

A Canal Conversation

Buffalo, New York



Robert Shibley and Bradshaw Hovey, Editors

ISBN-10: 1-931612-01-3
ISBN-13: 978-1-931612-01-2

*Dedicated to the
Western Terminus of the Erie Canal
and the
Citizens of the Buffalo-Niagara Region*



ISBN: 1-931612-01-3
Copyright 2001
The Urban Design Project
School of Architecture and Planning
University at Buffalo, State University of New York

Cover Graphic:
Traffic congestion in the Main Line of the Erie Canal, 1890
Western New York Heritage Institute Collection

A Canal Conversation

*A Community Forum on Buffalo's
Inner Harbor Development and the Erie Canal*

Founder and Chairman
Kevin P. Gaughan

A Canal Conversation is published in collaboration with
The National Trust for Historic Preservation

Editors
Robert Shibley and Bradshaw Hovey
The Urban Design Project
School of Architecture and Planning
University at Buffalo
State University of New York

Urban Design Project Archives



View from the Harbor. Buffalo, N. Y.

"View of the Harbor: Buffalo, N.Y.," from a German Excelsior post card when postage was one cent for the "United States and Island Possessions, Cuba, Canada and Mexico."

Invited Speakers

- Gerald W. Adelman, Chicago

Executive Director, Openlands Project
- Elaine Carmichael, Chicago

Economic Stewardship, Inc.
- Karen Engelke, Canojaharie

Executive Director, Mohawk Valley Heritage Corridor Commission
- Thomas Gallaher, Asheville NC

Principal, Community Corridors, Inc.
- Ana Koval, Chicago

Executive Director, Canal Corridor Association
- Thomas Moriarity, Washington D.C.

Economic Research Associates, Inc.
- Linda Neal, Philadelphia

Project Manager, The National Park Service
- Wendy Nicholas, Boston

Director, Northeast Regional Office, National Trust for Historic Preservation

A Canal Conversation

Contents

Acknowledgments	7
Preface	9
Executive Summary	11
Buffalo's Opportunity	13
Catherine F. Schweitzer, Executive Director, The Baird Foundation – <i>Introductions</i>	14
Kevin P. Gaughan, Founder and Chairman, A Canal Conversation – <i>Welcome</i>	15
Gerald W. Adelman, Executive Director, Openlands Project – <i>Keynote Address</i>	18
The Idea of Heritage Development	23
Kevin P. Gaughan	24
Wendy Nicholas, Director, Northeast Regional Office National Trust for Historic Preservation	25
John B. Sheffer, II, Director, Institute for Local Governance and Regional Growth, University at Buffalo – <i>Moderator</i>	28
Karen Engelke, Executive Director, Mohawk Valley Heritage Corridor Commission <i>Heritage development in Central New York</i>	29
Thomas Gallaher, Principal, Community Corridors LLC <i>What is heritage development?</i>	32
The Economics of Heritage Development	39
Wendy Nicholas – <i>Moderator</i>	40
Thomas Moriarity, Economic Research Associates, Inc. <i>Heritage development and the tourism industry</i>	41
Elaine Carmichael, Economic Stewardship, Inc. <i>Understanding the project economics of heritage development</i>	50

Urban Design and Heritage Development	57
Homer Russell, Director of Urban Design, Boston Redevelopment Authority <i>The urban design challenge</i>	58
Exhibit of Historic Views	67
The Western New York Heritage Institute <i>The Relationship of the Canal to Buffalo and its Harbor, 1845–2000</i>	
Heritage Development – a Case Study	91
Gerald W. Adelman President, Canal Corridor Association <i>The Illinois and Michigan Canal experience</i>	92
Ana Koval Executive Director, Canal Corridor Association <i>Developing the I & M Canal</i>	96
Linda Neal Project Manager, The National Park Service <i>Options for designation</i>	99
Group Discussion Sessions	101
<i>The Erie Canal Terminus</i> with Karen Engelke, Jean Fonzi moderator, Mike Venezia recorder	102
<i>Heritage and Cultural Tourism</i> with Thomas Gallaher and Thomas Moriarity, Bonnie Soley, moderator, Bradshaw Hovey recorder	102
<i>The Financing Challenge</i> with Ana Koval, Linda Neal, Bob Skerker moderator, Laura Vahue recorder	103
<i>The Chicago Model</i> with Gerald Adelman, Peter Loehr, moderator, Peggy O'Donnell, recorder	104
A Summary of the Conversation	105
Appendix: Content analysis of conference proceedings	115

Acknowledgments

A community dialogue like *A Canal Conversation* requires the mobilization of community resources in great measure and variety. It would have been impossible to mount this effort without the generous contributions, volunteer assistance, and participation of dozens of organizations and individuals. The Buffalo-Niagara region owes these people a great debt of gratitude.

A Canal Conversation was presented with the significant financial support of The National Trust for Historic Preservation; The Baird Foundation; The Paul J. Koessler Foundation; The Western New York Foundation; Fleet Bank, N.A. and; Daemen College. Publication support was provided by the Koessler and Baird Foundations and Downtown Buffalo 2002!

