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How an Urban Beach Impacts a Small Town: The Rivi-Erie, a Public Art and Placemaking Case Study

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State University of New York
College at Buffalo
Department of History and Social Studies Education

**HOW AN URBAN BEACH IMPACTS A SMALL TOWN:
THE RIVI-ERIE, A PUBLIC ART AND PLACEMAKING CASE STUDY**

An Abstract of a Thesis in
Museum Studies

by
Ellen Martin

Submitted in Partial Fulfillment
of the Degree of
Master of Arts
August 2019

Abstract

How an Urban Beach Impacts a Small Town: The Rivi-Erie, a Public Art and Placemaking Case Study

This thesis documents the creation of an urban beach on the banks of the Erie Canal in Lockport, New York and the effect it had as both public art and placemaking on a community's identity and development. The "Rivi-Erie" was a project that had the potential to impact the city by reimagining and reinventing a valuable, yet previously underutilized parcel of land.

The concept of changing a public space into a faux urban beach is not new. Beaches with no attendant swimmable water became popular about fifteen years ago in Paris when a newly elected Socialist Mayor sought to address the economic inequality among his constituents by creating the "Plage-Paris" ("Paris Beach"). While Parisians are generally known to escape the heat of the city in August, many are not so fortunate. As a way to fulfill a campaign promise to "Give Paris back to Parisians," the mayor ordered a roadway adjacent to the Seine River closed. Tons of sand were deposited, umbrellas and beach chairs were installed, and a city beach was born. Since that time, the Plage has become a summer staple of Paris with many locations added. The Paris beaches were explicitly designed to create social change and were part of the mayor's political agenda.

Paris, France and Lockport, New York have little in common; but in the summer of 2017, an urban beach oasis was added to the Erie Canal as an homage to the summer plages placed along the Seine River.

The steps to transform the dream into a reality included making grant applications, seeking permissions, obtaining insurance, sourcing material and services, creating programming, designing and printing signage, and developing marketing. Ironically, the word for dream in French is "reverie."

While at first blush, a non-swimmable beach may appear to be a folly, the Rivi-Erie engaged its users and encouraged diverse social interaction. The project also became an incubator for other public programs and demonstrated that a small public art project and placemaking experiment can positively affect a city of 20,000.

State University of New York
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Department of History and Social Education

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Dedication

If you are lucky enough to have the best mom in the world (which I was), you want to make sure that she is remembered. So, even though it is probably that only three people will read this, it's important to me that every positive thing I do, including this Master's Thesis, be dedicated to Genevieve Rooney Martin, a graduate of this institution with B.S. in Home Economics, 1948 and "Moving Up Day" queen. Her beauty was only exceeded by her kindness and strength.



Acknowledgements

The Rivi-Erie project was made possible with a grant from the Grigg Lewis Foundation. Thanks to those who helped put it together especially Ann Martin Connelly, Kathy Martin, Jack Martin, Mollie and Paul Roland, Pat McGrath, my friends from Fitness Camp, the City of Lockport and the New York State Erie Canal Authority. Thanks to Eileen Donohue, a good and loyal friend who pushed me to finish this thesis by reading it and urging me to tell a story instead of just reporting the facts. Fellow classmate Hannah Page formatted this document. Thank you to Cynthia Conides, my advisor throughout the program. Finally, to Nancy Weekly who edited multiple prior drafts and made this thesis readable.



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Chapter 1

Introduction

The “Rivi-Erie” is an urban beach at Widewaters Marina adjacent to the Erie Canal in Lockport, New York. As an exercise in public art, it was also part placemaking and part performance art. During the planning phase, many people questioned the viability of an urban beach in Lockport; but within a short time, the beach became a part of the Lockport summer experience.

The original project goals included creating good “buzz” in and about Lockport, improving an idle public space, boosting tourism, providing residents with a public recreation area, and finally (and as a subtext), introducing a wider worldview to those who do not have the ability or desire to travel beyond Western New York.

Background of Past Projects:

The Rivi-Erie is the twentieth public art project in Lockport by this author. In 2013, as an owner of two small businesses in Lockport (Sweet Sixteen Cafe and Sweet Ride Rentals), I began a series of public art projects to market my businesses and to support Lockport’s long-suffering downtown. The early projects included a giant chalkboard that had a number of different names including “Sweet Ideas,” “Sweet Dreams,” and “Thank You For Your Service.” The chalkboard was an interactive installation and the various iterations invited people to share their ideas to improve Lockport, bucket list items, and a place to express gratitude for those who served in the military. A dozen working pianos were placed outside around the downtown area in a project called “Sweet Harmony.” An

art festival called “Sweet Chalk” also started in 2013 and is now in its seventh year. In 2014, Sweet Sixteen employees posed in costume to recreate famous works of art in a project called “Sweet Art Alive,” a giant map was painted in front of Sweet Ride Rentals and called “Sweet Travels.” Over the past six years, there were other projects not named “sweet” including yarn bombing downtown. Most of the projects were inspired by others. For example, the giant chalkboard was a derivation of Candy Chang’s “Before I Die” boards. The outdoor piano concept was pioneered by British artist Luke Gerrum with “Play Me, I’m Yours.” The Sarasota Chalk Festival was the model for the “Sweet Chalk Festival.”

Projects morphed into more socially aware concepts, such as encouraging 20,000 acts of kindness in a project called “April is the Kindest Month.” Sweet Ride Rentals played host to an outdoor quilting bee in honor of Aaron Mossell, a man who forced Lockport school integration 80 years before the U.S. Supreme Court decision Brown v. Board of Education. Lockport Blue, a month-long appreciation for law enforcement personnel began in 2016 and is a recurring event. **(See Appendix 1 for photos of these projects.)**

The focus of many of the “Sweet” ventures was to reach a crowd and provide experiences that would be meaningful, memorable and educational. All of the projects had the potential for a transformative experience for the residents of and visitors to Lockport. For example, the Sweet Chalk festivals always include reproductions of famous artwork. The rationale is to bring art history to a town whose residents lack the means and motivation to visit museums around the world. Florida artist Beth Shistle has

recreated Gustav Klimt's "The Kiss," Georges Seurat's "Sunday Afternoon at the Grand Jette" and John Singer Sargent's "Carnation Lily Lily Rose." (**See Appendix 2.**)

The projects are now under the umbrella of a 501(c)(3) not-for-profit called "Lockport Public Arts Council" or "LPAC." LPAC's corporate history includes two name changes.¹ The organization was initially intended to be an art center, established first on Market Street ("Market Street Art Center, Inc.") and then as "Lockside Art Center," when the original location was no longer available. The Lockside board of directors decided to disband, and the mission statement was vague enough to allow for a change from a center to a public arts organization. A group of friends, all of whom had participated in the previous "Sweet" public art projects, became the new Board of Directors. One of the most active members, and the youngest, is still in middle school.²

LPAC sponsors or creates at least two projects every year. The members brainstorm ideas and choose what projects are most appropriate. Generally, the standard for an LPAC program is that it should be temporary, affordable, whimsical, and achievable with no employees. Some of the projects have included lighting up Union Station (a fire-ravaged piece of Lockport history) and turning a bus stop into a Victorian living room in honor of Lockport's Sesquicentennial celebration. LPAC recently received a grant to create a projection lighting project in Downtown Lockport.

¹ Three documents were required for name change: one for the Internal Revenue Service (IRS), one for the New York State Department of Corporations, and one for the bank. There were no assets to transfer to LPAC.

² New York State law bars board members under the age of 18, so technically she is an "honorary" board member.

Origin Story of the Rivi-Erie Concept

The Rivi-Erie had its genesis in Paris. Inspiration struck while watching “Rick Steves’ Europe,” a travel show on PBS where the Paris Plages were featured. (Steves, 2012)

The urban beach concept was new to LPAC and to the Lockport community. Per usual, this author jumped in without regard to the scope of the work; instead focusing on fundraising, sourcing the sand, gaining permission from the involved governmental agencies, garnering publicity, and otherwise cajoling and convincing people to help. The Rivi-Erie was approved by the Director of the Museum Studies program to be the basis for this master’s thesis.

As art imitates life and life imitates art, the thesis impacted the venture. Researching and writing the thesis provided well-needed discipline. By studying the experiences of others engaged in placemaking projects and how other urban beaches were formed, the Rivi-Erie’s chance of success was enhanced. The need for this project to qualify for a thesis also pushed this author to be more creative with documenting the

Figure 1: “Paris Plages”



process. The literature review for this paper pointed me in the direction of potential future sponsors for LPAC’s public art, and most importantly provided a deeper understanding of the importance of placemaking and design experience. For example,

because of studies showing the health benefits of public art and placemaking, I am now applying for grants from a previously untapped source: health care providers.

Signage was fashioned to inform and challenge visitors, utilizing lessons learned in the graduate course, *Researching and Presenting Museum Collections*. Other Museum Studies courses that I found particularly helpful included *Museums and Society*, *Teaching in Historic Places*, *Museum Administration*, and *Revenue Generation*. In addition to the benefit of my Museum Studies classes, I also employed skills taught in *Creative Problem Solving*. The Rivi-Erie experience provided many new lessons to aid in the production of future public art projects.

My sister, Ann Martin Connelly, was the source of the name of the project. Her “schtick” is to combine words to create portmanteaux; and in this case, as an homage to the French and the Erie Canal, the term, “Rivi-Erie” was coined to much laughter.

Most of the earlier projects were self-funded; but for the larger ones, grants from M&T Bank, Arts Services Initiative of Western New York and OATH/Yahoo/Verizon Media provided funding.

For the Rivi-Erie, a grant from the Grigg Lewis Foundation (“Grigg Lewis”) made this proposition possible. Grigg Lewis supports arts and culture, community improvements, education, elderly, health and wellness, history/preservation/tourism, human service and youth with a focus on Eastern Niagara County. (Grigg Lewis Foundation, Inc., 2019) The process includes submitting a proposal for consideration and, if invited, a grant seeker then submits a full application. Typically, matching funds are encouraged, but in the case of the Rivi-Erie, the Grigg Lewis provided most of the funding. The Grigg Lewis directors openly admitted they did not fully understand the Rivi-Erie

concept.³ However, based upon the track record and reputations of our board members, the Grigg Lewis Board agreed to fund the entire project. They realized that the goal was the betterment of Lockport and that LPAC would make the vision a reality. **(See Appendix 3 for Grant Application, Follow-up, and Budget/Expenses.)**

Two governmental agencies owned the proposed space; therefore permission was needed from both the City of Lockport (lessee of the space) and the New York Thruway Authority (owner of the land). The Mayor and Common Council members voted their approval based upon a short, written proposal, but without a full understanding. As with Grigg Lewis, past projects and reputations proved to help gain support from the local representatives. The New York State Thruway Authority staff were supportive, but conjectured that there was no “home field advantage.” The requirements, while not particularly onerous, were strictly enforced. They required, *inter alia*, proof of the City’s approval, additional insured status under our general liability insurance policy with limits of \$2 million, an application for “beautification” with a fee, a W-9 form and the IRS letter confirming the not-for-profit status of LPAC. **(See Appendix 4 for City of Lockport and New York State related documents.)** The approval process went through several layers of bureaucracy and the final work permit arrived one day before the scheduled delivery of five sand-filled semi-trailers.

The area chosen for the location of the Rivi-Erie was on Market Street where the Erie Canal doubles in width, unimaginatively named “Widewaters.” This area was seldom used despite the presence of docks, a picnic pavilion, and a marina building with restrooms. Across the street was a struggling seasonal restaurant. Despite its attributes,

³ Full Disclosure: One board member said he thought I was “nuts.”

the area was not used for recreation in large part because Canada geese had infiltrated, making it undesirable. It was also an eyesore with groupings of dead trees and overgrown grass. The City lacked the funds and motivation to improve the area and yet this public space was a perfect setting for a placemaking experiment, the proverbial diamond in the rough whose potential no one had seemed to notice. The Rivi-Erie became that potential and provided the opportunity to create a welcome attraction for residents.

The nearest “beach” is at Olcott, New York,⁴ which is on the shores of Lake Ontario and approximately 20 minutes from Lockport. Olcott has a small rocky beach, but the area is often closed amidst concerns of the water quality. Coincidentally, the shores of Lake Ontario suffered unprecedented erosion in 2017, so whatever “beach” that might have been along the South banks of Lake Ontario was ruined. Sandy beaches are hours away by car from Lockport, requiring a significant commitment of time and money that many Lockport denizens can ill-afford. A local beach could provide instant gratification. If the Paris Plages were designed for Parisians who could not afford to leave Paris in the heat of the summer, would Lockport’s economically disadvantaged embrace this idea? Would other people?

In addition to community development, one goal was to attract tourists. Lockport is located twenty miles from Niagara Falls, NY, which boasts six million visitors every summer. Lockport attracts a small fraction of those visitors with locks tours, canal cruises, cave tours, the Lake Effect Ice Cream scoop shop, festivals including Sweet Chalk Fest, car shows, wine tours, a drive-in movie establishment with multiple screens, an historic

⁴ Olcott Beach has a long history and was a vacation destination in the 19th century with a trolley service from Buffalo, a grand hotel, pier and amusement park. Olcott remains a cute hamlet, but the attractions of old have been gone for decades.

movie theatre, a state-of-the-art ice skating facility and miles of (flat) bike paths. The Rivi-
Erie also coincided with the bicentennial of the Erie Canal, which included many activities
planned for Lockport.

Paris is a city with a rich culture steeped in art and history. The differences between
Paris and Lockport are vast and self-evident, but Table 1 identifies some of the differences
as it relates to this project. Significantly, the percentage of residents below the poverty
line in Lockport is almost three times higher than in Paris.

Table 1:

	Paris	Lockport
Population	2,244,000	20,700
Tourists per year	32,000,000	200,000
Urban Beach Budget	\$5,000,000	\$11,200
Below the poverty line	6.1%	18.6%
Funding	Governmental project	Bulk from a community foundation.
Water source	Seine River	Erie Canal
Length of project	six weeks every summer	12 weeks (original)

Municipalities with Urban Beaches

An urban beach is one that essentially simulates a beachfront without access to
swimmable water. It is an artificial construct, usually temporary, and often includes sand,
beach umbrellas, and seating. Most are free to the public, although for-profit ventures
have fabricated landlocked city beaches.

