Journal of Sport and Social Issues*, vol. 43, no. 6, p462 – 492. Published by: Sage. Available at: <https://journals.sagepub.com/doi/abs/10.1177/0193723519842219> [Accessed: 27/04/2020].

City of Melbourne. (2017). Skate Melbourne Plan. Available at: [https://s3.ap-southeast-2.amazonaws.com/hdp.au.prod.app.com-participate.files/6115/7647/5297/Skate\\_Melbourne\\_Plan\\_City\\_of\\_Melbourne.pdf#:~:text=This%20Skate%20Melbourne%20Plan%202017,The%20Plan%20aims%20to%3A&text=encourage%20safe%2C%20inclusive%20and%20multi,spaces%20for%20all%20city%20users.&text=promote%20and%20support%20a%20healthy%20and%20inclusive%20skate%20culture%20and%20community](https://s3.ap-southeast-2.amazonaws.com/hdp.au.prod.app.com-participate.files/6115/7647/5297/Skate_Melbourne_Plan_City_of_Melbourne.pdf#:~:text=This%20Skate%20Melbourne%20Plan%202017,The%20Plan%20aims%20to%3A&text=encourage%20safe%2C%20inclusive%20and%20multi,spaces%20for%20all%20city%20users.&text=promote%20and%20support%20a%20healthy%20and%20inclusive%20skate%20culture%20and%20community) [Accessed 02/04/2020].

Constantin, M. (2013). Steve Rocco | The Man Who Souled The World | Full Documentary. Available at: <https://www.youtube.com/watch?v=J-YOSTuhx0E> [Accessed 04/01/2020].

Coote, J. (2017). Hull Skateboard Festival: weekly events from July-August. Available at: <https://sidewalkmag.com/skateboard-news/hull-skateboard-festival-weekly-events-july-august.html> [Accessed 15/05/2020].

Corwin, Z. Maruco, T. Williams, N. Reichardt, R. Romero-Morales, M. Rocha, C. and Astiazaran, C. (2020). Beyond the Board: Findings from the Field. Available at: <https://pullias.usc.edu/download/beyond-the-board-findings-from-the-field/#:~:text=Beyond%20the%20Board%3A%20Findings%20from%20the%20Field%20Zo%C3%AB,du%20to%20their%20negative%20misconceptions%20and%20preconceived%20notions.> [Accessed 6/06/2020].

Denscombe, M. (2014). *Good Research Guide : For Small-Scale Social Research Projects*, McGraw-Hill Education. ProQuest Ebook Central, Available at: <http://ebookcentral.proquest.com/lib/lbuuk/detail.action?docID=1910221> [Accessed: 04/04/2020].

Derrien, A. (2016). Inside Man: Gustav Eden, *Free Skateboard Magazine*, 9 November. Available at: <https://www.freeskatemag.com/2016/11/09/inside-man-gustav-eden/> [Accessed 17/05/2020].

Fields in Trust (2015). Guidance for Outdoor Sport and Play Beyond the Six Acre Standard England. Available at: <http://www.fieldsintrust.org/guidance> [Accessed: 20/05/2020].

Gov.UK (2020). Guidance of Plan-Making: What is the role of supplementary planning documents? Available at: <https://www.gov.uk/guidance/plan-making> [Accessed: 17/05/2020].

Gustafsson, J. (2019). Malmö competes in waste of tax money, Kvalls Posten, 18 August. Available at: <https://www.expressen.se/kvallsposten/debatt-kvp/malmo-tavlar-i-sloseri-med-skattepengar/> [Accessed 21/05/2020].

Healey, P. (1997). Collaborative Planning Shaping Places in Fragmented Societies. London: MacMillan Press Ltd.

Hammersley, M. (2019). Ethnography : Principles in Practice, Taylor & Francis Group,. ProQuest Ebook Central, Available at: <https://ebookcentral.proquest.com/lib/lbsbuk/detail.action?docID=5750609> [Accessed: 14/05/2020].

Harvey, D. (2008). New Left Review. Available at: <https://newleftreview.org/issues/II53/articles/david-harvey-the-right-to-the-city> [Accessed 14/11/2019].

Harvey, D. (2019). Rebel Cities. London: Verso.

Haraway , D. (1988). Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. Feminist Studies, vol. 14, no. 3, p575-599. Published by: Feminist Studies, Inc. Available at: <http://www.jstor.org/stable/3178066> [Accessed: 08/04/2020].