The conference was also co-sponsored by the American Association of University Women, Buffalo Branch; the American Institute of Architects, Buffalo/ WNY Chapter; the Buffalo Urban League, Inc.; the Buffalo and Erie County Historical Society; Chautauqua Conferences on Regionalism; the City of Buffalo Public Schools; Great Lakes United, Inc.; the Landmark Society of the Niagara Frontier; Leadership Buffalo; the League of Women Voters of Greater Buffalo; the National Association for the Advancement of Colored People, Buffalo Branch; the Niagara Frontier Industry Education Council; the New Millennium Group; the 21st Century Club; the Preservation League of New York State; and Working for Downtown.

The exhibit of historic images of Buffalo is a result of the studious work of John Conlin, Judy Pellegrino, Kate Mockler, and Paul Redding.

The planning and promotion of *A Canal Conversation* was supported by the hard work of members of the conference steering committee. These individuals and the conference presenters also served as the editorial review board for this publication.

Martin J. Anisman, Daemen College
Donald K. Boswell, WNY Public Broadcasting
Paul Buchanan, Buffalo Board of Education
John Conlin, Heritage Magazine
Kevin Cottrell, Motherland Connexions
Laurie Dann, Waterfest, Inc.
Appleton Fryer, The Landmark Society of the
Niagara Frontier
Kevin P. Gaughan, Founder and Chairman of *A
Canal Conversation*
David Gerber, University at Buffalo
Tom Grasso, Canal Society of New York State
Muriel A. Howard, Buffalo State College
Paul J. Koessler, the Paul Koessler Foundation
Murray B. Light

Theodore Lownie, Hamilton Houston Lownie
Architects
Wendy Nicholas, National Trust for Historic
Preservation
Lewis D. Rich, Empire State Development Corp.
Laurence K. Rubin, Erie County Department of
Environment and Planning
Susan Warren Russ, Leadership Buffalo
Catherine F. Schweitzer, The Baird Foundation
John B. Sheffer, II, Institute for Local
Governance and Regional Growth
Robert G. Shibley, The Urban Design Project
Robert Skerker, Robinson Knife Company
David A. Stebbins, Buffalo Economic
Renaissance Corp.
Timothy Tielman, the Preservation Coalition

Many thanks to all those who contributed.

Preface

The purpose of *A Canal Conversation* was to bring the knowledge and experience of leading policy makers, public finance experts, and other professionals into relationship with Buffalo-area citizens and decision-makers concerned with the future of our waterfront and especially the western terminus of the Erie Canal.

The Buffalo Inner Harbor development project, one way or another, will redefine our waterfront for many years to come. It will do so in general, and very specifically at the recently discovered site of the Commercial Slip, where the Erie Canal met the Buffalo River. All of the decisions we make about the redevelopment of this part of our city – in addition to the decision to rehabilitate the Commercial Slip itself – will have far-reaching impacts.

Buffalonians have shared a long-term and growing awareness of the combined importance of redeveloping our waterfront, preserving and celebrating our historical resources, and meeting the opportunities of the new economy. The Inner Harbor/ Erie Canal site presents a particular challenge because it demands we fashion a design and development solution that addresses all three of these imperatives at the same time.

The Empire State Development Corporation plan for the Inner Harbor was at least the third major plan for Buffalo's waterfront in the past twenty years. Like the others, it was created with extensive involvement by members of the public. Discovery of the remains of the Canal, however, prompted further public examination of the ESD proposal. We believe that this process of open civic engagement can only lead to a better end result than we would have reached otherwise.

Beyond the issue of saving the slip, the questions we face involve exactly how we should balance the history of the canal terminus with waterfront access and economic development opportunities. How should the design complement existing and planned public facilities and private projects, including the recently announced Adelphia Communications project, the Naval and Servicemen's Park, future uses for Memorial Auditorium, and all future investments in downtown Buffalo?

Buffalo is not the first city to try to take advantage of its waterfront and its history in the process of its economic recovery. The assumption behind *A Canal Conversation* was that a deeper knowledge of the issues as they have been explored in other places would make the local decisions easier. Toward that end, the conference brought together a range of experts to describe how they have responded to similar opportunities in their places. Their knowledge can make us smarter, but it won't tell us what to do.

As a contribution to next steps in the process of heritage development on Buffalo's waterfront, we have compiled the proceedings from *A Canal Conversation*. This includes the following executive summary, the full text of the conference and, at the end of this document, a summary analysis of the proceedings. We present these in the hope that the collective wisdom of experts and citizens will help inform all the decisions yet to be made and to make the most of Buffalo's opportunity.

Robert Shibley and Bradshaw Hovey

Executive Summary

A *Canal Conversation* brought together an array of experts to talk about the Commercial Slip, the Erie Canal, and the prospects for “heritage development” in Buffalo. They outlined the potential for heritage tourism and development, identified key issues to be resolved, and raised some flags over problems and pitfalls.