The Paris Plages may not be the original urban beach, but it provided inspiration for many other cities around the world in, *inter alia*, Denmark, Spain, Germany, Ireland, the United States, Mexico, and China.

The Paris Plage was the brainchild of Bernard Delanoë, mayor of Paris, and was designed by a team of set decorators, scenography creators and sociologists. The Plage was considered by many to be a political act and one that symbolized the then-new mayor's commitment to give Paris back to the Parisians. In 2002, the George Pompidou Expressway adjacent to the Seine River was closed to traffic for a month. The presence of potted palm trees, hammocks, deck chairs, sand areas, parasols, food stands, restaurants, activity centers (bocce, roller skating, and a trampoline) evoked a seaside experience that could be observed from the bridges from the Pont des Arts at the Louvre Museum to the Sully Bridge toward the Bastille. (De La Pradelle and Lallement, 2004) It was more than a space—it was an experience. The designers took control of a public space and told a story of a beach by taking ordinary things associated with a coastal scene and creating a free vacation for city dwellers and visitors. Urban beaches have become even more sophisticated over the years. Some faux beaches have included swimming pools, established themes, and added various vendors, music and entertainment.

LondonEast was an urban beach near Olympia Park. It had 1000 tons of sand and attractions including carnival-type rides and pools. It was touted to be family-friendly, but also had a party bar that served alcohol. Owned by a for-profit organization, it had over 28,000 followers on Facebook and ran from 2015 through 2017. For unstated reasons, the beach did not return in the summer of 2018.

For twenty years, North Adams, Massachusetts has played host to a “beach party” on Eagle Street. With two hundred and fifty (250) tons of donated sand, children are welcome during the day, and at night the street becomes a beach bar. Like Brigadoon, it is yearly one-day event. (*The Berkshire Eagle*, 2018) This beach party was conceived by artist, businessman and Berkshire Art Museum Founder, Eric Rudd. The beach is part of the revitalization of a city that was home to derelict buildings and closed factories, a problem that plagues Lockport as well. Also, like Lockport, North Adams is attempting to capitalize on nearby tourist destinations.

New York City recently announced a new beach in Manhattan on a 5-acre parcel in 2022. The Hudson River Park Trust plans to revamp the Gansevoort Peninsula, a piece of land formerly home to a parking lot for sanitation vehicles, into a public park with its own beach and a public art installation. As with the Rivi-Erie there will not be swimming at the beach. A major piece of public art is planned. It will be a steel “ghost monument” called “Day’s End.” Created by artist David Hammonds and commissioned by the nearby Whitney Museum of American Art, the art is meant to evoke the original pier shed which was part of the New York shipping industry in the 19th and 20th centuries. It is also a tribute to the history of the site as a gathering place for the city’s gay community. (*Curbed NY*, 2019)

Criticisms

As with most projects, whether they be in art, municipal or any attempts to shake up the status quo, criticism abounds. The Paris Plages, while popular with many, have been the subject of scathing reviews. Some Parisians have complained about the closure

of streets, the ecological implications of bringing in the sand by truck, reduced places for the homeless to dwell, noise, garbage, and congestion.

As with any public project, the cost is often the first concern. Why was the money spent on this proposal as opposed to another? The original Paris Plages cost approximately 5 million Euro—almost three times more than estimated by City Hall, although about 70% of the budget was from sponsors and merchants. Sponsorship can be problematic because not all sponsors are welcome. For example, the Paris City Council turned down a partnership with Coca Cola on philosophical grounds, i.e. that sponsorship would be in direct conflict with the national fight against obesity and privatization of public space. (*France 24*, 2015) Other issues include the overall falseness of the experience. Participants cannot swim in the water, and the color of the water bears no resemblance to the ocean, and some have described it as having the charm of riding on a subway. In his article, “Is the Paris Beach the most depressing beach in the world,” critic Romain Gonzalez describes the beach as noisy, smelly and filled with loud and unruly children. He also complained that if the purpose was to provide respite for Parisians who could not afford to leave the city, the Plages were inundated with tourists and other nefarious characters. He concluded that the Paris Plage was an absurdity and combined the saddest elements of Parisian life: “boredom, German tourists...and the Bateaux Mouches.” He laments that this is no sunny trip to the shore, but a false experience in a concrete jungle where pigeons replaced seagulls. Other writers have sniffed that there are only 300 deckchairs, that unpleasant people crowded the Plages, and they could not imagine why anyone would want to show off their bodies where streams of people are ogling sunbathers from above. (*Deedee*, 2019) There have been

complaints about the ecological footprint resulting from the sand. Danielle Simonnet of the Left Party called for a boycott of 5,000 tons of sand used and that the sand supplier, Lafarge had Isis connections and because Lafarge bid to build the Trump wall. As a consequence, the summer of 2017 saw no sand. (*France, 2017*) For-profit ventures such as the LondonEast had its detractors with complaints of admission prices, lack of shade and overcrowding.

Temporary Art

The Rivi-Erie was intended to be a public art installation lasting only a summer. Ironically, this temporary public art project morphed into a longer-term placemaking experiment when the City of Lockport opted to keep the Rivi-Erie as an on-going installation. The beach provided enjoyment in the 2018 season and is expected to be maintained in 2019 and beyond. All of earlier “Sweet” projects were short-term, enjoying the many benefits of temporary art including:

1. Artists can utilize unusual media; (in this case sand)
2. Bolder art can be introduced;
3. Unexpected spaces can be employed; (no one had considered doing this before along the Erie Canal)
4. A sense of fun and expectation is created with the impermanence;
5. It does not require long-term maintenance;
6. There is no collection to maintain and update
7. Criticism is softened because if the art offends one’s sensibilities, the object of the discomfort will soon disappear.

Chapter 2: Literature Review

The fundamental underpinning of the Rivi-Erie was the belief that public art in small towns is essential and adds to the well-being of a populace. As an extension, placemaking is of growing importance to the urban landscape, and substantial changes in a community can be made with relatively small amounts of money. There are potentially positive economic impacts and positive health effects associated with public art and placemaking.

For struggling communities, there are many with an inability to travel. Smart urbanism can lessen the isolation felt by the economically disadvantaged and others who cannot or prefer not to travel. For local officials and artists, changes in the urban landscape can be symbols of more significant issues and are, in essence, political acts.

Measuring the impact of public art or placemaking is essential on many levels including reporting to funders on the results of their investment and as an indicator for future investment. Several methodologies measure the amorphous concept of the impact of public art and placemaking.

Public Art, Placemaking, and Experience Design

A fundamental issue was how to classify the urban beach concept. The line between public art and placemaking is porous. This installation was to be a combination of public art, municipal beautification (the classification given to it by the NYS Thruway Authority), tourist attraction and community development through placemaking. It was

also a form of performance art as the beachgoers became part of an ever-changing art piece.

“Placemaking” is improving and redefining public spaces through the use of creative means with the outcome of contributing to the overall wellness of a community.

The impact appears strikingly similar to that of public art:

“Creative placemaking practitioners use artistic interventions to bring new perspectives (beyond just aesthetics) to communities, sparking vitality and creating an environment conducive to new ideas, creativity, and social engagement.”—Jason Schupbach, Former Director of Design and Creative placemaking programs for the NEA including “Our Town” (Mitchell, 2015)

Organizations leading the public space movement include the Project for Public Spaces (hereinafter “PPS”). As a pioneer and leader of the placemaking movement, and funded in part by the Rockefeller Foundation, the PPS is a fee-for-service, not-for-profit dedicated to the development of public spaces. Founded on the principals of William Whyte, author of *The Social Life of Small Urban Space*, their list of accomplishments over the past 40 years include more than 3000 projects in all 50 states and 47 countries. Whyte’s 1971 New York Times article, “Please, Just a Place to Sit,” decried the paucity of benches in newly built plazas in New York City making it a “tough town for schmoozing.” He contended that it was more than the aesthetics and visual impact of open plazas; there was also an inhospitable intent; loiterers were unwanted. Yet research showed that people liked New York City and enjoyed the crowds and the opportunities to socialize in public spaces. This recognition of the need for a simple place to sit became the basis for many of the future PPS projects.

PPS identified the four qualities that promote a successful public space:

1. accessibility,

2. uses/activities,
3. comfort and
4. sociability.

A successful public place has a "lingering" component, meaning people will stay even without a reason to remain. The attributes of a "great place" include sociability, uses, access, linkages, comfort, and image. Some of these are intangibles and other factors are used as measurements. Figure 2 drills down the various components that work together to make a great place. (Pps.org, 2018)

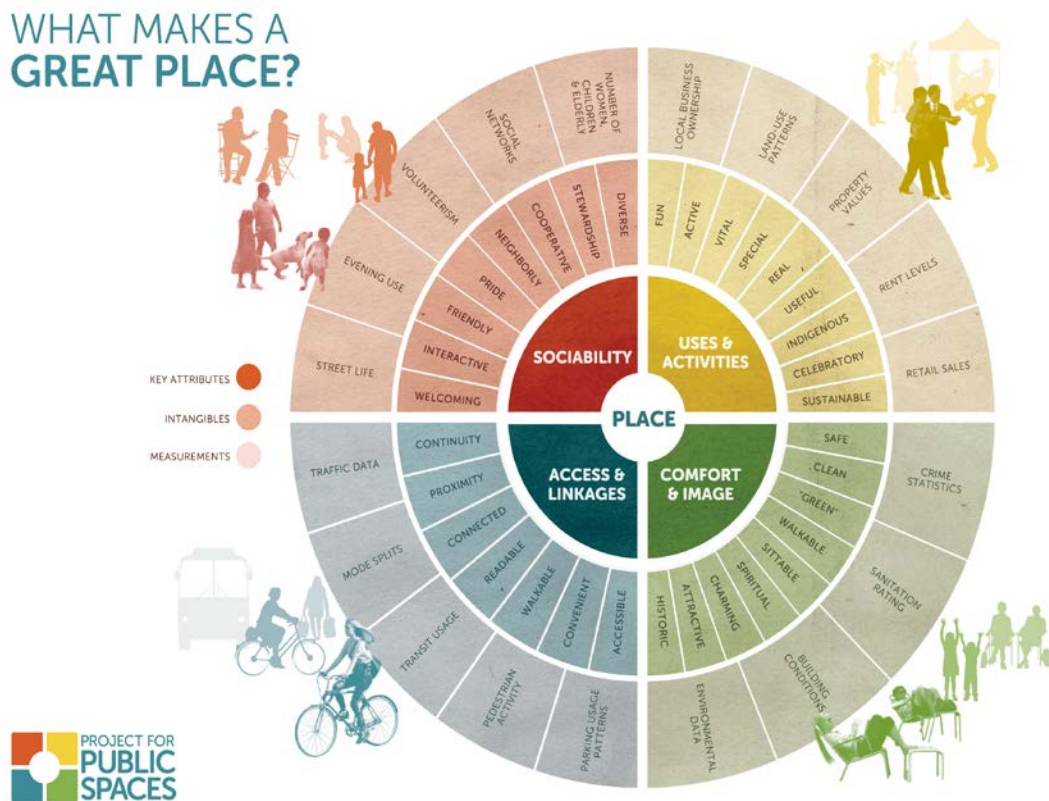


Figure 2: "What makes a great place?" PPS

The Rivi-Erie had many of these qualities. It was wheelchair-accessible, with ample parking and a nearby bike path. The sand provided the fun and toys were available. In addition to nearby restrooms, it was clean and had comfortable chairs and colorful beach umbrellas. It was a very welcoming place for a diverse group of people who interacted happily. The space encouraged "lingering." Children played together while their parents chatted, and its novelty and newness bolstered the beach's image. It also had the benefit of being adjacent to Lockport's original *raison d'etre*, the Erie Canal.

The phrase "ripple effect," i.e. a spreading, pervasive and usually unintentional effect or influence, is often used as a descriptor for effects of Public Art. The PPS also documented the "ripple effect" of the urban beaches in Detroit. The City of Detroit received a national grant to create an urban beach. With 200 tons of sand, lounge chairs and weekly beach parties with live entertainment, the beaches were a welcome addition to Detroit. Perhaps an unintended consequence was that photos of the beach flooded social media. The thriving beaches of Detroit replaced the previously ubiquitous images of decaying factories. Social media was helping to change the city's image from one of decline to a fun place with a popular beach. The successful re-imagining of Detroit helped to lead to increased community investment. (Winn, 2014) Detroit found that it is more than just sand. It was a cultural movement.

The steps to effective placemaking, as recommended by the PPS (Pps.org, 2017), and as applied to the Rivi-Erie are as follows:

Define the Space and Identify the Stakeholders: This critical first step also helps develop the vision for the project. By identifying and informing the stakeholders, it allows for troubleshooting potential problems and finding practical solutions. For the Rivi-Erie,

the canal runs all through Lockport. The north side of the canal is the "towpath," originally used by mules, and is now a walking path. The towpath is within the exclusive purview of the New York State Thruway with no nongovernmental changes or additions allowed. Part of the left bank, or "rive gauche," includes a marina building, a memorial tree garden, a fitness trail, and a defunct small park. The Stakeholders were the City of Lockport as the lessee of the area and the New York State Thruway Authority as the owner of the property, the Grigg Lewis Foundation as the potential (and eventual) funder, and LPAC whose board would eventually do all of the work.

Evaluate the Space and Identify Issues: Workshops are encouraged to help marshal the talents of the stakeholders in a brainstorming exercise. A formal workshop was not convened, but members of LPAC walked the sites and identified issues and local politicians were subtly lobbied. For example, the best space for the Rivi-Erie had some large dead trees. As a result, Mayor Anne McCaffrey, a savvy and forward-thinking person, ordered the trees taken down by the public works department allowing the Rivi-Erie to utilize the best site.

Place Vision: The PPS suggests creating a master document that identifies a statement of goals, defining how the space will be used and by whom, a description of the intended character of the space, a concept plan and an action plan. This thesis provided that master document.