Horsley, A. (2016). Skate Hull: Hull Moves to Become IK Centre of Skateboarding. Available at: <https://sidewalkmag.com/skateboard-news/hull-first-skateboard-friendly-city-uk.html> [Accessed 22/05/2020].

Howell, O. (2005). The “Creative Class” and the Gentrifying City, Journal of Architectural Education, 59:2, 32-42. Available at: <https://www.tandfonline.com/doi/abs/10.1111/j.1531-314X.2005.00014.x> [Accessed 02/01/2020].

Howell, O. (2001). The Poetics of Security: Skateboarding, Urban Design, and the New Public Space. Available at: [https://urbanpolicy.net/wp-content/uploads/2013/02/Howell\\_2001\\_Poetics-of-Security\\_NoPix.pdf](https://urbanpolicy.net/wp-content/uploads/2013/02/Howell_2001_Poetics-of-Security_NoPix.pdf) [Accessed: 15/01/2020].

Hull City Council. (2016). Protecting existing and providing new open space. Available at: <http://www.hull.gov.uk/sites/hull/files/media/Editor%20-%20Planning/SPD%2011%20Open%20Space.pdf> [Accessed 13/05/2020].

Hull City Council. (2019). City Centre Key Sites Design Guide. Available at: <http://www.hull.gov.uk/sites/hull/files/media/SPD13%20City%20Centre%20Design%20Guide.pdf> [Accessed 13/05/2020].

Hull City Council. (2017). Hull Local Plan 2016-2032. Available at: <http://www.hull.gov.uk/council-and-democracy/policies-and-plans/local-plan#:~:text=On%20Thursday%2023%20November%202017,15%20years%2C%20up%20to%202032.&text=The%20Local%20Plan%20is%20accompanied%20by%20a%20Sustainability%20Appraisal.> [Accessed 13/05/2020].

Hull UK City of Culture 2017. (2017). Visit Hull. Available at: <https://www.visithull.org/discover/hull-2018-skateboard-festival-offer-free-skateboarding-sessions-city-summer/> [Accessed 15/05/2020].

i-D (2020). How Tyshawn Jones Became Skater Of The Year | i-D. Available at: <https://www.youtube.com/watch?v=7Q8gvaR5fWs&feature=youtu.be> [Accessed 20/12/2019].

INTELI (2011). Creative-based Strategies in Small and Medium Sized Cities: Guidelines for Local Authorities. Available at: [https://urbact.eu/sites/default/files/import/Projects/Creative\\_Clusters/documents\\_media/URBACTCreativeClusters\\_TAP\\_INTELI\\_Final\\_01.pdf](https://urbact.eu/sites/default/files/import/Projects/Creative_Clusters/documents_media/URBACTCreativeClusters_TAP_INTELI_Final_01.pdf) [Accessed 14/03/20].

International Olympic Committee (IOC). (2020). IOC. Available at: <https://www.olympic.org/news/ioc-approves-five-new-sports-for-olympic-games-tokyo-2020>. [Accessed 15/04/2020].

Iverson, K. (2013). Cities within the City: Do-It-Yourself Urbanism and the Right to the City, International Journal of Urban and Regional Research, vol. 37, no. 3. p941-956. Available at <https://onlinelibrary.wiley.com/doi/10.1111/1468-2427.12053> [Accessed 13/02/2020].

Jacobs, J. (1961). The Life and Death of Great American Cities. London: Pilmlico.

Kerr, C. (2016a) Jane Jacobs on Skateboarding. Available at: <https://www.youtube.com/watch?v=qG4FEXny4Kw&feature=youtu.be> [Accessed 3/07/2020].