This report contains a transcript of the proceedings of the conference as full as was possible to reconstruct. The elements of these proceedings were assembled from tape recordings and the texts of speakers. In one case, a text was reconstructed after the fact with the assistance of the speaker and in another, a previously published article was substituted for missing text. Nevertheless, the end result is generally faithful to the intentions of the speakers who appeared at the conference.

This summary was derived from a careful, line-by-line analysis of the content of these texts and transcripts. We tried to identify key ideas expressed by the speakers and to show when speakers used ideas in common with their colleagues. The table in the final section of this report shows that analysis in greater detail. The result, however, is a powerful distillation of the collected messages from the conference.

Telling America’s Story

Buffalo has an enormous opportunity for heritage development. We have great resources in historic buildings and places and in city fabric. More specifically the Commercial Slip is a crucial resource, as Karen Engelke put it, “a key site for the story of America.” The Erie Canal, more generally, several speakers agreed, is an attraction with “brand name recognition.” We need to find out more about what is there. But most of all, we need to maximize the potential of this opportunity.

Heritage development is not just about tourism. Rather, it is about a holistic approach to community, regional, and national development that seeks to preserve and enhance a broad range of resources both to generate greater economic prosperity and create a sense of shared experience and meaning. It involves a long-term process, best measured in decades, for which patience and perseverance are required.

Telling Buffalo’s Story

Heritage development encompasses a wide range of values. Preservation of historic buildings, sites and other resources – things that make Buffalo unique — is a key element. But it also includes preservation and repair of environmental resources; efforts to reconnect communities to accessible waterfronts; revitalizing downtowns and Main Streets; and expanding recreational resources.

The heart of the process is telling real stories. The key for heritage development is to tell the stories that explain the places and why they are important. This is partly for the benefit of visitors who will come to our community and spend money. But it is also for the benefit of community residents in understanding the meaning and values of Buffalo and its past. The stories also need to be real. Across the board, speakers emphasized the importance of maintaining the authenticity and integrity of historical places.

Several warned, however, there are trade-offs to be made among authenticity and telling the story and making sure attractions are economically viable.

Economic Development

Heritage tourism, nevertheless, offers huge potential benefits for Buffalo. Tourism is a trillion dollar a year industry, rapidly growing, and heritage tourism is the hottest part of the market. To make the most of it, however, will require understanding what the market is (older Americans, aging baby boomers, residents as well as visitors), keeping in mind that it is about selling an experience, and that multi-dimensional attractions refreshed regularly are most attractive and draw the most repeat visitors.

Success in the heritage tourism market is the result of having good places. Speakers urged that Buffalo “set high standards” and “practice quality” in public spaces. This means designing for mixed uses, urban scale and density, pedestrian accessibility, and programming for round the clock and year round activity. Good “people places,” they said, are dense, diverse, active, and walkable. More specifically with regard to the Canal site, speakers urged planners to deal with the design, programming, and operations issues related to Buffalo’s “seasonality” and impacts from the presence of the Skyway over the Canal site.

It has to work financially. This will involve a combination of public and private financing, careful and creative marketing, state and federal involvement, appropriate project design, and good management. Designation as a “heritage corridor” or other official status will bring some public funding and agency expertise, but also leverage private funding. Visitor attractions need to be self-sustaining, but core interpretive programs will require some subsidy. Project design needs to reflect a workable balance between the two as well as a clear understanding of “who will come and how to get them here.” Heritage tourism takes advantage of existing infrastructure, but additional investments in “visitor infrastructure” (hotels, restaurants, entertainment) may be required. Organization and management “can’t be an afterthought.”