Short Term experiments: The PPS suggests that it is important to have small victories in the road to place changing. The "Lighter, Quicker, Cheaper" installations could include setting out seating, programming or temporary structures to test the vision and garner public support and enthusiasm. Earlier LPAC projects provided the benefits

of the short-term experiments. The aforementioned Union Station, was one such experiment. Lockport's Union Station is Romanesque style train station constructed in 1889 and was destroyed by devastating fire over forty years ago. Only the shell remains. The site, on the National Register for Historic Places, has gone through many hands in the intervening years. The various owners all had dreams of returning the station to its former glory, but none have done so. The intervening years have caused the structure to become more destabilized and has The property has been a source of consternation for many Lockport residents over the years. LPAC, inspired by the Roman ruins at night, added a series of 30 spotlights. Hundreds of photographs flooded social media as a result of this week-long project. The LPAC lighting project was very popular and added credibility to the organization and the Rivi-Erie plan. The Sweet Chalk Festival, a popular weekend long, annual exercise in public art and community development provides additional support for LPAC projects.

Ongoing Reevaluation and Long-Term Improvements: PPS suggests periodic review for changes and modifications to help the space evolve. Although the Rivi-Erie was a temporary installation, evaluation was required as part of the follow-up to the grant and this thesis.

The National Endowment of the Arts (hereinafter "NEA") has identified placemaking as a priority and created "Our Town" to provide modest funding for community placemaking. ([arts.gov](https://www.arts.gov), 2019) The focus is on small communities and creative placemaking. "Place-Based Projects" improve the quality of life in local communities through arts engagement, cultural planning, design and/or artist/creative industry support.

The NEA recognizes that design can be employed to strengthen communities and there is a link between happiness and sustainability.

Lessons Learned from Engagement at Museums

The historic roles of museums in object preservation and presentation have expanded greatly over the years. The goals transmitting knowledge, study, conservation and exhibits still exist, but the methods are evolving. While some museum visitors will return again and again to visit a favorite piece, the museum world is changing in part because it no longer relies just upon the uniqueness of its collection. There can be a greater integration between the artifacts and the visitor experience by a variety of methods including utilizing technology-based narrative experiences. Museums are a great source of ideas for creating experiences.

“Experience design” is a multi-sensory and immersive experience where visitors become part of the environment. Museums and even brick and mortar storefronts now have the need to create “experiences” as the competition for visitors and customers becomes more difficult in a world of digital experiences and online ordering. As a result, museums, communities, and for-profit entities are experimenting with “experience design,” the modern storytelling device. (Dal Falco, 2017)

“L’Atelier des Lumieres” is a new Parisian digital art museum. Housed in a former foundry, there are no objects or paintings. The museum experience is created with music and moving images of paintings projected onto the walls. Visitors are fully immersed into the works and worlds of artists such as Vincent van Gogh and Gustav Klimt. For those



Figure 3: "L'Atelier des Lumieres"

visitors who wish to have further edification, a mobile app provides commentary on the images. (Stenson, 2019)

<https://www.atelier-lumieres.com/en>

For many museums, the traditional museum-led interpretation is morphing into a conversational learning approach and an acknowledgment that the museum experience is shared with others. There is an added emphasis on presenting objects to the public with new programming and new interpretations, with the experience of the visitor gaining greater importance.

Part of the need for experience design is to appeal to the next generation of museum-goers. People want unique experiences and the ability to share them on social media. Museum visitation is no longer a solitary exercise of encountering art. Sharing experiences especially via social media (i.e. "selfies"), is the new paradigm. The positive effect for the sponsor of the item/experience is the subsequent expansion of a wider audience. Success may not be defined by the number of actual visitors, but the quality of the social interaction from those that do. For example, the Rivi-Erie provided that

opportunity. Through Facebook posts, more people in Lockport heard about the beach, and reputation and participation grew daily and it became “buzz-worthy.”

As a public art project of social engagement and placemaking with multi-sensory and immersive art experiences. The Rivi-Erie did not rely on technology for the design experience; however it did provide a sensory beach experience. A visitor could see and hear seagulls cawing, while smelling coconut from suntan lotion and feeling feet squishing in the sand. The taste of a grilled hot dog from the seasonal restaurant across the road ("Wides") completed the experience. In other words, the participant was at a beach with no swimmable water.

There was little to “curate” at the Rivi-Erie, yet I stopped by the beach daily to reset the stage and arrange the chairs and umbrellas and pick up the sand toys, so the beach was attractive to both users and those who passed by at a distance. The scene was set and the focus was on user-centered experiences.

Impact of Public Art and Placemaking

The McKnight Foundation, a Minnesota-based entity whose motto is “Minnesota thrives when art thrives” conducted a study and identified four principal roles of art in small towns. Art can:

1. “Create important opportunities for engagement among citizens, visitors, neighbors, friends, and families;
2. Enhance how citizens collaborate and create community solutions through diverse leadership;
3. Help shape a community’s identity; and
4. Contribute to the development of a new rural (small town) economy.”
(Cuesto, et al., 2005)

Small towns will not have the resources of large urban areas, but can capitalize on their heritage as a springboard for new art. In this case, the Erie Canal provided the historical gravitas.

The results of public art and placemaking go beyond economic benefits to incorporate the intrinsic characteristics of creativity. Members of the community may be empowered by participating in community-based art projects. That interaction can help lead to social change. Public art projects can be a lightning rod, especially in a small town with a historically conservative populace and a penchant for using social media to vent frustrations and complaints. The Rivi-Erie provided a new opportunity for community building and placemaking. The land used was a wasted space that was given a new identity and purpose with the hope that it would be integrated into Lockport's historical and emotional identity. Some community leaders recognize and promote the role that the arts can play in achieving this essential engagement of people in community planning and sustainable development, as was the case with the Rivi-Erie. Lockport's mayor, the Common Council and a local foundation all supported the concept of the Rivi-Erie and then reveled in its success.

Art can garner cooperation and inclusiveness toward the community. Cultural institutions demonstrate that the arts engage the human experience and can lead to new ways of thinking and creativity.

One of the goals of the Rivi-Erie was to widen the viewpoint of a populace that typically does not stray far from home. The arts, in general, promote growth and new ways of thinking. Public art encourages dialogue and social interaction and even debate. Public art can also inspire motivation and activism. After a connection between the Rivi-

Erie and the Paris Plages was explained, many visitors expressed interest in learning more about Paris.

Inclusiveness is one of the cornerstones of public art and can help build relationships and participation. Municipalities with limited resources may face the question of whether it can afford public art while there are other important underfunded programs. For example, the Rivi-Erie was criticized by many people who believed it to be a city initiative. The questions asked included why is the city paying for a beach when there are potholes that need filling or other urban blights needing attention. While the City of Lockport did not provide financial support, other municipalities have funded their beaches and other forms of public art and placemaking.

In 1943, American psychologist Abraham Maslow created a theory of human motivation that resulted in a five-tier pyramid entitled “Maslow’s Hierarchy of Needs.” While the first two tiers at the base of the pyramid deal with physiological and safety concerns, public art and placemaking can influence the top three tiers of Love/Belonging, Esteem and finally Self-Actualization. There is a recognition that the sense of community and connectivity are critical to people.

Jeremy Goldstein, a city planner with Renaissance Planning, applied the Maslow pyramid to cities. He opined that the sense of community and connectivity, critical to love and belonging, is achieved with partnerships and access to services. Self-esteem for the city would be through sense of place, and parks and open spaces are how cities show themselves to the world which could lead to growth. The more esoteric goals of social responsibility and sustainability would top the pyramid. (Goldstein, 2016) The Rivi-Erie was an example of an investment in the City of Lockport; while it may not have been

critical to the survival of the city, projects like it can add to the community's self-esteem and its sense of place.

Participatory projects can increase community members' sense of belonging. For example, Philadelphia's "Mural Arts Porch Light Program" targeted community members with behavioral health challenges. The subsequent evaluation found that the benefits included reducing the stigma of mental health issues and improving neighborhood safety. (Ibid.)

Health Impacts

Many studies show that public art promotes healthier lifestyles, creativity and play, all leading to wellness. Engagement with others and happiness tends to lead to better health, requiring fewer medical interventions. Accordingly, public health professionals emphasize the need for behavioral changes towards healthier lifestyle choices. Public art and placemaking have a role in opening up this process of change.

"Be Creative, Live Well" was a London program in 2010-2011. It combined art with public health concerns. One hundred small participatory art projects were placed in economically depressed areas. Residents were encouraged to play, be creative and interact with neighbors. An "action-based" study, published by the Royal Society of Public Health in 2013, used a sample of children between the ages of 11 and 18 demonstrated a positive effect on behavioral change, self-confidence, self-esteem, and level of knowledge. (Cameron, 2013)

For some health care advocates, the question is whether we can afford *not* to have public art. Medical facilities which boast art installations have measurable positive impact

on their patients. Patients in hospitals have been found to experience less anxiety, lower levels of pain, and faster healing after medical procedures when their hospital surroundings incorporated various forms of art. (Ibid.) Uplifting and representational art, and art that depicts nature have motivated patients to leave their rooms and engage with others as well as providing hope about their treatments. Placemaking advocates have contended that public art and hospital public places have the same positive effect of engagement and positive impact on mood and stress levels. Medical facilities have drawn on research which explores the impact of the content of art as well as its simple presence, leading to emphasis on uplifting and representational images, art which depicts and reflects nature, and attention to a diverse array of art forms and content. These choices can support the potential for hospital-based public art to motivate patients to leave their rooms and engage in the facility, establish hopeful expectations about treatment, and generally improve self-reported mood and stress. The Cleveland Clinic, for example, found that their contemporary art collection had these salubrious effects. (Karnik, et al. 2014) The demonstrable positive impacts to the creative spirit, health and identity of a populace suggest that the public sector and health care providers would be well-advised to make this a community priority. The ability of public art to promote positive health behaviors make it a public health issue.

Serendipitously, Independent Health, a local health care provider, scheduled programming of kickboxing and Zumba classes at the Rivi-Erie site. The YWCA daycare programs took advantage of the Rivi-Erie for play. Many special needs-kids and adults were also brought by their caregivers for play.

Smart Urbanism

One afternoon, architect Keith Muscow was sailing in Boston Harbor and saw an abandoned floating steel drydock which ruined the city view for people in East Boston. Ownership of the derelict was murky and the drydock languished as a blight on the waterfront. With his friends, he converted it into an urban sports facility. With that successful project as his calling card, he is now an advocate for “Smart Urbanism.” He believes that it is possible to make life better for urban dwellers while taking leftover urban spaces or voids and weaving them into the fabric of the neighborhoods. He likens small placemaking projects to microloans⁵ with large changes resulting from small investments; and by empowering citizens, communities are to transformed. Projects typically have three purposes: provide a service, attempt to communicate and simply to delight. (Muscow, 2010) The Rivi-Erie encompassed all three purposes. It provided a service of a place to sit and play, it communicated a reference to Paris and finally, it was, at its essence, a site that was meant to make people happy.

Practitioners of “smart urbanism” promote the concept of “Massive Small” change where many small ideas and actions lead to big differences in urban development.

⁵ Microloans are small loans offered to usually women individuals (Ninety five percent of the clients are female) as a sustainable means of poverty reduction. Some microfinance companies like Opportunities International have a holistic approach and provide financial tools and training to empower the entrepreneurs to build their businesses and support their families.

Are Public Art and Placemaking Political Acts?

If public art has the capacity to effect change in our communities, can it be considered political? The Paris Plages were created as part of the political agenda of Mayor Delanoë and in partial fulfillment of his promise to the citizens of Paris. Several years later, left-winged Mayor Marcelo Ebrand of Mexico City followed suit. The city was in need of great change, with rampant crime, inadequate infrastructure, poor air quality, and a large percentage of the population living in squalid homes with no running water. Mayor Ebrand's belief was that even small changes can lead to better health and happiness, and ultimately economic growth. He hoped that city residents would begin to look at themselves in a different way. Other goals included becoming a more pedestrian-centric and bicycle-friendly city. One initiative required city employees to ride bicycles to work once a week. (Watson, 2007) As part of a wide-scale plan to help transform this smog-choked, landlocked city of 20 million, four "urban oases" around the city were opened in 2007. With the minimum daily wage under £2, there are many residents who cannot afford to travel to any of the beautiful waterfront beaches in Mexico. The plan was initially mocked as an inadequate way to create social change. Early critics were wrong and the number of beaches has now increased to ten. As in Paris, tourists began to enjoy the beaches as well and the website *TripAdvisor* includes the beaches as a "thing to do" in Mexico City. (Tuckman, 2007)

These mayors used art and placemaking to open up spaces for the marginalized to be seen and heard. The beaches addressed socio-political issues, engaged directly with their intended audience, and contributed to social change. They challenged and changed the status quo.

Political protests can take the form of public art. During the Arab Spring, murals sprang up in Cairo Egypt, where graffiti artists used their art to document "crimes of our regime," as reported by Dr. Christine Smith of the University of Kentucky. (Smith, 2014) There, artists were using their art as a symbol of disorder and also to create a dialogue of change. In the photo below, the words above the casket say "the martyr is the hero"



Figure 4: "Cairo graffiti"

and the funeral depicted is that of Gika a young revolutionary.

In a review of two books published in the Politics of Participatory Art, David M. Bell discusses the work of Grant Kester and Claire Bishop.

Kester, a Professor of Art History and the founding editor of *FIELD: A Journal of Socially Engaged Art Criticism*, who argue that art must be uncomfortable and provocative to be politically effective and that collaborative art waters down real art and the potential for political change. British Historian and professor, Claire Bishop maintains that collaborative art and participatory art are the same and that real social change comes from the bottom up, as the Cairo street artists attempted as opposed to a manipulation from the top down, such as the beaches of Paris and Mexico. (Bell, 2015)

Encounters with art hold the potential to disturb what is sensible and reorient previously held perspectives. These encounters are further encouraged by the fact that art in public, especially in urban space, becomes an unavoidable spectacle, confronting individuals as they move through the city. City planners have utilized art to rejuvenate

neighborhoods. However, it can also help build bonds across social divides, address social ills, and contribute to the healing process after traumatic events such as building the new World Trade Center, war memorials, and tributes to fallen heroes.

The arts create fertile ground for growth in new ways of thinking with an effort to motivate people, not just within themselves, but as part of the larger community. The urban beaches are participatory art that can help transform a public space, transform the relationships between the individuals who inhabit that space, and subsequently transform the populace. With interactions, the beaches become an impromptu public forum promoting well-being and social change.

The Rivi-Erie was part of a long series of projects to create social change subtly in Lockport. With all past projects, it sought to bring in art and to create experiences found in the world beyond.