- Kerr, C. (2016b). The Life and Death of Great American Skate Plazas. Available at: <http://www.jenkemmag.com/home/2016/03/11/the-death-and-life-of-great-american-skate-plazas/#:~:text=It's%20the%20end%20of%20an,in%20the%20city's%20future%20skateparks> [Accessed 05/06/2020].
- King, A. (2019). Upward slope: How skateboarding transformed the 'Manchester of Finland', The Guardian, 16 April. Available at: <https://www.theguardian.com/cities/2019/apr/16/upward-slope-how-skateboarding-transformed-the-manchester-of-finland-tampere?CMP=> [Accessed 13/03/2020].
- Lawton, C. (2019b). Notts to Host Festival of Skate Culture, Leftlion Where Nottingham Meets, 19 July. Available at: <https://www.leftlion.co.uk/read/2019/july/skateboarding-in-the-city-july-2019/> [Accessed 18/01/2020].
- Lawton, C. (2017). Malmö: Using skateboarding to transform your hometown, Caught in the Crossfire, 8 February. Available at: <http://www.caughtinthecrossfire.com/skate/malmo-using-skateboarding-to-transform-your-hometown/> [Accessed 12/02/2020].
- Lawton, C. (2019a). Skateboarding's DIY ethos is kick-starting a new wave of urban regeneration, The Conversation, 28 August. Available at: <https://theconversation.com/skateboardings-diy-ethos-is-kick-starting-a-new-wave-of-urban-regeneration-122304> [Accessed 11/01/2020].
- Leary-Owhin, M. (2016). Exploring the production of urban space: Differential space in three post-industrial cities. Bristol: Policy Press.
- Lees, L. (2014). The Urban Injustices of New Labour's "New Urban Renewal": The Case of the Aylesbury Estate in London, Antipode, vol. 46, no. 4. p921-947. Available at: <https://onlinelibrary.wiley.com/doi/abs/10.1111/anti.12020> [Accessed 23/12/2019].
- Lefebvre, H. (1991). The Production of Space, Oxford, Basil Blackwell Ltd.
- Long Live South Bank (2013a). LLSB: Nick Jensen on ITV. Available at: <https://www.youtube.com/watch?v=svCXQGIt1cs> [Accessed 15/02/2020].
- Long Live South Bank (2020). Long Live South Bank: Our Story. Available at: <http://llsb.com/theproject/> [Accessed 21/02/2020].
- Long Live South Bank (2013b). Sidewalk Magazine editor Ben Powell on the Long Live Southbank campaign. Available at: [https://www.youtube.com/watch?v=Zrk\\_LvQf6ZY](https://www.youtube.com/watch?v=Zrk_LvQf6ZY) [Accessed 15/02/2020].

Long Live South Bank (2015). You Can't Move History - But You Can Secure the Future. Available at: <https://www.youtube.com/watch?v=tNOh3gSMZGw> [Accessed 12/02/2020].

Lynch, K. (1959). *The Image of the City, USA*, Publication of the Joint Centre For Urban Studies, The MIT Press.

Németh, J. (2006). Conflict, Exclusion, Relocation: Skateboarding and Public Space, *Journal of Urban Design*, vol. 11, no. 3, p297-318. Available at: <https://www.tandfonline.com/doi/abs/10.1080/13574800600888343> [Accessed 04/12/2020].

Maclure, S. (2016). LONG LIVE SOUTHBANK: An Exploration into the Skateboard Community's Relevance to Public Space Governance in London. Available at: <http://www.lsb.com/blog/long-live-southbank-an-exploration-into-the-skateboard-communitys-relevance-to-public-space-governance-in-london-by-stuart-maclure/> [Accessed 6/03/2020].

Malmö Stad. (2020a). Study Visit Stapelbädds-parken. Available at: <https://malmo.se/Service/Om-Malmo-stad/Studiebesok/Tema-Stadsmiljo/Stapelbaddsparken.html> [Accessed 21/05/2020].

Malmö Stad. (2020b). Questions and answers about coordinators for skateboarding and e-sports. Available at: <https://malmo.se/Aktuellt/Artiklar-Malmo-stad/2019-08-20-Fragor-och-svar-om-samordnare-for-skateboard-och-e-sport.html> [Accessed 21/05/2020].

Merrifield, A. (2006). *Henri Lefebvre A Critical Introduction*. Oxon: Routledge.

Ministries of Housing, Communities and Local Government, (2019). National Planning Policy Framework. Available at: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/810197/NPPF\\_Feb\\_2019\\_revised.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/810197/NPPF_Feb_2019_revised.pdf) [Accessed: 19/12/2019].

Minton, A. (2009). *Ground Control: fear and happiness in the twenty-first-century city*, London, Penguin Books.

Paton, K. (2018). Beyond legacy: Backstage stigmatisation and 'trickle-up' politics of urban regeneration, *Sociological Review Monographs*, vol. 66. no. 4, p919-934. Available at: <https://journals.sagepub.com/doi/full/10.1177/0038026118777449> [Accessed 23/12/2019].