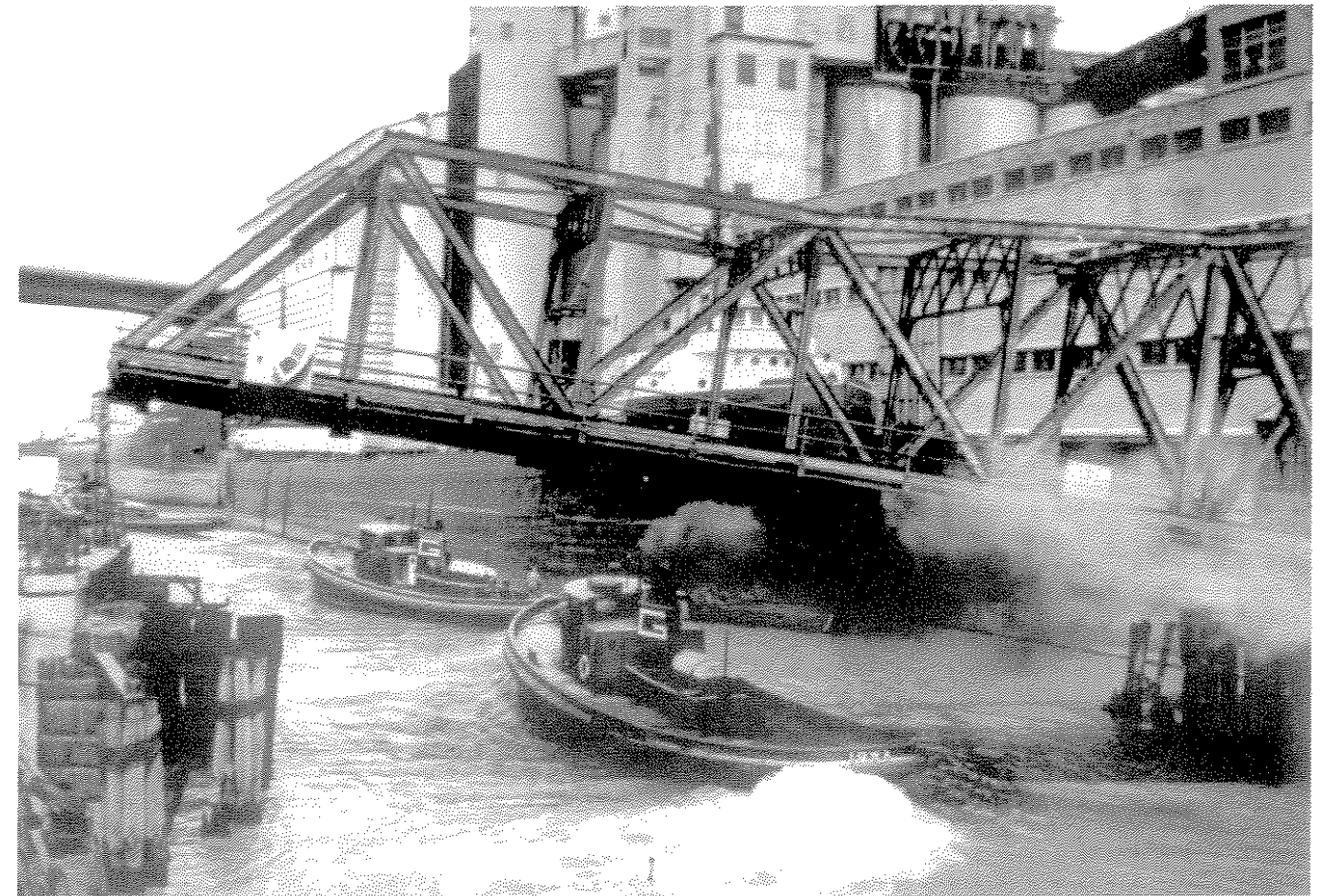
Process

Process is important. Unanimously, conference speakers identified collaboration and partnerships as central to making heritage development work. They said that the conversation and participation manifested by the conference itself needed to continue. Most poignantly, several speakers emphasized the need to get beyond conflicts that have marked the process so far. “Declare the Peace of Buffalo,” Tom Gallaher said. “Channel your energy into projects not disputes,” said Tom Moriarity. Success in the process would, further, rely on strong leadership, public and private, and the contributions of many volunteers.

Take small steps and listen well. Finally, some speakers advised an incremental approach to planning, avoiding big visions and big money that result in big mistakes in favor of fixing city or region one small piece at a time. Several stressed the need for strong public support. Others identified intangible resources such as “citizens who care,” “optimism,” and “human capital,” as well as a little good luck or serendipity along the way.

Buffalo's Opportunity

Buffalo and Erie County Historical Society



Lift bridge over the Buffalo River.

Catherine F. Schweitzer, Executive Director,
The Baird Foundation – *Introductions*

Kevin P. Gaughan, Founder and Chairman,
A Canal Conversation – *Welcome*

Gerald W. Adelman, Executive Director,
Openlands Project – *Keynote address*

Introductions

Catherine F. Schweitzer
Executive Director
The Baird Foundation

Good evening. It is my distinct pleasure to welcome you, both local residents and guests, to the official opening of *A Canal Conversation*.

I would also like to extend our appreciation to those who have waited so patiently for a seat and a meal. The overflow crowd is a very real measure of your interest in the Inner Harbor project. Special welcome to our Mayor, Tony Masiello, and County Executive, Joel Giambra. Your presence here tonight is very meaningful.

My name is Catherine Schweitzer. I am the Executive Director of The Baird Foundation and will serve as your official greeter this evening.

I suspect many of you have had conversations for months with friends, neighbors, even strangers, about the importance of the Erie Canal in our history and its role in our future.

Certainly it is a topic that has received formal attention through the appropriate public process. It is also a topic that has received generous coverage by all forms of our local media. Yet, it has become a passionate subject for our community to discuss informally.

The questions posed in your conversations are not easy ones to answer, for the issues are complex, layered, like the archeology of the site.

For a brief moment, our community has an additional opportunity to be educated by professionals who have worked on heritage and canal projects all over the country. The consultants gathered for this unique conference have rich and varied experience, as well as success stories, to share with us, guiding this chapter in our conversation.