Economic Impact

Promoters of public art often focus on amorphous "economic impact" to the community. For example, New York City utilized several economic indicators when reporting on the impact of "The Gates." In 2005, artists Christo and Jeanne-Claude installed a series of 7503 saffron-colored fabric strewn gates in Central Park. Although "The Gates" lasted only sixteen days, reports stated that the art installation brought in

four million new visitors to Central Park and New York City boasted a \$254 million impact as a result.



*Figure 5 "The Gates" Central Park, New York City
Photo: Wolfgang Volz
© 2005 Christo and Jeanne-Claude*

The international reputation of the artists, the massive scale, and publicity were all contributing factors to the success of the project. Timing was equally important. The installation took place during February, typically the slowest tourist month. Usually in February, the park sees 750,000 visitors. During the run of "The Gates," that number increased to 4 million. Hotel occupancy rates went from 74% to 90%. Restaurants also saw notable increases. Although there were many new visitors, the project also provided the residents of New York City to see their park in a new way. Cultural institutions also saw massive increases in visitors. Other businesses that feed on the park, such as trolleys and horse-drawn carriages, also benefited from the surge.

While touting the economic effect, New York Mayor Michael Bloomberg also showed support for public art in a more holistic way when he observed that, "Innovative public art has the ability to evoke discussion and debate." (Bloomberg, 2005)

Some people criticized the art itself, but there was no debate about the expenditure of city funds as the artists not only donated their art to the City, they also pledged \$3m for

other park programs, and hired 1,100 workers, many New York City residents, for the assembly, installation, security, and removal of the work.

The City of Lockport recently commissioned a study on economic development. The study identified goals and objectives for achieving Lockport tourism. The plan includes establishing an attractive, multi-day destination for prospective visitors. The locks present an opportunity to differentiate Lockport from surrounding cities. The goal is to make the city aesthetically pleasing and attractive to visitors with "implementation of high-quality streetscape enhancements, the establishment of appropriate public spaces and successful redevelopment projects that will result in a livable, walkable mixed-use downtown and instilling a sense of pride in the community." (City of Lockport, 2015) The Rivi-Erie fit those criteria. Quality of life was another cornerstone of the economic plan, with an increased availability of recreational opportunities and environmental conditions. Most of the estimated 200,000 visitors visit Lockport between May and October. In addition to being an art installation, the Rivi-Erie was also a coveted "Programming Opportunity" for the city. It provided a family-friendly and affordable (free) activity for local residents and regional tourists. Enhanced accessibility to the Erie Canal was a priority for investment by the City and waterfront development was identified as a key to Lockport's identity. Although development of the waterfront was a vital goal, there was little done toward that end. After the Rivi-Erie was in place, Lockport installed a long-awaited kayak launch nearby. The Rivi-Erie, a non-governmental project, provided the desired "vibrant mix of uses with a unique sense of place while providing opportunities to experience the Erie Canal." (Ibid.)

The nearby restaurant principally felt the economic impact of the Rivi-Erie. The owner of the "Widewaters" restaurant (hot dog stand) reported increased sales and the Rivi-Erie inspired him to host concerts and car shows. The newly installed kayak launch was intended to lure a kayak rental business to the area.

North Adams, Massachusetts, home of the aforementioned Eagle Street Beach is not unlike Lockport, a former factory town fallen on hard times. During the summers, many visitors trek to the Southern Berkshires for Tanglewood Music Festivals or Berkshire Theatre Festival, but few ventured into North Adams. Except for the well-regarded Clark Art Institute and Williams College Museum of Art, the Northern Berkshires did not share in those tourism dollars until recently. Tom Krens, then director of Williams College Museum of Art, had the idea to transform the abandoned Spaulding Electric Company campus into the Massachusetts Museum of Contemporary Art. Long before the birth of this museum, Eric Rudd purchased Beaver Mill in North Adams and created living quarters and studio space for the Contemporary Arts Center. As a result, North Adams is now a vibrant arts town with a steady tourism business. Art saved the town.

Social Consequences of "Staycations"

Coincidentally, three years after the first appearance of the Paris Plages, the word "staycation" was coined and has since become part of our lexicon. As with the original Paris Plages, the Rivi-Erie was created as a local attraction and designed to encourage denizens to appreciate and enjoy their own community.

The term "staycation" was coined in 2003 by Terry Massey in the *Myrtle Beach Sun News* (Doll, 2013). Since that time, cities and states have been promoting tourism

at home. The demand grew greater as the 2008 recession hit and the middle class began to embrace the concept. (Kay & Yawei, 2010) Jon Stewart's "The Daily Show" got into the act with their own portmanteau "Holistay." As a jab at the many news reports suggesting that Americans embrace a "staycation," The Daily Show put the need for staying at home into perspective advising that "Paris may be forever, but with the subprime debacle, your home may not be." (Hodgman, 2008)

A Google search reveals almost 10 million "staycation" references. There are hundreds of "how to" articles offering advice for creating the perfect staycation and the rationale for doing so, but scant scholarly examination of the concept. Most journal articles were for travel and tourism and how to take encourage spending by local residents who were "staycationing." The Rivi-Erie provided local residents with a mini-beach get-away usually within a mile from home.

Methodologies for Recording Reactions and Suggestions for Developing the Outdoor Interpretive Exhibits

Peter Drucker, a famed business management expert, opined that if you cannot measure it, you cannot manage or improve it. The adage is so ubiquitous that it is hard to find the original source.

Elsa Lenz Kothe, a doctoral student at The University of British Columbia, found that a museum model for evaluating success focuses on an experience of familiarity, personalization, enthusiasm, playfulness, narrative, uniqueness, sociability and listening. (Kothe, 2016) A successful exhibit encourages participation through invitation. For the Rivi-Erie, I utilized *in situ* observations and surveys to determine if the project had the markers of a good art experience through participation. The beach was a participatory

installation because as soon as you stepped foot on the sand, you were part of the experience. It had all the hallmarks of an inviting art experience. The uniqueness was part of the draw as no other town on the Erie Canal hosted a similar theme. People wanted to come and then share that experience with others. While at the beach, there was an irresistible invitation to play and the infectious enthusiasm of both adults and children. The sand became the stimulus for social engagement amplified by the ambient sounds such as flapping of French and American flags, the sounds of passing tour boat narration, the rustle of leaves, friendly conversations, and children playing. An educational element included a bilingual sign that created a French narrative.

There were no anti-invitations present, such as "do not touch" or "no photography" signs. There were welcome gestures even though this was not a staffed exhibit. Chairs beckoned and toys lay ready for play.

"Animating Democracy," a program of Americans for the Arts, provides a list of social indicators to help determine if the project achieved its goal of social change. Changes as a result of placemaking are judged in terms of economic, social, physical and cultural outcomes. (Continuum of Impact, 2017) The observable, measurable evidence of a positive effect on people's lives include six hallmarks of a continuum of impact ranging from knowledge to policies.

Specifically, they are:

1. what people know (knowledge)
2. how they communicate (discourse)
3. what people think and feel (attitudes)
4. what people have and can do (capacity)
5. what people do (action)
6. what change is sustained (policies)

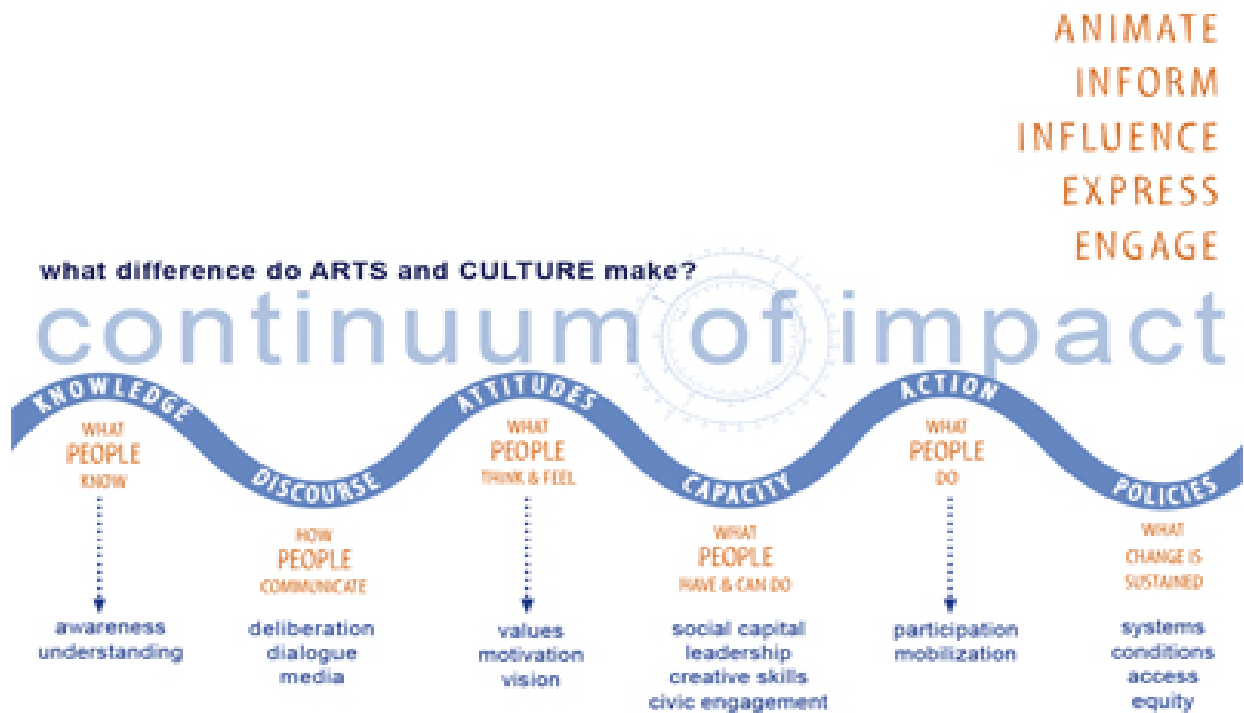


Figure 6: “Continuum of Impact” Animating Democracy

To disseminate knowledge for the project, we utilized social and traditional media including newspapers and television. We also erected signs at the site and other highly trafficked areas in Lockport. For discourse, social media and direct conversations about the project were the dialogue. For attitudes and how people felt, we used surveys and non-invasive observation to show that visitors were enjoying their experiences. For capacity, the Rivi-Erie sparked others to act, whether it be adding programming at the Rivi-Erie or nearby, including the City greenlighting a long-delayed kayak launch. There was true leadership and civic action. Finally, for policies, the City decided to keep

the Rivi-Erie as a permanent installation.

The Rivi-Erie hit those benchmarks. It created a happy place, engaged its participants in the human experience, and promoted social interaction through art, dialogue, and creativity. As the “artist,” I had the privilege of creating something that was deeply personal, which had a life outside of me with alternate meanings experienced by others.

Chapter 3:

The Project

Aspirations and Potential Problems

There were a number of objectives, logistical issues, and safety concerns. The concerns for the site included latent and obvious dangers to children, possible environmental impact, and upkeep of the site.

The City assisted by removing a thicket of dead trees in the middle of the proposed site. The local drug court judge provided workers who were performing community service. The New York State Thruway Authority recommended a landscape fabric typically used on highways before cement paving to prevent grass from breaking through. Spreading 90 tons of sand across a 4000 sf area was made easier with rental of an earth mover and the assistance of friends.

The sand was adjacent to the marina which has a gas pump for boaters and an underground storage tank. Sand infiltrating the tank and potentially affecting engines was a potential liability. To keep the access panel free from sand, the beach ended six feet away and outdoor carpeting was placed over the cover. There were no complaints about sand contamination.

The canal banks are home to hundreds of Canada Geese and there was a fear that droppings would ruin the beach experience. LPAC board members were prepared to go to the site every morning to clean up but the chore proved to be unnecessary, perhaps for many reasons. We used a series of banners that flapped in the wind creating a sound deterrent. Also, Canada geese do not usually occupy beaches; they gravitate to

grassy areas for feeding and congregating. A few ducks waddled through the space; but the geese, which had previously inhabited the space, were absent.

There were two additional significant health concerns at the beach. Playground sand has been tested and found to have germs and bacteria in it. In a study in Spain, *C. difficile* was found in half of the sandboxes tested. Studies in the US have shown sandboxes to be home to a plethora of other pathogens including pinworms, roundworms, and parasites. (Reinberg, 2017) Although the sand was never tested, nor were samples taken by the Niagara County Department of Health, no site-associated illnesses were reported.

The proximity to the canal raised questions such as avoiding infiltration of sand into the canal with a potential environmental problem. A setback from the water helped to curb contamination.

Most significantly, there are several canal drownings every year in Lockport, and the beach could be a potential attractive nuisance endangering children. The beach had a 15-foot set-back at the request of the Lockport Parks Department and there were no drownings or accidents associated with the beach.

Vandalism and theft were real possibilities. In an online database of crime data, Lockport has a property crime rate that is almost double the New York State average. (NeighborhoodScout, 2019). Utilizing 2016 FBI crime data, Lockport was rated the 25th most dangerous Upstate City (Niagara Falls and Buffalo taking the 1 and 3 spots, respectively). (Axelson, 2018) Surprisingly, the entire installation (comprised of umbrellas, plants, chairs, signs, and toys) remained undisturbed all summer.

The first indication that the beach would be secure and vandal-free was when sand toys were placed at the site a week before our official opening. The toys were used by visitors, but remained unharmed. A trial balloon of six chairs was next, and that too was successful.

Many people have warned this author "not to bother" with innovative ideas because of their feelings of hopelessness and despair about the town as it relates to vandalism. The Rivi-Erie defied those expectations. Has a fear of vandalism and theft prevented others from engaging in placemaking and public art in Lockport?

With the Rivi-Erie and with the prior "Sweet" projects, the art was not necessarily the goal, but rather the process of building connections and changing the community. Importantly, public safety has been shown to be a natural outgrowth of creative placemaking. For example, Mike Hoyt, the cultural community liaison for the Arts on Chicago project, notes that there has been a 75% drop in crime around the 38th and Chicago area in the past 10 years, and a 50% drop in the last three years. (Regan, 2014) Admittedly there are many factors that play into such a dramatic decrease in crime, most specifically police presence. Although it is difficult to attribute these statistics to a particular reason, public art and placemaking have a role to play in creating a vibrant community and by extension spurring the economic vitality and safety of a community.