Powell, B. (2018). Hull City of Culture – Hull’s first skateboarding friendly site opens. Available at: <https://sidewalkmag.com/skateboard-news/hull-city-culture-hulls-first-skateboarding-friendly-site-opens.html> [Accessed 19/05/2020].

PowerfulJRE (2020). Joe Rogan Experience #1477 - Tony Hawk. Available at: <https://www.youtube.com/watch?v=At4kjSXFU> [Accessed 21/05/2020].

Reed, E. (2020). Keep Having this Dream. Available from: <https://www.thecrashflow.com/blog/keep-having-this-dream> [Accessed 21/08/2020].

Sandhu, A. (2015). Street skaters may find their latest moves land them in court- but they are fighting back, Independent, 11 August. Available at: <https://www.independent.co.uk/news/uk/home-news/street-skaters-may-find-their-latest-moves-land-them-in-court-but-they-are-fighting-back-10432783.html> [Accessed 23/05/2020].

Sayer, E. and Griffin, S. (2020). City Mill Skate: Skateboarding Architecture and Community, in Skateboarding’s Urban Pamphleteer, by Barrow, T. et al, Available at: <http://urbanpamphleteer.org/skateboardings> [Accessed 27/06/2020].

Site Gallery. (2020). Spaces For Creation 5: Negotiating The City with Iain Borden and Dani Abulhawa. Available at: <https://www.youtube.com/watch?v=uJXkkf5Cuul&t=2642s> [Accessed 15/04/2020].

Slater, T. and Anderson, N. (2011). The Reputational Ghetto: Territorial Stigmatisation in St Paul's, Bristol, Transactions of the Institute of British Geographers, vol.37, no.4, p530-546. Available at: <https://rgs-ibg.onlinelibrary.wiley.com/doi/abs/10.1111/j.1475-5661.2011.00490.x> [Accessed 23/12/2019].

Skateboard England (2020). Design and Development Guidance for Skateboarding Creating quality spaces and places to skateboard. Available at: <https://www.skateboard-england.org/skateboard-facilities-guide> [Accessed 11/08/2020].

Skateistan. (no date). Skateistan – The Talk of Skateboarding in Afghanistan, Berlin, Druckerei Conrad.

SkateSouthampton. (2020a). Our Vision: Let’s go skateboarding! Available at: <https://skatesouthampton.com/our-vision> [Accessed 12/05/2020].

SkateSouthampton. (2020b). Pushing Forward: Stories! Available at: <https://skatesouthampton.com/stories> [Accessed 12/05/2020].

- SkateSouthampton. (2020c). Build. Available at: <https://skatesouthampton.com/build> [Accessed 12/05/2020].
- Southampton City Council. (2019). A Statement of Community Involvement. Available at: [https://www.southampton.gov.uk/images/involving-you-in-planning-\(sci\)\\_tcm63-424238.pdf](https://www.southampton.gov.uk/images/involving-you-in-planning-(sci)_tcm63-424238.pdf) [Accessed 01/05/2020].
- Southampton City Council. (2019). City of Southampton Local Plan Review. Available at: [https://www.southampton.gov.uk/policies/amended-lpr-with-ccap-and-cs-changes-13-03-2015\\_tcm63-371355.pdf](https://www.southampton.gov.uk/policies/amended-lpr-with-ccap-and-cs-changes-13-03-2015_tcm63-371355.pdf) [Accessed 01/05/2020].
- Southampton City Council. (2019). Streets + Spaces Framework. Available at: [https://www.southampton.gov.uk/policies/streets-and-spaces-framework\\_tcm63-377292.pdf](https://www.southampton.gov.uk/policies/streets-and-spaces-framework_tcm63-377292.pdf) [Accessed 01/05/2020].
- Snyder, G. (2017). Skateboarding LA, Inside Professional Street Skateboarding. USA: New York University Press.
- The Nine Club (2019). Paul Schmitt | The Nine Club With Chris Roberts - Episode 174. Available at: <https://www.youtube.com/watch?v=18MRZq0bhpE> [Accessed 12/12/2019].
- ThrasherMagazine. (2020). Plazacation:Pulaski. Available at: <https://www.youtube.com/watch?v=SRZUmL-gH8> [Accessed 16/04/2020].
- Valentine, G. (1996). Children should be seen and not heard: the production and transgression of adults' public space, Urban Geography, vol. 17, no. 3, p205 – 220. Available at: <https://www.tandfonline.com/doi/abs/10.2747/0272-3638.17.3.205> [Accessed 03/02/2020].
- Vans (2020). Loveletter To LGBTQ+ | Jeff Grosso's Loveletters to Skateboarding | VANS. Available at: <https://www.youtube.com/watch?v=kqD4xfNwd6k&t=88s> [Accessed 13/06/2020].
- Vasquez, K. (2020). Skateboarding into the Sun, in Skateboarding's Urban Pamphleteer, by Barrow, T. et al, Available at: <http://urbanpamphleteer.org/skateboardings> [Accessed 27/06/2020].
- VOX (2020). Tony Hawk breaks down skateboarding's legendary spots. Available from: <https://www.youtube.com/watch?v=omigBsOmtjw> [Accessed 30/07/2020].