We have an opportunity to learn from the presenters and an opportunity to learn together. The opportunity has been made possible through the efforts of the conference founder and organizer,

local attorney, Kevin Gaughan, with the support of his awesome network of volunteers.

A graduate of Harvard, Georgetown Law School, and the London School of Economics, Kevin chose to pursue a life of service to our community, returning to Western New York after an impressive legal career on Wall Street. Making this community's public life the focus of his work, we are fortunate to have his energy, intellect, creativity and passion dedicated to improving our region.

Examples of other important initiatives conceived and organized by Kevin were the 1997 "Chautauqua Conference on Regionalism in Government," the 1998 "Regional Conversation," an interfaith dialogue between urban, suburban and rural congregations, and the 1999 "Regional Conference on Education." In each conference the approach has been to expand and extend our definition of public conversation, moving from a conflict orientation towards an increasingly inclusive and participatory model.

Kevin brings a rare and unique style to his work. Preeminent is his optimism. He is convinced that Buffalo and Western New York are someplace special. Working together in a positive and collaborative manner, he believes we can realize our potential. He persistently approaches issues from a positive perspective, identifying what can be done, rather than why something cannot be done. To borrow and paraphrase a quote from Time magazine, "A community must have access to optimism — not often an available grace in areas of poverty and stagnation." Kevin provides it in abundance.

When he first proposed the idea of this conference, The Baird Foundation was quite reticent to follow his lead. We found many objections: not enough time, too contentious, too political, too confusing, too many questions. Eventually, our reluctance became the reason to support his proposal. Perhaps the general community shared our confusion about what original material remains at the site, why it is important, and what benefits would return to the community from this large public works project. Perhaps we all could learn how successful public-private alliances and partnerships have been built around similar projects.

We are grateful to the Paul J. Koessler Foundation and the Western New York Foundation for adding their financial support to our leap of faith.

Collectively, we turned to Kevin, based on the strength of his past achievements and his relentless determination, to gather a forum of people from outside our community and outside this project to add one more dimension of knowledge to the record. Most importantly, this knowledge would be openly available to all the parties involved with this decision, including the general public.

Kevin, yet again you have demonstrated your ability to drag us along with you, to patiently approach and re-approach our skepticism, and to stretch our imagination until we have caught up with you. We have been well rewarded by your willingness to use every ounce of your industriousness, dedication, determination, energy and charm to gather us tonight.

At this time, it is my great honor to introduce my friend and colleague, Kevin Gaughan.

Welcome

Kevin P. Gaughan
Founder
A Canal Conversation

Thanks very much, Catherine, and good evening everyone.

Anyone who feels lucky to be alive on this special night, say aye.

Everyone who feels fortunate enough to be an American and blessed enough to be a Western New Yorker, say aye.

And most important, everyone who is grateful, that, unlike these magnificent presenters from around the nation here tonight, they didn't have to put up with me and my endless visits, phone calls, and e-mails these past months, thank the Lord and say aye.

First and foremost, permit me to introduce the men and women who not only collaborated to craft this modest effort, but in truth, whose heroic efforts made it possible.

The lovely and talented Laurie Dann of Waterfest, Inc.; David Vanini of Niagara Mohawk; Charles Greico of Jaeckle Fleischmann & Muegel; Elaine Cryer of The Baird Foundation; Susie Russ of Leadership Buffalo; James Allen and Kevin Snyder who raised our colors high above Delaware Avenue; and my good pal, and a man enormously committed to the Buffalo-Niagara Region, John Gurtler.

I believe that we have here in Buffalo perhaps the nation's highest concentration of human capital, from which these leaders spring. We need to recognize these assets, and as great regional thinkers throughout America teach us, make our decision-making tables ever larger and more inclusive so that we avail ourselves of all our human resources.

In addition to all their other skills, these folks put up with me — and I can tell you that's no mean feat. I mean, think about it. I'm not sure which is more unsettling — Hillary Clinton trying to channel Eleanor Roosevelt, or me trying to converse with the spirit of Dewitt Clinton.

Patricia Layman Bazelon



Cargill Elevator at Lake Erie.

One good friend, a wonderful woman who's been kind enough, or perhaps misguided enough, to spend time these past weeks, turned to me over dinner one night and said, "Kevin, if you're trying to channel DeWitt, does that make you De-nit-witt? Since then, I've signed all correspondence Yours Sincerely, De-nit-witt.

But if, as the Greeks define it, happiness is expending all of your energy and intellect in a worthy cause, then I'm just about the happiest guy around. Because what could be more worthy than our magnificent city and trying to make a small contribution toward creating a future both it and we deserve?

When he first heard of a proposal for a canal connecting the mighty Atlantic with our Great Lakes, Thomas Jefferson called the idea "little short of madness." I must confess that there were days when I thought Jefferson's aphorism applied to my modest undertaking as well. When you think of it, though, that was an uncharacteristic response from a man who endlessly embraced human adventure and experiment, indeed, sending his own young White House aide, Meriwether Lewis into a portion of the world unseen by European eyes.