Creative placemaking reframes the principles of arts funding, asking artists and arts organizations to think beyond the creation of stand-alone art and programming to question how that work can benefit a community and what experiences will increase a neighborhood's vibrancy. Here, art is not itself an end goal; instead, the priority is process of building civic connections through art-making. The work is a means to spur economic

vitality, health, and civic well-being. In her white paper on placemaking for the Chicago Mayor's Institute on City Design, Ann Markusen lists public safety as one of the benefits of placemaking. She cited research from cities such as Philadelphia in which the presence of artists and art-making lowered crime rates, while also raising area incomes and stabilizing neighborhood diversity.

Programming

Programming at the Rivi-Erie was planned, and many potential partners were contacted. Ideas included an outing sponsored by the community senior center and senior living facilities, a drum circle, beach boy type bands, outdoor movies, *plein air* painting groups, yoga on the beach, "yappy hours," sand sculptures, and French lessons. The opening of the beach was celebrated with a French-themed cocktail party.

One significant LPAC-sponsored event was made possible by the City of Lockport's decision to retain the beach for the following summer. Without the cost for sand removal, master sand sculptor Todd Pangborn was hired to create a sand "Lock-Ness Monster" as a mascot for Lockport. He utilized ten tons of sand for his art piece.



Figure 7: The Lock-Ness Monster in Progress



Figure 8: The Completed Sand Sculpture

The sculpture brought hundreds of new visitors to the Rivi-Erie and was so admired that it remained intact for weeks.

Other businesses and individuals created their own programs. The nearby restaurant hosted music bands twice a month and a car show. The City of Lockport committed to a new kayak launch, and one local woman created a Venetian-themed night with selections from Italian operas by a local contralto soprano. The YWCA summer camps utilized the beach at our invitation and a health care provider staged work-out boot camps nearby. The Rivi-Erie provided the background and inspiration, and others expanded the experience through their own initiative.

This type of community involvement is consistent with the results of other placemaking projects. It sparked creativity in others and as a result, grew to something bigger than anticipated.

Signage

There were several signs created for different purposes. For the multiplier effect for monies spent locally, a Lockport sign company was used. "Coming soon" posters, designed to be reminiscent of vintage Riviera posters, were installed at City Hall, the Lockport Visitor Center and the Widewaters' Marina months before a single granule of sand was installed.

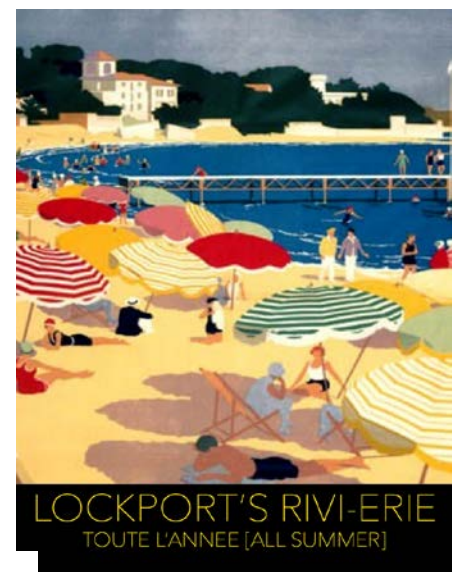


Figure 9: Coming Soon Poster

Four other signs mimicked green Parisian street signs with a bluish purple inset and white letters. The principal financial backer was acknowledged on most of the signs with the statement that "Funding was provided by the Grigg Lewis Foundation." The website and social media connections were also a part of the signage.

The first sign—the biggest at 4' x 6' was our street sign to identify our beach, shown as Figure 10.



Figure 10: Identifier sign

The second sign was placed in two different locations. One sign faced the canal and helped identify our spot for any canal users, including the local Canal Cruises which run three to five times daily. This sign is represented as Figure 11. Another larger version of the sign was placed at the entrance to the City from the south on Transit Road. Most of the traffic into Lockport sees that sign.



Figure 11: Canal and City Limits sign

The last sign (Figure 12) was our opportunity to explain the concept of a beach where there is no swimmable water. Visitors may have seen our website or news stories, but for people who stumbled across the 90 tons of sand, an explanation was necessary. The National Park Service (NPS) has signage suggestions including how to identify intangible meanings associated with the specific space, why it was unique, and why it was important to note. NPS signs are designed to connect the landscape to the visitors, tell a story, and to answer the "so-what" questions. Common language was also important. (NPS, 2000)

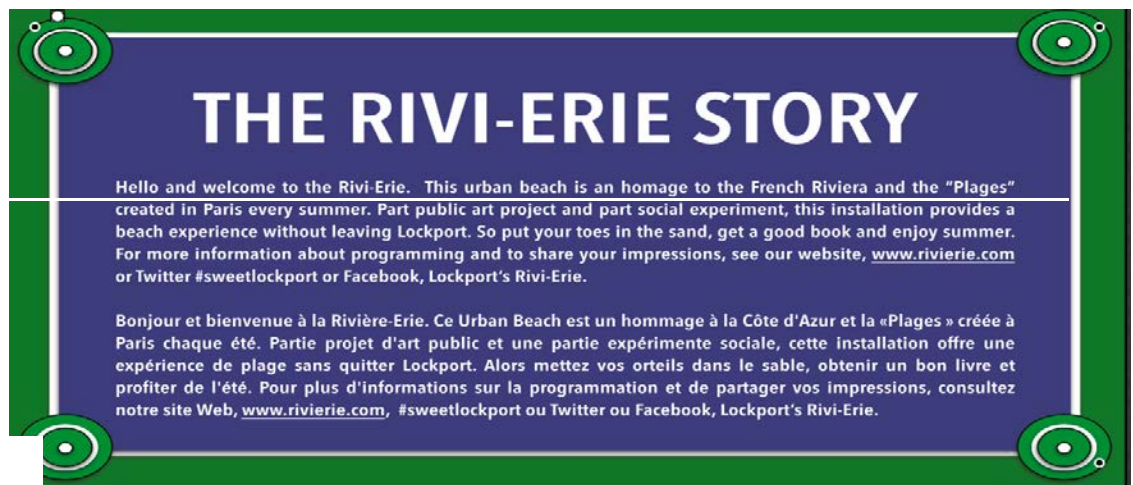


Figure 12: Exhibit Sign

Museums typically have signage comprised of three parts: Who the artist was, what the art depicts, and how it connected to the bigger picture, i.e., as part of an art movement with social and economic implications or as part of the artist's larger body of work. Beverly Serrell, a museum consultant and author of three books on the topic of exhibit labels, opines that users read the shortest paragraph first and the most effective exhibit labels are no more than fifty words. She suggests that the writer should assume that the visitors are new to the art and the exhibit. It is essential to ensure that the guests do not feel intimidated for failing to understand. If that were to happen, the blame would

be on the author, not the viewer. Finally, the exhibit should convey the "Big Idea" throughout. (Kirkwood, 2018)

Our "exhibit" sign was placed on a small storage shed adjacent to the beach. This sign provided the opportunity to tell the story to visitors interested enough in reading it. We included a welcome, our origin story, the Paris connection, the purpose of the beach, and an invitation to experience it. Some of the people interviewed mentioned that the sign provided inspiration to learn more about the Paris Plages.

The sign (in French and English):

Hello and welcome to the Rivi-Erie. This urban beach is an homage to the French Riviera and the "Plages" created in Paris every summer. Part public art project and part social experiment, this installation provides a beach experience without leaving Lockport. So put your toes in the sand, get a good book and enjoy summer. For more information about programming and to share your impressions, see our website, www.rivierie.com or Twitter #sweetlockport or Facebook, Lockport's Rivi-Erie.

Bonjour et bienvenue à la Rivière-Erie. Ce Urban Beach est un hommage à la Côte d'Azur et la «Plages » créée à Paris chaque été. Partie projet d'art public et une partie expérimente sociale, cette installation offre une expérience de plage sans quitter Lockport. Alors mettez vos orteils dans le sable, obtenir un bon livre et profiter de l'été. Pour plus d'informations sur la programmation et de partager vos impressions, consultez notre site Web, www.rivierie.com, #sweetlockport ou Twitter ou Facebook, Lockport's Rivi-Erie.

In light of the guidelines and suggestions by NPS and Ms. Serrell, the French translation may have been off-putting to some readers, and the word "homage" may have been a mistake. However, the language helped to connect the installation to the "Big Idea" and answered the "So What." The text was comprised of 56 words (the invitation to the media platforms is excluded), and the language was intentionally casual and welcoming, with a subtext of education and world travel.

Public Reaction and Visitor Experience

There are two broad types of measurements for value determination. The first is quantification which uses hard data and numbers and typically is an indicator of economic value. Qualitative measures, relying upon the less tangible such as interviews and observation, help to quantify social value. There is overlap to these methods.

To determine the impact of the Rivi-Erie, the methods utilized to record reactions to the Rivi-Erie included:

1. Measure Press Mentions/Social Media engagement
2. Site Visit/Observation of visitors
3. Surveys of participants, residents, and neighbors
4. Technology-- the use of apps ⁶

The first and easiest marker to measure was social media. Media coverage was another way to gauge interest and website hits. A survey of 100 adult beachgoers and interviews with 30 children provided the final piece of data. The Rivi-Erie did not “go viral” on social media, but the reactions were generally positive. The Rivi-Erie was well-received by most of the people who heard of it or experienced it as evidenced by the one hundred adult beachgoers interviewed, hits on the website, number of fans on Facebook, and press mentions. The lack of vandalism was an important value indicator of public reaction.

Website

Lockport Public Arts Council (LPAC) has a number of websites including www.sweetsweetsummer.com, www.lpac716.com and www.rivierie.com. The website

⁶ Comparison of hotel occupancy rates and restaurant activities from past years was not made, nor was an economic impact study performed.

dedicated to the Rivi-Erie had more than 8898 hits over the course of the summer 2017 and another 2700 in the summer of 2018. The website explained the concept, provided photos, thanked the sponsor, provided directions to the site, and listed any programming that was offered. **(See Appendix 5.)**

Interviews

With adult users:

To determine if the Rivi-Erie succeeded as both a placemaking and art installation, one hundred adults were interviewed. Questions were intentionally simple and minimal to be respectful of people who were there to relax. The survey results showed that almost all of those interviewed were from Lockport and while they may have experienced a traditional beach, at least 50% had not been to a real beach in over a year. The number of repeat visitors was typically the result of children who asked to return.

1. Do you live in Lockport:

80 Lockport

16 from surrounding areas

4 from out of state

2. Have you ever been to a real beach?

85 yes

15 no

3. If so, when was the last time you were at a real beach:

10 within last 3 months

40 within a year

30 1 to 5 years

20 more than 5 years

4. Age:

10 Under 25

57 25-40

33 over 40

5. How many times have you been to the Rivi-Erie?

21 first time

22 fewer than 3 times

57 more than 3 times

6. How did you find out about the Rivi-Erie?

16 Television

19 drove/walked by

22 word of mouth

32 Facebook

11 Other

7. Will you come back:

95 Yes

5 Not sure

8. Does this beach make a difference to Lockport:

100 Yes (but that's a tough question to say no to)

With Children

There was not a questionnaire created for children, but interviews with approximately thirty of the younger visitors were positive and enthusiastic. Many of the children had never been to a real beach and they did not object to the “false experience.” Generally, the children had unstructured play and used the beach to create an opportunity for making new friends. In August an infusion of a twenty-ton sand mountain invigorated the site for play.

Media Coverage

There were 11 press mentions or articles including featured stories on WGRZ Channel 2 and in the *Lockport Union Sun & Journal*. The local paper wrote a positive op-ed piece:

A beach would be an amazing addition to the area, attracting more people and possibly more recreational activities. We also like the fact that this beach isn't really directed toward tourists, it's something that residents can enjoy. There's only one thing we don't like about it: We would like to see it return every year.

Stories were picked up by a number of outlets such as WNYToday and WYRK radio. **(See**

Appendix 6 for full listing.)

Social Media

On Instagram and Twitter, the Rivi-Erie hashtags included:


#summer #sand #fun #widewaters #lockport #rivierie #sandsculpture

The Facebook page⁷ has 613 followers and a Facebook campaign targeted 10,000 Facebook users in the Lockport area. The Rivi-Erie had 2081 shares, comments and reactions. Of that, 98% were positive.⁸

Here is a sampling from our Facebook Page:

- Nice for picnics and relaxation
- Olivia had a great time playing in the sand for the first time! Thank you Lockport Rivi-Erie!
- I was there with grandchildren and daughter in law and very dear friends. It is probably going to be one of my favorite days in the summer of 2017!!!! Great memories!!
- Went down today about 4 and there were so many families enjoying the "beach"-brilliant idea Ellen!
- Our family used to picnic by the canal near Rochester while visiting Bob's parents in the early 80's. It was peaceful as well as beautiful! Hope they keep your beach forever.
- So happy we have this, how fun :))

As with most art, there were some complaints that money was directed away from city work. When there was a controversy about the lack of a new traffic signal, the Rivi-Erie took a hit:

- "...but the city can spend \$10,000 to put a fake beach down by the canal
-  Safety comes second, lol

Channel 2, WGRZ ran a feature story both on-air and on the website. The segment generated mostly positive comments, but the negative comments seemed to feed on each other. For example:

- Sand does not make a beach, a litterbox, maybe...
- Why would you go to a beach if you can't go in the water?...Dumb
- This is the silliest thing ever. A beach with no swimming. No thanks! I'll go to Presque Isle

⁷ <https://www.facebook.com/Lockport-Rivi-Erie-279362969188001/>

⁸ 2,044 were positive and 37 negative.

A few people had negative reactions that seemed out of proportion to the project:

This is the most idiotic thing I've ever read Lockport is a special kind of confused... USE THAT MONEY FOR THE KIDS THAT HAVE NO WHERE TO GO... they don't want to stick their toes in stink water. Lockport does not need a beach it needs paved roads, public services for poor families, free activities for children... smh I'm done.

When “Ashley,” the most vitriolic of the commenters, was asked for an interview, she did a total reversal. Her anger was directed at the City whom she believed was funding the project while ignoring the “poverty-ridden areas” and focusing on the more affluent members of the community. Her attitude changed when she received information.