Wacquant, L. et al, (2014). Territorial Stigmatization in action by Wacquant, L. Slater, T. and Pereira, VB. Environment and Planning, vol. 46, p1270-1280. Available at:  
<https://journals.sagepub.com/doi/10.1068/a4606ge> [Accessed 16/12/2019].

Wheeler, S. (2013). Part One: The nature of sustainability planning – Theory of Sustainability planning – Past perspectives on planning, in: Wheeler, S. Planning For Sustainability – Creating liveable, equitable and ecological communities (2<sup>nd</sup> Edition): Oxon: Routledge, p52-59.

## 8. List of Figures

Fig. 1: Sherbert. (2019) Thrasher Front Cover January 2019: Tyshawn Jones Ollie's over New York Subway [Photograph]. Available from: <https://www.thrasher magazine.com/articles/tyshawn-jones-interview/> [Accessed: 19/09/2020].

Fig. 2: Appleby, A. (2020) Charles Myatt 50-50 grind adapting to skate-stops in Bath [Photograph]. Available in Vague Magazine, Issue 14.

Fig. 3: Google Maps (2020) Google Maps: Skate knobs on bench outside Morgan Arcade home of skate shop Route One in Cardiff - Vans 'off the wall' sticker visible. [Street View]. Available from: <https://www.google.co.uk/maps/@51.4793642,-3.1763496,3a,30.7y,325.07h,81.05t/data=!3m6!1e1!3m4!1s4DZv8o12L732sZStC-iRLw!2e0!7i13312!8i6656> [Accessed 19/09/2020].

Fig. 4: Edwards, J. (2020) Space left over from Capitalisms Vulnerabilities being turned in to DIY Skate spot in Ipswich, England [Photograph]. Not available online.

Fig. 5: Arnstein, S. (1969). A Ladder of Citizen Participation, Journal of the American Institute of Planners, vol. 35, no. 4. p216-224. Available at: <https://www.tandfonline.com/doi/abs/10.1080/01944366908977225> [Accessed 16/03/2020].

Fig. 6: Ashley, S. (2104) Nick Jensen, backside flip [Photograph]. Available from: <https://kingpinmag.com/features/the-politics-of-southbank.html> [Accessed 19/09/2020].

Fig. 7: Blabac, M. (2107) Josh Kalis Front side nose blunt at LOVE Park [Photograph]. Available from: [https://www.vice.com/en\\_ca/article/z4pez9/josh-kalis-recalls-the-glory-days-of-love-park](https://www.vice.com/en_ca/article/z4pez9/josh-kalis-recalls-the-glory-days-of-love-park) [Accessed 19/09/2020].

Fig. 8: Golding, F. (2018) Will Golding - Nollie frontside crook at the HullVenue public plaza[Photograph]. Available from: <https://sidewalkmag.com/skateboard-news/hull-city-culture-hulls-first-skateboarding-friendly-site-opens.html> [Accessed 19/09/2020].

Fig. 9: Walchester, J. (2019) Nottingham - Unlocking the pit, Craig Smedley back side flip [Photograph]. Available from: <https://www.creativequarter.com/cqfinder/user/43883/skate-nottingham> [Accessed 19/09/2020].

Fig. 10: Long, H. (2020) Skate dot model, City Mill Skate [Photograph]. Available from: <https://citymillskate.com/gallery/helena-long/> [Accessed 19/09/2020].

Fig. 11: Pangilinan, J. (2014) LA Courthouse Nike SB [Photograph]. Available from: <https://thehundreds.uk/blogs/content/west-la-courthouse> [Accessed 19/09/2020].

Fig. 12: Svensson, N. (n.d) Train Banks Skate-spot DIY - Malmö [ Photograph]. Available from: <https://skatemalmo.se/spots/tbs/> [Accessed 19/09/2020].