In fact, Jefferson's view of the radical canal plan was perhaps tainted by his personal feelings about the man who first proposed canals as a way to connect 18th century American life – Alexander Hamilton. So, you see, we're not the first Americans to have personal and deeply felt feelings about the Erie Canal and its role in our life – and we're not likely to be the last.

But I like to think that if Jefferson and the other giants of the American experience were here with us this evening, they'd admire our effort to reduce the conflict that lowers public policy, and replace it with a collaboration that lifts it. In that spirit, I think we owe a debt of gratitude to two men who have struggled mightily to bring their respective visions to our waterfront: Tom Blanchard and Tim Tielman.

Another founding father, John Adams, once said that while we cannot guarantee success, we can deserve it. And in this age in which we live, one of open and inclusive governance that aspires to serve an increasingly diverse American people, we deserve success by working together – across

those social, economic, racial, geographic, and yes, ideological boundaries that purport to divide and diminish us. And I believe that we deserve success as well by taking part in discussions like the one we commence together here tonight.

As we open this conversation, we do well to acknowledge that our voices will carry to other times, and our obligations flow to specific yesterdays and countless tomorrows. To those who came before, women and men who gave their labor and lives to create the canal – human and engineering feat of unparalleled courage – we owe our best efforts to honor and sustain their achievement.

And to those who follow us, not just in the coming years or decades, but as well Western New Yorkers of future centuries yearning to touch and understand from whence they came, we owe our vigilance and care, not only to sustain something of our past that will speak to their future, but as well to add gifts of this generation worthy of them and posterity.

Cicero observed that to have no knowledge of anything that happened before you were born is to ever remain a child. And it was Goethe who told us in his greatest poem that Faust lost the liberty of his soul when he said to the passing moment, "stay, thou art so fair."

So, tonight, our hearts feel that if we fail to honor that past, a part of us dies. But our heads know that if we refuse to embrace the future, we cease to live. Somewhere in between those two truths lies wisdom. And finding that reasoned course is the challenge that beckons us here tonight.

Eloquent and compelling women and men are about to assist us in that search, and in so doing, speak the language of their craft: "sense of place," "fusing history with contemporary design," "land use economics," and "heritage tourism." They all share the artist's gift of speaking that which we can only feel. But if you listen with care, you'll discover that theirs is in truth the language of healing, of restoration of the sense of larger self and higher purpose to which we all aspired when we first grasped the essence of humanity.

Each of us is here, then, in support of our community, in pursuit of better futures, and somehow, in search of ourselves. And I submit to you that our cause is noble, our abilities great, and our interests common and united.

From Homer's Odysseus, through Mark Twain's Huck Finn, to Steven Spielberg's ET, the journey of life is, in the final analysis, the story of our efforts to reach shore, to rest assured, to return home. And with your presence here this evening, you bear witness to our city and region's re-dedication to this essential task: to find our way back, as individuals and communities, to a more sustainable, enriching, and prosperous society. These efforts consume time and energy, and require respectful patience. But I believe they're worth our while.

To those who say that government functions – from the prosaics of waterfront development to the imperative of social justice – must be discharged quickly rather than wisely, I say your horizon is too near and your aim too low.

When I think of the assertion that only instant gratifications have value, I think of the story of the 18th century French marshal who loved his garden so. One day he told his gardener that he wished to plant a particular type of tree. The gardener objected that the tree was slow growing and would not reach maturity for one hundred years. "In that case," the marshal replied, "there's no time to lose. Let's plant it this afternoon."

In that spirit, no matter how long it takes and how much we must give, there's no time to lose. Let us begin cooperating tonight.

The philosopher Isaiah Berlin, whose intellect and essays defined humane values throughout much of the last century, once wrote that the world was divided into two types of minds: hedgehogs, as he called them, who have one big idea, and foxes who create many smaller ones. Among his foxes, Berlin counted Aristotle, Locke, and Shakespeare.

And while we Western New Yorkers may never be included among such company, the life of our collective mind did produce one magnificent idea and we called it Buffalo. In this nation or world, there is no place like us. Here where Eastern

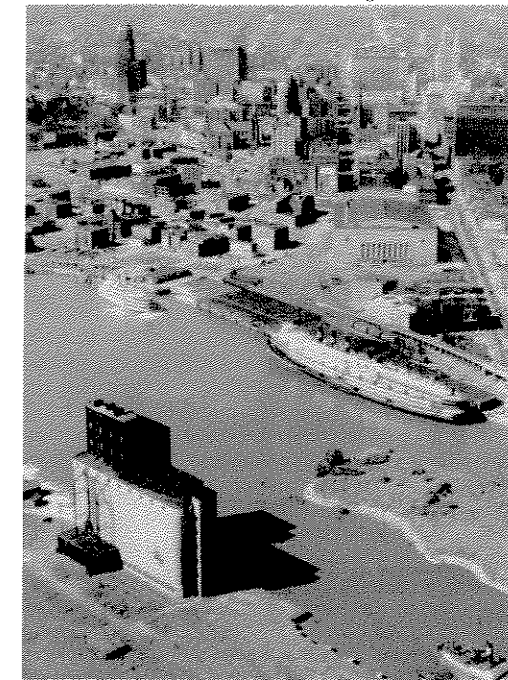
sophistication meets mid-Western charm, with a fiercely family-oriented people without peer, and a sense of place and identity without match, we have a thrilling story to tell.