Another source of commentary is the “Lockportians” Facebook page. On that platform, users complain, comment and otherwise express (usually) negative opinions about local happenings. One of the Lockportians expressed her concern about the bacteria in the sand. The post generated 195 comments, most of them positive; but the original poster maintained that there was an imminent threat to public safety.

Other Public Acknowledgements

There were a variety of other sources of publicity for the Rivi-Erie. For example, Niagara USA included the Rivi-Erie in their directory of “things to do.” Lockport Canal Cruise boats passed by three to five times daily. Originally the boat captains mocked the beach, but a visit to the owner resulted in a change of view with commentary now celebrating the Rivi-Erie as the only beach on the canal. Lockport Alliance Church used the Rivi-Erie location for an event for Moms of Preschoolers. The City of Lockport includes

the Rivi-Erie in their list of amenities. Two candidates for Common Council touted the Rivi-Erie as an example of positive change to the city.

Reviews by City Officials

i. Rick Abbott, Common Council Member

In the spring of 2017, Ellen Martin brought forth an idea to the City Council for our local marina on the Erie Canal. At first, I thought this is quite an unusual undertaking but because of Ellen's other initiatives through the recent years, I always pay attention. She came to the City Council with her idea, plans and most importantly, the funding. The presentation was very well developed and I could actually see her vision. I actually went home that evening and researched her project and it was very clever. The pictures actually had a resemblance to our Erie Canal setting and I thought it fit quite well. All Ellen needed was our approval and maybe a little manual labor through our Community Service Court program.

The work started on a sunny Saturday afternoon with Ellen's friends and our Community Service program, we laid a membrane, pea gravel and 90 ton of sand for our Rivi Erie beach. It took a few days and Ellen and her friends were persistent in putting the final touches to the project and it went really well.

Overall, the project was well received but there were the usual naysayers but that was quickly overcome with the positive press that was received from the entire WNY Community.

I visited several times through the summer and it was a joy to watch the young children playing in the sand, in a beach like environment. The real pleasure came not only with the joy on the children's faces from playing but the looks of satisfaction on the parents and grandparents as they were able to reminisce about their childhood memories that they experienced with their parents.

The area had sand toys, umbrellas and Adirondack style chairs, so it had a little bit of everything for all age groups. You could play with the kids or sit and chat, sometimes with a complete stranger and even enjoy a glass of wine or so.

This area brought people together so that they were also able to enjoy the casual dining of Widewaters Restaurant, listen to live music, watch the kayakers or enjoy Mrs. Murphy's scheduled activities.

This Rivi-Erie project was an incredible success for our Community, it brought people of all ages together and it allowed people to share in their memories and to create new memories for others.

The naysayers were proven wrong, again, but let's hope they enjoyed a few moments and will have a few memories also!!!!!!

ii. Review of Rivi-Erie by Community Development leader Kevin McDonough

For nearly two decades Lockport's piece of the the Niagara Tourism pie has been on the rise. This has been due to the extraordinary efforts of a few entrepreneurs and perhaps a few dozen volunteers. Rivi-Erie is something different. Something new has been added to the mix that is more for native Lockportians. Visitors are certainly welcome but our own citizens now have a place to relax in the sun, watch their children play in the sand and all at Widewaters Marina, a name known well to local residents, those who don't need a visitor's guide to find the way there.

Chapter 4

Conclusion

The Rivi-Erie, like the Paris Plages, was an experiment in placemaking and public art. A grassy stretch of land was imbued with the symbols of a French beach. Sand; chairs; palm trees; umbrellas; French and American Flags; red, white and blue banners; and signs in French added to the ambiance. Posters were designed that were reminiscent of French Riviera travel posters. All of this was intended to give beachgoers a respite from their normal life. It also provided exposure to a world beyond the city limits.

The stage was set; but without the visitors/guests, it would be merely a pretty picture. Every day, scores of adults and children took off their shoes and visited their beach. Some took a little break and sat back and read magazines and mothers chatted. Fathers were seen teaching their children how to build castles. At sunset, women of a certain age brought bottles of wine and plates of cheese to have a cocktail hour. **(See Appendix 7 for photos.)**

The questions of theft and vandalism, foremost when beginning the project, were unfounded. The plan to remove the chairs and umbrellas at night was unnecessary and the installation remained intact every evening and was ready for visitors 24 hours a day. The Paris Plages experienced similar results. Even without obvious police presence or forms of control, people were eager to act like real sun-worshippers. Like the Paris Plages, there was a sense of safety for women.

The Rivi-Erie also was a form of performance art: by placing a beach where the sea is absent, a fiction was created with the “beachgoers” as performers or actors. The

staged beach may have given a sense of freedom, but everyone also conformed to beach-goer etiquette. Unspoken “beach” rules were obeyed.

This thesis posed the question: how did an urban beach on the Erie Canal change a small town? The interviews, social media posts and the City Council’s decision to continue the Rivi-Erie into 2018 demonstrated its positive impact.

There were three goals not realized. The project failed as a tourist attraction. Typically, the only non-Lockport people were those who were visiting relatives. Regrettably, its example did not inspired other canal towns to create their own “Rivi-Erie.” The beach had some success on social media, but it did not “go viral.” Finally, programming of beach activities by LPAC was sparse. **(See Appendix 9 for Urban Beach How to Guide.)**

Oversall, the project was successful because thousands⁹ of children and adults could afford a day at the beach with the expenditure of no money. In a town where the poverty level hovers around 20%, that is impactful.

It also had the effect of providing all Lockportians, including economically disadvantaged people who never vacation, the opportunity to experience and participate in a festive public space. The faux beach gave new life to a familiar, yet under-utilized, area. The Rivi-Erie challenged people to view their life in the City of Lockport in a different way. While not as ambitious as “Giving Paris back to the Parisians,” denizens of Lockport felt a sense of ownership, calling it “our beach.”

As an inevitable consequence of successful placemaking, the surrounding areas are revitalized, and, in this case, the Widewaters marina area. The City of Lockport

⁹ The Rivi-Erie, assuming 30 visitors per day for 90 days, there are close to 3000 discrete visits.

responded by funding a long-delayed kayak boat launch and hired employees for the upkeep of the marina. The nearby restaurant had unprecedented business. The Rivi-Erie had a sand sculptor as its principal programming. With no help from LPAC, there were car shows, concerts on land and canal barges, summer camp outings, and it became another point of interest for canal boat cruises. The Rivi-Erie provided inspiration for others, government and citizens, to add to the vibrancy of their hometown: Lockport, the Paris of Western New York.

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Appendices

Appendix 1 Past Public Art/Placemaking Projects



Lockport Blue [Law enforcement appreciation]

Light Up Union Station

Sweet Harmony [outdoor pianos]

Rock the Locks

Yarn Bombing

Sweet Dreams

Sweet Travel

Vintage Bus Stop

Poetry Matters

Sweet Art

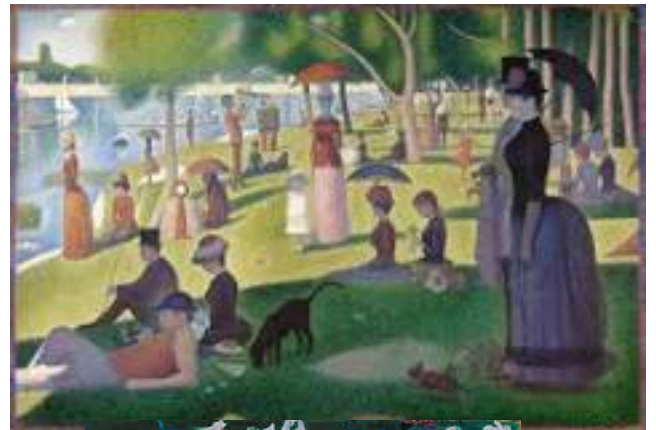
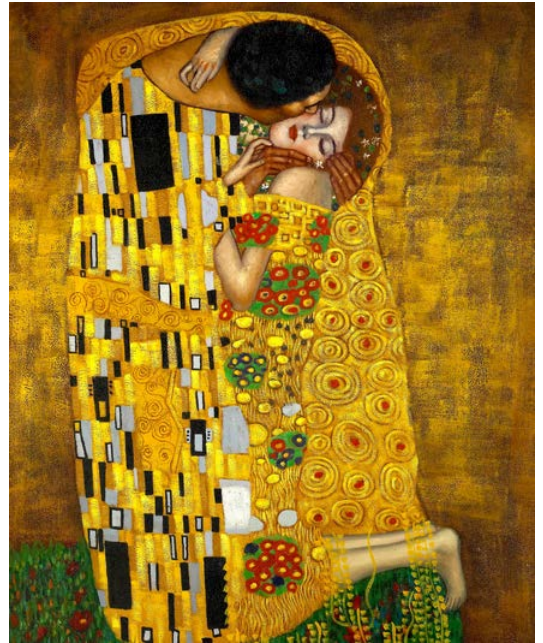




Appendix 2 Masters brought to Sweet Chalk Festival

Klimt, Seurat and Sargent. Art by Beth Shistle of

Orlando Florida



Appendix 3 Grant Proposal and budget/expenses

Lockside Art Center Inc.

1) A complete budget for the project or program. Lockside Art Center is the pass through for purposes of funding only so the budget is just for the Rivi-Erie.

Complete Budget for project or program: \$15,000 for the Rivi-Erie.

Sand, delivery and removal: \$10,000

Umbrellas/Beach Chairs: \$2,000

Palm Trees: \$500

Insurance: Estimate \$1000 [TBD]

Weed Block: \$1000

Signage/Advertising: \$500

2) The current or proposed annual operating budget if applicable N/A because Lockside Art Center is pass through only and does not have any other projects. This year Sweet Sweet Summer has three projects:

- a. Bike racks in the shape of giant locks [self-funded and ready for installation]
- b. Sweet Sweet Summer 2017 has a budget of \$25,740.
- c. Rivi-Erie has a budget of \$15,000

3) Profit & Loss and/or Balance Sheet if available. N/A because Lockside Art Center is pass through only

4) A copy of the 501 (c)(3) determination letter must include a copy with this application. If the applicant is not required to have obtained a 501 (c)(3) letter, it must provide a copy of an IRS letter or a legal opinion certifying that the applicant is a public charity as described in section 509(a) (1), (2), or (3). 501c3 letter on file with Grigg Lewis for sustaining grant to Lockside.

5) A list of officers and directors and relevant affiliations. The Board of Directors for Lockside are Kevin Gaskill, Manning McCandlish, Ellen Martin, Patricia Perry, Michelle Glynn, Mike Miller. This will likely change in May 2017 with Ellen being made president and a whole new board coming in to focus on the public art. For Sweet Sweet Summer the principal participants are are Ellen Martin, Mollie Roland, Pat McGrath, Joan Winter, Monie Scirto, Donna and David Sholk.

A. Complete Budget for project or program: \$15,000 for the Rivi-Erie.

Grant Follow up

Grigg Lewis Foundation Inc Grant Follow-up Report for Rivi-Erie

Organizational Name: Lockside Art Center, Inc.

Address: Lockport NY 14094

Date of Grant: April 7, 2017

Date of Project Completion: ongoing

Amount of Grant: \$10,000.00

Amount not used yet: \$1500. This is the money set aside for removal, but it appears that the project will continue and we would like to refresh the sand next year, replace chairs and if necessary maintain the insurance.

Purpose of Grant: Grigg Lewis Foundation was the funder of the Rivi-Erie, Lockport's Urban beach.

How was the Grant Applied: We used the grant to purchase 90 tons of sand, 10 tons of gravel, liners, plants, toys, chairs, umbrellas, umbrella stands and more.

Did the grant assist in achieving the purpose you intended, if so how: Yes. The grant really made this installation possible. Families and friends use it daily. The timing was particularly fortuitous because Olcott and Hamlin beaches were closed this year. We had good news coverage and even the Lockport naysayers have been won over. The City authorized funds to maintain the marina but I think that the Rivi-Erie has had a lot to do with the revitalization of the Widewaters area.. City officials want the beach to remain and I am currently writing up a request for a continued occupancy license from the Canal Authority and they have indicated that they view this as a positive thing.

Problems in Completion: There were no real problems with this. There has been little vandalism and the Canadian geese proved to be no problem.

Changes in Organizations Structure or Management: Lockside is in transition. The board is changing and the focus is now only on Public Art and at this point, the Chalk Festival and the Rivi-Erie. Next year we will likely add a new event.

What other sources provided funding for this project: None.

Are you anticipating a capital campaign or large project of significant dollar amount in the next 1-3 years? Maybe. A water feature would be nice...what do you think?

Notes: _____

Completed By: Ellen Martin baltojal@gmail.com 443.418.8720

Title: Organizer

Date: July 19, 2017

nb...this was before we had the sand sculptor—we used the additional money for him and did not need to do a removal.

Rivierie Expenses			
Item	Vendor	Quantity	Cost/est
Insurance	Mary Murphy	1/2 of policy \$668	334.00
Additional permit for 2018	NYS DOT	1	25
Permit	canal authority	1	25
Red Umbrellas	Walmart	12	389.41
Sand Sculptor	Todd Pangborn	1	700
Hotel Room for sculptor	lockport inn	2 nights	198
Chairs	Wegmans	30	586.92
Chair pads	Christmas tree	29	289
Beach Grass	Russell's	3	48.90
Palm Trees	Niagara Produce	2	217.08
Palm tree	Online	2	\$100
Sand Toys	Dollar Tree	35	36.00
Flag Poles	Harbor Freight	5	300
Planters	BJ	8	149.92
poly piping for umbrellas	Home Depot	12	70
Palm Trees	Niagara Produce	2	217.08
Plants	Walmart	6	84.24
Flags	Amazon	5	40
banners	amazon	2	15
Umbrella Stands	christmas tree	3	75
Boats for toys	christmas tree	2	30
Tables	walmart	3	45
Shark Sculpture	uncommon goods	1	180
Umbrella Stands	christmas tree	3	75

Rivierie Expenses			
Item	Vendor	Quantity	Cost/est
Landscape Liner	NYS Thruway	1	491
Cabana	Home Depot	1	606.86
Additional Sand	eagle harbor	30 tons	611.98
Sand	Shelby	60 tons	1262.18
Sand	Shelby	30 tons	631.02
Gravel	Shelby	5 tons	402.37
Spray paint	Spaulding	2 cans	19.95
Shovels	Harbor Freight	1	8.63
Shovels and masks	Harbor Freight	5	58.24
Edging, wheelbarrow	Walmart		212.04
Bobcat	Ross Rental		\$318.60
Vinyl Signs	Vista Print	4	70.86
Signage	Ulrich	1	500
Signs	<u>signs.com</u>	1	125.56
signs	<u>signs.com</u>	1	102.23
Sign	<u>signs.com</u>		119.54
sign posts	Amazon	2	125.61
Advertising	Facebook		300
No Swimming signs	amazon	2	19
Party	Various		\$421
			10637.22

Appendix 4 City of Lockport and New York State Related Documents and Site Map

Permission Request to Lockport Common Council

TO: Mayor Anne McCaffrey and Lockport Common Council

FROM: Ellen Martin

DATE: February 10, 2017

RE: Sweet Sweet Summer 2017

As part of Sweet Sweet Summer 2017, I would like to permission for three projects.