Fig. 13: Oska Rozenberg backside nose blunt at the Vans World Championship Men's Final in Malmö (2018) [Photograph]. Available from: <https://www.vansparkseries.com/posts/8682/gallery-mens-finals-malmoe-swe> [Accessed 19/09/2020].

Fig. 14: City of Melbourne. (2017). Skate Melbourne Plan. Available at: [https://s3.ap-southeast-2.amazonaws.com/hdp.au.prod.app.com-participate.files/6115/7647/5297/Skate\\_Melbourne\\_Plan\\_City\\_of\\_Melbourne.pdf#:~:text=This%20Skate%20Melbourne%20Plan%202017,The%20Plan%20aims%20to%3A&text=encourage%20safe%2C%20inclusive%20and%20multi,spaces%20for%20all%20city%20users.&text=promote%20and%20support%20a%20healthy%20and%20inclusive%20skate%20culture%20and%20community](https://s3.ap-southeast-2.amazonaws.com/hdp.au.prod.app.com-participate.files/6115/7647/5297/Skate_Melbourne_Plan_City_of_Melbourne.pdf#:~:text=This%20Skate%20Melbourne%20Plan%202017,The%20Plan%20aims%20to%3A&text=encourage%20safe%2C%20inclusive%20and%20multi,spaces%20for%20all%20city%20users.&text=promote%20and%20support%20a%20healthy%20and%20inclusive%20skate%20culture%20and%20community) [Accessed 02/04/2020].

## 9. Ethics Form

### OLSBU Dissertation Ethics Form

School of Law and Social Sciences / UELS

APPLICATION FOR ETHICAL REVIEW OF RESEARCH PROJECTS INVOLVING HUMAN SUBJECTS

This form should be completed by:

- ◆ Students completing undergraduate projects in Urban, Environment and Leisure Studies, or
- ◆ Students completing research projects as part of a taught masters postgraduate programme.

*NB Students undertaking doctoral research or staff employed by London South Bank University who are undertaking research, whether externally, internally or self-funded, should apply to the University Research Ethics Committee for approval.*

#### **ISSUES TO CONSIDER WHEN MAKING AN APPLICATION FOR ETHICAL APPROVAL AND CARRYING OUT RESEARCH – All areas highlighted in yellow require a response.**

In social research, ethics refers to moral choice and accountability on the part of researchers throughout the research process. It is your responsibility to protect the interests of your research participants. Your research should not cause people who participate in it any physical or emotional harm, contravene their rights, or involve them in financial expenditure. Participants should give their voluntary consent to take part on the basis of information and knowledge about the research, and you should ensure that they will not be recognisable in writing up the material. You should not pass on information about them to other people.

<b>1. Title of Study</b>		
One more push, to the clear the last step, Planning for Skateboarding		
<b>2. Contact Details of Student</b>		
<b>Name:</b> Jamie Edwards	<b>ID number:</b> 3722078	<b>Email:</b> edwarj19@lsbu.ac.uk
<b>Course:</b> Planning, Policy and Practice (3064)		<b>Department:</b> UELS
<b>3. Supervisor</b>		
<b>Name:</b> Samuel Johnson-Slee		<b>Email:</b> johnss32@lsbu.ac.uk
<b>4. Approval secured:</b>		

Ethical approval is given for this research project. **Name:** Sam Johnson Schlee  
**Signature:** SNFJohnsonSchlee **Date:** 09/09/2020

**5. Ethical guidelines**

Professional associations have ethical statements or guidelines for good practice by researchers (e.g. Royal Town Planning Institute, Chartered Institute of Housing, Royal Institution of Chartered Surveyors).

My course is subject to the ethical guidelines of the following professional body: Royal Town Planning Institute

Not applicable: my course is not subject to a professional association's ethical statements or guidelines

**6. Safety**

**a) Please indicate any possible risks to the researcher, participants, other people or the environment (If applicable, please  as appropriate).**

<input type="checkbox"/> contravention of legislation on any of: gender, race, human rights, data protection, obscenity, disability	<input type="checkbox"/> potential psychological intrusion from questionnaires, interview schedules, observation techniques	<input type="checkbox"/> defamation; bringing the university into disrepute
<input type="checkbox"/> compromising professional boundaries with participants, students, colleagues	<input type="checkbox"/> violence or threat of violence	<input type="checkbox"/> misunderstanding of social / cultural boundaries
	<input type="checkbox"/> inappropriate bodily contact; nudity; loss of dignity	<input type="checkbox"/> other, please state:

**b) If you have ticked any of the previous remarks, please describe the actions you will take to minimise the risk.**  
 N/A

**c) If this project requires the use of any special procedures or techniques with ethical implications, please describe any training or competency assessment you have undertaken or will be undertaking.**  
 N/A

**d) Do you require a Criminal Records Bureau (CRB) disclosure in order to conduct this research (ie. research with children or vulnerable adults)?**

**(Please  as appropriate).**

Yes – state reason:

No

If a CRB disclosure is required please indicate whether

(Please  as appropriate).

- The CRB check has been completed
- The CRB check application is submitted, awaiting outcome
- No CRB application has yet been submitted

Note: If a CRB disclosure is required the Faculty Research Ethics Committee will need to see the satisfactory disclosure before a final ethics approval letter can be provided, though evidence of satisfactory disclosure does not have to be submitted at the application stage.

## 7. Anonymity / Confidentiality

Anonymity means that research participants cannot be identified at any time by others who know or read about your research. Confidentiality refers to protection of research material that you gather, keeping it private and secure during and after the research.

**By ticking both boxes below, you confirm that you have discussed this issue with your supervisor, and will protect and maintain the anonymity and confidentiality of participants and research data.**

research participants cannot be identified at any time by others who know or read about your research

material gather during the research will be kept private and secure during and after the research

## VOLUNTARY PARTICIPATION AND INFORMED CONSENT

Participants should agree to take part in your research without threat or inducement, based on being provided with clear and accessible information about the aims of the research, what they will be required to do, and what use you are going to make of their data. It is not enough to obtain permission from line managers or professionals if you intend to conduct fieldwork in an organisational setting. In the case of children, people with learning difficulties and other vulnerable groups, however, the consent of a responsible carer may also be required. It should be clear to participants that they can withdraw from the research at any stage.

## 8. Informed Consent

**a) How will potential participants be invited to take part in the study? If by letter please include a copy of the letter. If by poster please include a copy of the poster and make clear**

**where the poster will be displayed. If verbally, please explain how you will approach people.**

N/A

Where these have been used, I attach a sample of letters, posters or transcribed verbal invitations to participants in my research

**b) Information should be provided to research participants as part of informed consent, either verbally or in written form. This should cover:**

the title of your research project; an invitation to the person to participate in your research, with a short and clear explanation of what your research project is about; an explanation of how you are carrying out your research (methods), and what you are asking them to do (e.g. fill in a survey, take part in an interview); how much of their time you are likely to take up; that their participation in the research is voluntary and they have the right to withdraw from the research at any time; your obligation to protect their anonymity; your obligation to keep the information they give you confidential; how you will use the data they give you; your name and contact details at London South Bank University

N/A

Where applicable, I confirm that I have provided participants with full information about my research and I have discussed this with my supervisor.

**c) Once potential participants have been informed about the research, they can then consent or refuse to take part in the research.**

Where relevant, indicate what form of consent is used in this investigation. (Tick  as appropriate). N/A

- Written (I have used a participant consent form similar to the one provided below)
- Verbal (I have obtained the verbal consent of participants who responded to my invitation)
- Implied (participants consent is fully implied in their agreement to participate in my research)

**If applicable, are there any issues related to the ability of participants to give informed consent themselves or are you relying on gatekeepers to consent on their behalf?**

N/A

## 9. Research Process

### Research Process

- **Research aims / objectives** –  
The objective of this investigation is to move away from the perceived negatives of skateboarding in the public realm and ascertain what are the overarching benefits that skateboarding can offer to public space and how can they be implemented into planning?
- **Participants** - There are not participants in research.

- **Research methods** – The research method is based on primary and secondary evidence from newspaper articles, websites, E-magazines, skate-videos and recorded interviews through online videos and podcasts.

**10. Signature of Student**

I confirm the information supplied is correct and understand that failure to provide accurate information can invalidate ethical approval. I will inform the Faculty Research Ethics Committee of any changes to the research design and methods.

Signed



Date 07/09/2020

**Signature of Student's Supervisor**

I confirm that I have discussed the areas covered in this form, and that the information supplied is correct. I understand that failure to provide accurate information can invalidate ethical approval.

Signed Snf Johnson Schlee

Date 09/09/2020