It's a humane story. It's a heroic story. It's a fragile, tragic, resilient, redemptive, and ultimately triumphant story. It's the Buffalo story.

And once again, not only with devotion to our past but as well commitment to a shared and brilliant future, let's tell and re-tell it to ourselves, our children, the nation and the world.

Thanks very much.

*The Buffalo and Erie County Historical Society
Fitzgerald Collection*



Aerial View of the Buffalo River, 1946.

Buffalo's opportunity

Gerald W. Adelman
President
Canal Corridor Association

Thank you very much. It's truly a pleasure to be here tonight, and an honor to be a part of what is clearly a very important moment in the life of this city.

I want you to know that I have been blown away by the City of Buffalo. I had been through your town many times in the past. It was on one of the driving routes from Chicago to Washington where I went to school at Georgetown. But I was always driving through and never got to see the city until now.

Buffalo is a truly remarkable place. I'm talking about all of the great buildings by the American masters: the Guaranty Building, the Darwin Martin House, H.H. Richardson's State Hospital. I'm talking about other wonderful buildings like Buffalo City Hall. But I'm also talking about an incredibly rich fabric of city and neighborhoods you have, a very rich material culture. It's something to cherish, and protect, and build upon.

Tonight I want to try to put in context the issues you will be grappling with tomorrow, as the conference proceeds, and in the weeks and months, indeed, in the years to come. Because what you decide here in Buffalo will have implications for the rest of the nation, and what is happening across America will have an impact on you.

We have seen a great change in the focus of historic preservation over the last twenty-five years or so. We've broadened the definitions of just what is historically significant. We've broadened the spectrum of historical resources we believe are worth preserving. No longer are we interested solely in the buildings where famous people lived or the sites where famous battles took place. We're interested in the buildings and sites that tell the stories of ordinary people, working people, and the stories of the different ethnic groups that constitute our larger American story.

We're also moving from an interest in single buildings to an interest in districts and whole regions that tell those important stories about us as a people. We're now including industrial buildings, sites, and landscapes; ethnic places and districts; the whole approach is more inclusive than it has ever been before.

We're also looking for authenticity. We have been inundated by theme parks and historical replicas and other ersatz offerings. There is certainly a place for Disney World and amusement parks and Las Vegas. But we have felt the power of real places. We're hungry for them. And we can tell the difference. I don't mean that historic preservation experts can tell the difference. Just plain folks can tell the difference. We know the real thing when we see it.

Courtesy of The Canal Corridor Association



Historic image of Canal turning basin in Lasalle, Ill.

This demand for authenticity has been reflected strongly in the growth in the tourism industry. The tourism and travel industry is one of the fastest growing sectors of our economy. But within that category heritage tourism, cultural tourism, and eco-tourism are the fastest growing sub-categories. And authenticity is one of the motivating values of this growing market.

The people who make up this market are more sophisticated than other travelers. They've traveled more. They've been exposed to more places and more things than other travelers. They are more discerning. And not incidentally, they are higher-end, more up-scale, bigger spending tourists. They seek out real places and then they spend more time there, and they spend more money. That's important.

But economics is not the only reason why we would should preserve and develop our heritage resources. Their greater value, perhaps, is for

the people of the communities in which they exist. The same real places that have power for tourists have power for local residents, as well.

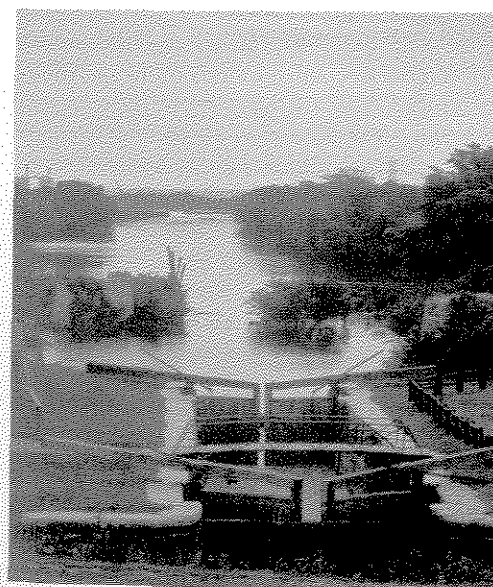
There is an important role for these places in the education and cultural development of everyone who lives here. All of these building sites, landscapes, and regions help tell the stories about how a community grew and developed, about who you are as a community. These things need to be preserved, interpreted and celebrated for their own sake, for you and all your neighbors.