1. Sweet Chalk Festival: This is our fifth year and we would be looking for July 14-17 and have the Main and Pine double parking lot blocked off for that period. Most of the artists from last year are returning and the GLDC has generously offered Harrison Place as our Plan B in the case of inclement weather.

2. Bike Rack Locks: The bike racks have already been approved and are finally ready for installation when the weather is better. These locks have been fabricated by BOCES students and were powder coated [at cost] by Metal Cladding. There are five of them [and they are big]. We are working with the Lockport Events Committee to figure out where they would best be placed. I think that five together makes an artistic statement but in five different places may make more practical sense. I would like each of the locks to have the City Logo as a decal. When installed, I think a ceremony would be in order with the students artist/welders the, their teacher [Eric Farrell], the people at Metal Cladding and of course the Mayor and Common Council. Please pick a date for installation and I can invite those who made it possible.

3. Rivi-Erie. This needs an explanation and a picture. Every year in Paris, a road along the Seine is closed and thousands of pounds of sand are brought in and a mini- Riviera is made. No one goes into the river, but city residents enjoy a beach experience. I would like to do this canal side. My sister Ann Connelly has dubbed our version, "The Rivi-Erie". In the area on Market Street near the marina, there a small area that would be covered with sand and palm trees planted. We would have beach umbrellas and beach chairs available to complete our own Rivi-Erie. We have the benefit of rest rooms from the



Marina Building and the opportunity to lock up the umbrellas and chairs at night. I would also import some professional sand artists. This project would be a benefit to Lockport by offering a fun beach experience to citizens and visitors and would drive business to Widewaters area. It would also enhance the reputation of Lockport. We would suggest installation in early June and removal [if desired] in September.

The entire project will be in the \$10,000 to \$15,000 area. We are assuming approximately 4000 sf at a .5' depth of sand for approximately 74 tons of sand. We would use Christmas laser lights to help limit geese droppings and will try to locally source palm trees. We are assuming that this is a single event so would arrange for removal of the sand as well, unless the City wants to keep it for 2018. Insurance would run through the not-for profit Lockside or its successor. We would ask that the City to allow us access to the marina building for storage of the umbrellas and chairs.

We have asked Jason Knuitilla [from the Lockport Country Club] for some logistical help and will be also seek funding help from anyone but the City.


If this works out, we may ask to move the Chalk Festival to be close to the Rivi-Erie.

Please let me know if you need more information.

Best regards,

Canal Permit letter and Application

(12/2016)
Page 1 of 2



New York State Canal Corporation
CANAL PERMIT APPLICATION

Please enclose non-refundable application fee of **\$25.00**
Additional fees may be required upon review of Application

Section I Applicant Identification Information			
Applicant/Company	Work Phone No. () -	Home Phone No. () -	
Contact	Title	Fax No. () -	
Street Address	State	Zip Code	Cell Phone No. () -
Town/Village/City	County of Permit Site		Federal ID No. (for businesses only)
E-mail Address	Use and Occupancy Permit No. (if pre-existing)		Canal Plate No. (if pre-existing)
Purpose of Application (Please provide brief description and locations)			
Duration of work (if applicable) From: _____ Through: _____			
Section II Property Information			
Intended type of use of property (check one)			
<input type="checkbox"/> Agricultural	<input type="checkbox"/> Municipal	<input type="checkbox"/> Residential	<input type="checkbox"/> Not for Profit
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Utility (Commercial Only)	<input type="checkbox"/> Other _____
Specific use (check if applicable)			
<input type="checkbox"/> Access	<input type="checkbox"/> Beautification	<input type="checkbox"/> Boat Launch	<input type="checkbox"/> Boathouse
<input type="checkbox"/> Camp	<input type="checkbox"/> Dock	<input type="checkbox"/> Encroachment	<input type="checkbox"/> Event
<input type="checkbox"/> Fence	<input type="checkbox"/> Farming	<input type="checkbox"/> Marina	<input type="checkbox"/> Mooring
<input type="checkbox"/> Parking Lot	<input type="checkbox"/> Public Park	<input type="checkbox"/> Shore Protection	<input type="checkbox"/> Sign
<input type="checkbox"/> Slip	<input type="checkbox"/> Storage	<input type="checkbox"/> Trail	<input type="checkbox"/> Vendor
<input type="checkbox"/> Water Diversion	<input type="checkbox"/> Well	<input type="checkbox"/> Other _____	
Location and current use of Canal property (if known, please provide address, waterway, buoy number, tax map parcel number and GPS coordinates)			Latitude _____
			Longitude _____
OFFICIAL USE ONLY			
Parcel:	Side:	Coord:	CL Sta:
CPM:	Buoy:	Tax:	
			Permit Type: <input type="checkbox"/> Work <input type="checkbox"/> Use & Occupancy

April 1, 2017

Kevin T. Kerins
NYS Canal Corporation
Western Division Canal Permit Engineer
4950 Genesee Street- Suite 190
Cheektowaga, NY 14225

RE: Canal Work Permit for Rivi-Erie project in Lockport NY

Dear Kevin:

Enclosed is the application for Lockside Art Center's Rivi-Erie project. Lockside Art Center, formerly known as Market Street Art Center, is a 501c3 not-for-profit. I do not yet have the certificate of insurance, but understand that there is a requirement for \$2m and for the Canal Corp to be an additional insured on the policy. There will be no paid workers involved in this project, just volunteers.

Included in this packet:

1. A check for \$25 made out to New York State Canal Corporation.
2. A resolution from the City of Lockport approving the project [and they also will need AI status under our insurance policy].
3. A map [from City Hall] that shows the area and a couple of pictures showing inspiration from Paris and photos of the Widewaters' location.
4. The application calls for plan specifications and elevation and plan view. I am assuming that is for anyone that is actually constructing something on the property. I have included a couple of google maps showing the area and the information that I have for what we will be using in terms of sand and other materials.
5. 501c3 letter and name change.

Thank you for all of your help in getting this project off the ground. We just received word that the Grigg Lewis Foundation is providing much of the funding and we are absolutely thrilled to bring this project to Lockport, especially in time for the bi-centennial celebration of the canal. I hope you will visit us this summer.

Best regards,
Ellen Martin

Lockside Art Center (LPAC Predecessor)
Lockport, NY 14094

August 1, 2017
Kevin T. Kerins
NYS Canal Corporation
Western Division Canal Permit Engineer
4950 Genesee Street- Suite 190
Cheektowaga, NY 14225

RE: Canal Work Permit for Rivi-Erie project in Lockport NY

Dear Kevin:

Enclosed is the application for the continuation of the Lockside Art Center's Rivi-Erie project.

Lockside Art Center, formerly known as Market Street Art Center, is a 501c3 not-for-profit. I have previously forwarded our Certificate of Insurance naming you as an additional insured. When the policy renews, I will send you the updated certificate. I will also update the Certificate of Attestation of Exemption from WC and/or Disability. As always, there will be no paid workers involved in this project, just volunteers. I will ask that the Mayor for a Common Council resolution so that you can have that for your files as well, but that is pro forma at this point—all of the Council members and the Mayor have asked for this project to remain.

I have also previously forwarded a map of the area, the 501c3 and name change for Lockside. Let me know if you need another copy.

Included in this packet:

1. A check for \$25 made out to New York State Canal Corporation.

2. A little picture array of the Rivierie. I hope that you can come and visit it.

I may have mentioned that I am using this project as the subject of my thesis. As such, I have been interviewing visitors. One of the questions is when were they last at a "real" beach. Not surprisingly for many of those interviewed, the answer was years or never. Yesterday I saw 40 kids making sand castles as part of the YMCA day camp. Ladies of a certain age have been seen ending the day at the beach. Parents and Grandparents bring their children. Widewaters has been spruced up with flowers and flags and there is someone dedicated to keeping it that way.

I think that this has made a change for good in Lockport and you were a part of making it happen, so thank you.

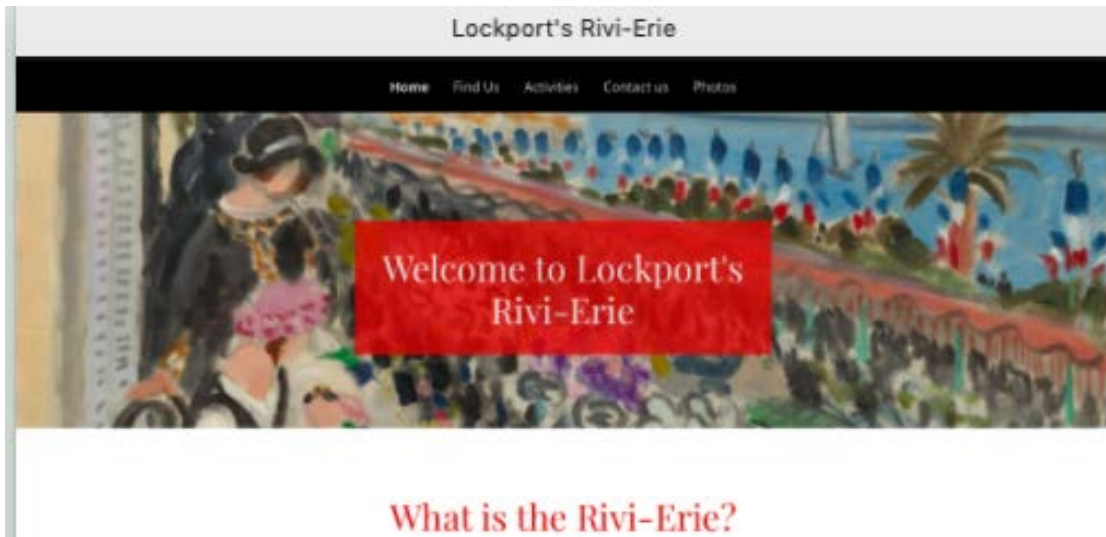
Best regards,
Ellen Martin
Lockside Art Center

Site Maps Two locations were proposed. The first one had a dead tree in the middle of it, which would have ruined the experience. The City removed the tree and that is the site we used. It had the advantage of being adjacent to the parking lot and rest rooms.





Appendix 5. Website (www.rivierie.com)



Lockport's Rivi-Erie

Home Find Us Activities Contact us Photos

Find us at Widewater's Marina

Lockport's Rivi-Erie

We are located adjacent to the marina building. There are restrooms there.

768 Market St,
Lockport, New York
14094, United States

Dates

Ha! Originally this was a temporary art

Photo Gallery



Lockport's summers are the best in the world. Now we've added a beach!

Appendix 6. Media Coverage

NEWS RELEASE

Contact:

Ellen Martin

Sweet Sweet Summer

Lockport NY 14094

FOR IMMEDIATE RELEASE:

June 16, 2017

Life is a beach at Widewaters

Lockport, NY — Lockport is now home to a beach...on the Erie Canal. Ninety tons of sand, small palm trees, beach chairs and umbrellas make up this urban beach adjacent to the Marina at Widewaters on Market Street. An homage to the French Riviera and the “plages” in Paris, the Rivi-Erie is open to the public all summer long.

Made possible by a grant from the Grigg Lewis Foundation, the Rivi-Erie is the latest in a series of Sweet Sweet Summer events and art installations through the Lockside Art Center.

Ellen Martin, the Rivi-Erie organizer, said, “Summers in Western New York are the best and now we have a place where we can have a beach experience without leaving Lockport. So put your toes in the sand, get a good beach book and enjoy the beautiful summer.” For more information about programming and to share your impressions, visit www.rivierie.com or Twitter #sweetlockport or Facebook “Lockport’s Rivi-Erie.”

About The Rivi-Erie

Lockport’s Rivi-Erie is new this year and is part public art installation and part social experiment. This is a canal side urban beach with no swimming is allowed. A Sweet Sweet Summer project through Lockside Art Center, the funding was provided by Grigg Lewis Foundation and permission granted from the City of Lockport and the Canal Corporation.

For more information visit www.rivierie.com

Press contact:

Ellen Martin

Sweet Sweet Summer

wgrz.com | Rivi-Erie is Lockport's New Beach
www.wgrz.com/article/news/local/rivi-erie-is-lockports-new-beach/452825180
Rivi-Erie Is Lockport's New, Temporary Beach - YouTube



▶ 2:58

<https://www.youtube.com/watch?v=NNGItEApSgQ>

Jun 28, 2017 - Uploaded by WGRZ-TV Rivi-Erie Is Lockport's New, Temporary Beach.

Jun 28, 2017

Author: WGRZ Staff

Published: 7:02 PM EDT June 28, 2017

LOCKPORT, N.Y. - Nothing says summer quite like sticking your toes in the sand, and there's a new spot in Niagara County where you can do just that.

Rivi-Erie is a new, temporary beach along the Erie Canal right by the public marina on Market Street in Lockport.

The name is a nod to the French Riviera. The people behind it got the idea after seeing a European travel show about "les plages" -- the beaches -- in Paris, France.

"[The show] talked about how the plages are in Paris every summer. Thousands of people flock there. Nobody is swimming in the Seine, and we have the canal. We thought, wouldn't it be a hoot to make a beach in Lockport," said Ellen Martin.

The City of Lockport and Canal Corporation agreed to the idea.

The Grigg-Lewis Foundation gave a \$10,000 grant to help the beach idea become a reality.

Ninety tons of sand was dumped to form the beach. There are umbrellas, sand toys, and beach chairs for people to use.

The beach is only supposed to be temporary and will likely be taken down at the end of the summer, but those behind the project hope they can convince the city and Canal Corporation to make it a permanent attraction.

It's important to note there's no swimming allowed in the Erie Canal.

© 2018 WGRZ

Enjoy a staycation on the 'Rivi-Erie' | Local News | lockportjournal.com
www.lockportjournal.com/...rivi-erie/article_f5975273-ef03-5ec8-9305-77bb057e7a...

Mar 28, 2017 - Imagine sitting in a beach chair in the sand on a hot summer day, with palm trees and umbrellas nearby – on the shores of the Erie Canal. That's the vision that Ellen Martin has for the "Rivi-Erie," a one-time art installation which will turn part of Widewaters Park on Market Street into a beach for the summer.

The idea comes from a Parisian practice of closing a highway along the Seine every summer and turning it into a beach. Like the temporary beaches in Paris, the beach along the Erie Canal will have no swimming.

"With the bicentennial of the Erie Canal, it could be a great marketing opportunity for Lockport," Martin said of the idea. "As always with the temporary things we do, it is always to celebrate Lockport and to have fun."

The city's Common Council has approved the idea conditionally, upon approval from the New York State Canal Corporation. "We've never had a beach in the city," Lockport Mayor Anne McCaffrey said. "It's a great idea."

If the project gets the green light from the canal corporation, fundraising can start to purchase sand, umbrellas and palm trees for the project. Martin said that the estimated cost of the project will be \$15,000 to \$20,000. She's consulted Jason Knuutila, superintendent of the Lockport Town and Country Club, to calculate the amount of sand needed, as well as for suggestions on where to source the sand and the palm trees.

The project could be ready to go by mid-June or early July, Martin added. Martin has been the driving force behind several seasonal projects in Lockport, including the annual "Sweet Chalk Festival," which has brought in artists from all over the country to create chalk masterpieces; creating a giant map of the United States on Canal Street and an "April is the Kindest Month" initiative.

The project has lots of details to be worked out before it can be realized, Martin said. "Turning an idea into a reality requires a lot of help from others," Martin said. "As always, I have a great group of friends who work hard to celebrate Lockport."

OUR VIEW: 'Rivi-Erie' an idea worth pursuing | Opinion ...

www.lockportjournal.com/...rivi-erie.../article_8011b375-fa52-5f30-bad3-d19eb0c46...

Apr 10, 2017 - If you've never thought of Lockport as a waterfront community, it might be surprising to hear that our city may soon have a beach.

That's right, Ellen Martin, who is known for her innovative projects, is proposing a beach — complete with sand, umbrellas and palm trees — along the Erie Canal at Widewaters. Martin said the idea for the beach is based on the Parisian practice of closing a highway along the Seine every summer and turning it into a beach. Like the temporary beaches in Paris, the beach along the Erie Canal will have no swimming.

Martin is calling the beach the “Rivi-Erie” and says it will be a one-time art installation that, like many of her other projects, is just for fun.

Martin has already gotten approval for the beach from the city, and if the Canal Corporation gives it the green light, fundraising can begin. Martin said the cost is estimated to be between \$15,000 and \$20,000, and it would be completely funded through donations.

We love this idea. Although Lockport's entire identity is based on the canal, most residents don't take advantage of the waterway. While the locks are great, the fact is that the canal doesn't really have much of an accessible shoreline in the downtown “tourist” area. And the Widewaters area had been woefully untapped city resource for many years.

Those days may be ending, however.

With the reopening of the Widewaters Drive-In last year, folks are starting to rediscover the park. The new owners are making use of the land surrounding the food stand with playground equipment for children and new picnic tables for outdoor dining, and have said that more things are in the planning phase.

With the canal, marina, boat launch and trail right across the street, there's plenty to do near the park.

A beach would be an amazing addition to the area, attracting more people and possibly more recreational activities. We also like the fact that this beach isn't really directed toward tourists, it's something that residents can enjoy.

There's only one thing we don't like about it: We would like to see it return every year.

At Canalside in Buffalo, there is a similar “beach area,” but it's only for children. It's sponsored by Edukids, the largest early child care organization in Western New York.

We're thinking that maybe after a successful season, it might be possible to find corporate sponsors, or even grants, to fund the “Rivi-Erie” as a continuing attraction.

Rivi-Erie - Niagara Falls USA

<https://www.niagarafallsusa.com/directory/rivi-erie/>

Get details about Rivi-Erie in our town and explore attractions, places to stay, dining, events, music and more with the official Niagara Falls USA Tourism & Convention Corporation.

Lockport's Rivi-Erie is an urban beach on the banks of the Erie Canal. Put your toes in the sand and watch kayaks and tour boats go by, take the kids to build sand castles. Chairs, umbrellas and sand toys await. Swimming not allowed.

Life is a beach at Widewaters - Niagara Frontier Publications

<https://www.wnypapers.com/news/article/archive/2017/.../life-is-a-beach-at-widewaters>

Life is a beach at Widewaters

Submitted

Wed, Jun 14th 2017 04:05 pm

Lockport is now home to a beach ... on the Erie Canal. Ninety tons of sand, small palm trees, beach chairs and umbrellas make up this urban beach adjacent to the Marina at Widewaters on Market Street. An homage to the French Riviera and the "plages" in Paris, the "Rivi-Erie" is open to the public all summer long.

Made possible by a grant from the Grigg Lewis Foundation, the "Rivi-Erie" is the latest in a series of "Sweet Sweet Summer" events and art installations through the Lockside Art Center.

Ellen Martin, the "Rivi-Erie" organizer, said, "Summers in Western New York are the best, and now we have a place where we can have a beach experience without leaving Lockport. So put your toes in the sand, get a good beach book, and enjoy the beautiful summer."

For more information about programming and to share impressions, visit www.rivierie.com; or on Twitter #sweetlockport; or on Facebook "Lockport's Rivi-Erie."

Lockport's "Rivi-Erie" is part public art installation and part social experiment. This is a canalside urban beach, with no swimming allowed.

A "Sweet Sweet Summer" project through Lockside Art Center, the funding was provided by Grigg Lewis Foundation and permission granted from the City of Lockport and the Canal Corporation.

For more information, visit www.rivierie.com.

...

Enjoy a staycation on the 'Rivi-Erie' | Staycation Challenge
www.staycationchallenge.com/staycation-news/enjoy-a-staycation-on-the-rivi-erie/

Enjoy a staycation on the 'Rivi-Erie'. March 28, 2017 RSS Reporter. Joed Viera/ Staff Photographer Ellen Martin is envisioning a temporary beach along the Erie Canal at Widewaters, complete with umbrellas, lawn ... Source: Staycation ...

Beach | 92.9 Jack FM

929jackfm.com/tags/beach/

New Beach in WNY Just In Time For Summer 2017!

ROB BANKS June 29, 2017

A new beach has opened here in Western New York just in time for Summer 2017! This is going to be fun if you're in the north towns! Right in Lockport, along Erie Canal on the public marina on Market Street is the Rivi-Erie Beach.

The beach is actually themed a bit, as a nod to Paris, France. According to [WGRZ](#): The people behind it got the idea after seeing a European travel show about "les plages" -- the beaches -- in Paris, France.

"[The show] talked about how the plages are in Paris every summer. Thousands of people flock there. Nobody is swimming in the Seine, and we have the canal. We thought, wouldn't it be a hoot to make a beach in Lockport," said Ellen Martin.

Unfortunately, this is actually a temporary installation....for now. There will be outdoor activities like painting and yoga out there as well this Summer!

Lockport Planning commercial kayak launch

ERIE CANAL: Facility would be located at Widewaters Marina

Staff reports Feb 16, 2018 LOCKPORT — As part of its efforts to boost canal tourism and recreation, the city of Lockport is moving ahead on plans to build a commercial kayak launch at Widewaters Marina by this summer.

The launch would allow for the first kayak rentals in the city and in that portion of the Erie Canal, just east of the locks.

Anne E. McCaffrey said she expects the council to vote in the coming weeks on a proposal to use \$45,000 in contingency funds for engineering and construction of the launch. The city's retained engineering firms, Nussbaumer & Clarke, will handle the engineering at about \$13,000.

A kayak rental company has already expressed interest in operating at Widewaters Marina.

"We're now at a point where, with spring approaching, it'd be wonderful if we could have this in place this summer," McCaffrey said.

McCaffrey added that several residents have asked for kayak rentals, and that it fits well with the city's long-term plans.

"How wonderful it will be for young families in Lockport to spend a day kayaking down the canal, and for tourists as well," McCaffrey said. "It really just adds to what we're doing on the canal in Lockport."

The city also plans to continue the popular Rivi-Erie beach at the marina next year. "Last year was great with Rivi-erie. People are happy Widewaters rest is open," McCaffrey said. "And now bringing a kayak launch will really make Widewaters a fun place to be in the summer."

Questions for the Common Council Candidates showing that the Rivi-Erie had Political Capital:

QUESTION: In recent years, the city has hosted new events and businesses that promise to draw (or already are drawing) more tourists to the city. If elected, what would you do to try and capitalize on these opportunities to attract more tourists and business?

Larry Eggert: I believe completing the Flight of Five project will significantly increase our popularity as a destination for tourism. We should encourage more projects centered on the Canal and the Locks. While campaigning, I spoke to a number of people who enjoy our current summer offerings such as the Taste of Lockport, Arts and Craft show, **Rivi-Erie Beach**, Widewaters summer concerts and **the chalk festival** but would like to see more events throughout the city. I believe we should also increase our promotion of the Cornerstone ice rink, which already hosts a number of national and international tournaments. These events draw people into the city and provide good family entertainment for everyone. To belay costs, I suggest we partner with businesses/private individuals to provide a quality product people will enjoy.

Appendix 7 Photos





Appendix 8 Urban Beach How-to Guide:

1. Gather a group of friends or find an organization interested in the project.
2. Find a location. Next to water is preferable, but not necessary. To make a bigger impact, try to find an area that is an untapped resource or one in bad shape.
3. Determine who owns the property and what permissions are needed. Your local City Hall can provide this information. For the Widewaters' location on the Erie Canal in Lockport, the City leased the property from the New York State Thruway Authority. (The land is now the New York State Power Authority.) Discuss with the local city council/aldermen, city clerk and mayor to secure tentative support and request the correct forms. The Rivi-Erie was considered a beautification project and as such is an easier classification.
4. Map out area and determine size of space desired. The Rivi-Erie was set back from the canal for safety purposes and was wide enough for City Workers to be able to mow the area with their large lawnmowers.
5. Create preliminary budget. Our budget included sand and pebbles, insurance, equipment rental, toys, chairs, umbrellas, flags, flag poles, palm trees, pots cement, banners, signage, permits, and fabric weed barrier.
6. Search for funding sources.
7. File appropriate permits [The Thruway Authority considered this a beautification project and it was a \$25 fee and the City needed to approve]

8. Get quotes on liability insurance. The owners insisted on being additional insureds under the policy. Our not-for-profit paid approximately \$600 for \$1m occurrence/\$2m aggregate in general liability coverage.
9. Contact potential vendors.
 1. For the sand vendor, Eagle Harbor in Medina, New York provided the sand. They advised the type of sand needed. In our case, we did not want cement sand, but something that would closely mimic a beach. For our 4000 square foot area and a desire to have at least six (6) inches of sand, they suggested 90 tons including five (5) tons of pebbles as an initial layer to lay on top of the landscape fabric. In retrospect, I wish we had just purchased sand. The pebbles sometimes pop up. In August we purchased an additional thirty (30) tons of sand for a ten (10) ton sand sculpture and another twenty (20) tons to refresh what we had. We kept it in a pile rather than spreading. The kids loved the mountain of sand and it saved the cost of renting the bobcat again.
 2. Source flag banners. These help to keep geese away and are festive. I got ours on Amazon for under \$50.
 3. Source chairs. We used 30 plastic Adirondack chairs from Wegmans in red, white and blue, to go with our theme of the French riviera. We also bought chair pads from Christmas Tree Shop.
 4. Source umbrellas/stands We bought 12 red umbrellas from Walmart and the stands were from Christmas Tree Shop. In 2018 we replaced the stands with the palm tree pots that were then filled with cement. I would buy containers and place the poles in cement so that they will not break the stands. We used three

umbrellas at a time but lost nine umbrellas over the course of the summer through breakage.

5. Source palm trees, sea grasses and planters We purchased from Walmart and Home Depot. In retrospect, I would not try to purchase palm trees, and just use sea grasses.
6. Source sand toys. Some children will bring their own, but we purchased dozens of toys from the Dollar Store and Walmart.
7. Source fabric barrier. I used the one recommended by the Thruway authority. It was approximately \$500 and was delivered to the site.
8. Rent bob-cat to spread sand. [Ross Rental of Lockport charged \$391 for a one day rental/delivery/pickup]
10. Draft helpers to place the fabric and spread the sand. Board members of Lockport Public Arts Council, their spouses, an alderman, and a number of people who were sentenced to do community service from the drug court provided people power.
11. Create signage/contract for signage & installation. We used a local sign company (Ulrich Signs) and also purchased some smaller signs from www.signs.com. We also included a “no swimming” sign.
12. Draft press release/distribute. We utilized a local PR firm, J. Fitzgerald Group to distribute.
13. Create website and Facebook page. Domain and website created through GoDaddy. Facebook is generally free, but I purchased ads. GoDaddy runs about \$200/year.
14. Programming: You can provide your own or invite others to do it.

1. Sand sculptor. I located Todd Pangborn of Jamestown New York on Facebook and contracted with him for a weekend long sculpting session. We paid for his travel/hotel/food/stipend for approximately \$1000.
 2. Yoga studios may wish to have classes on the beach
 3. YWCA/YMCA summer camps
 4. Bands may wish to play at the beach
 5. Senior Center outings
 6. Schools
 7. Churches
15. Arrange for launch party for funders and all those who helped make it possible included the owners of the land and city officials. We made French food and had French wine and played French music.
16. Arrange for removal of installation. We did not need to pay for removal because the City decided to keep the installation for 2018 and possibly beyond. I had arranged with another town to take our sand and they were going to pay for the move in exchange for the sand, chairs, toys, signage.