There is, related to these broader developments, a growing interest in archaeology, which has some relevance for your situation here. Somehow, people today are captivated by archaeology of whatever vintage, from ancient sites to relatively recent industrial places.

This isn't necessarily a new phenomenon. There was a great upwelling of interest in archaeology in the 19th century. Napoleon's trip to Egypt triggered a revival of interest in ancient Egyptian sites and relics. Americans in a democracy that was still relatively new were interested in the ruins, as well as the ideas, of the ancient Greeks.

But there's a new resurgence of this interest today. At one point in the re-development of the

Courtesy of The Canal Corridor Association



Lock #14 on the Illinois and Michigan Canal Near Lasalle, Ill.

Illinois and Michigan Canal – which you will hear much more about tomorrow – we needed to drain a length of the canal to reconstruct it. When we let the water out we found several canal boats stuck in the mud on the bottom. Which led to a whole program of lectures and visits by school kids and tours and education. More than half of the people of this little town of 7,000 were involved in one way or another. So, that's a kind of homespun example of the power of archaeology to attract our attention.

Recently, during the fires at Mesa Verde, the ancient Native American cliff-dwellings in Southwestern Colorado, there was an extraordinary level of both local and national media coverage and public interest. People were concerned. People care about archaeology.

Another piece of the picture is America's rediscovery of its waterfronts over the past 25 years. As a people, and as a culture, we had turned our backs on the water. We saw the waterfront as merely functional, economic, not significant in cultural or ecological terms. Now we are trying to reconnect our communities to the water. It really is a national movement.

We can trace much of this to the Clean Water Act. Before that it was hard to think of our waterways as amenities. But the return to the waterfront has been part of even larger movements. Books like Rachel Carson's *Silent Spring* and Jane Jacobs' *Death and Life of Great American Cities*, led a wholesale change in attitudes and perceptions and values about both natural and urban environments. Our return to the waterfront in the eighties and nineties and beyond is an extension of that.

It's much like the reinventing of our Main Streets. Re-focusing our attention on the traditional centers of our cities and towns was a reaction to the ugly and vacuous character of post-war suburban commercial landscapes.

We should remember, of course, that not all of those efforts were successful. The malling over of our Main Streets was mainly a failure. We did it in Chicago, on State Street. We took the cars off and narrowed the streets and made it buses only. It didn't work very well. Now we've widened the street again, opened it up to traffic,

restored the period lighting, and things are lively again.

In this regard, Buffalo is really in a great position. You've made some important investments in your waterfront, but there is still a lot of acreage, still a lot of opportunities for you to take advantage. And the great thing is that you have the ability to learn from both the failures and the successes of waterfront developments, festival market places, Main Street redevelopments, and on and on.

We're facing some of the same things in Chicago as you're facing here. We just recently adopted a new master plan for the Chicago River. Of course, we have always focused on our Lake Michigan waterfront. Because of the Burnham Plan we have a wonderful lakefront without obstruction by industry or highways and a wonderful park system.

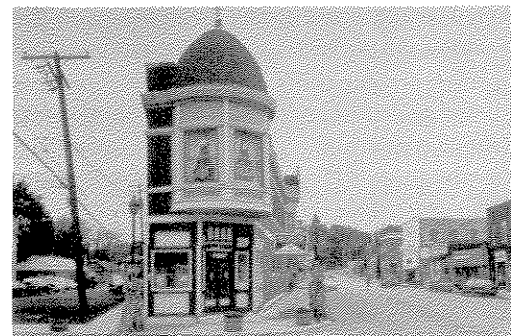
But until recently we had paid little attention to the Chicago River. At one point it was widely considered to be an "open sewer." The water quality issues have been addressed, and now we have a plan that calls for new development along the river, new access, new uses. It's very exciting.

Part of that is a plan for Canal Origins Park. The site had long been forgotten and overlooked. There was a gas station there, and at one point a fish shack where they sold fried fish, and there were underground storage tanks, and it was essentially a brownfield.

More than that, people didn't even know the canal started there. But it was crucial to the history of Chicago. The city was literally laid out by the canal commission. It's a very important site both in the history of Chicago and the larger story of the American canal system of the mid-19th century. Now it has been cleaned up and designated. It's ready to be redeveloped as an educational site with interpretive resources. It's going to be great.

But I must tell you, we in Illinois are very jealous of you and your Erie Canal. There are a lot of canals. You've got the brand name canal. Everyone knows the story of the Erie Canal. Everyone knows the name. The Illinois and Michigan Canal is almost certainly the second most impor-

Courtesy of The Canal Corridor Association



Downtown Utica, Illinois is one of the corridor's rejuvenated "Main Streets."

tant canal in the nation. But it's hard to get attention or recognition because people don't know about us.

We need Buffalo. You're part of our story. The Erie Canal was constructed to connect the Eastern seaboard to the Great Lakes. The I&M was constructed to connect Lake Michigan at the Chicago River with the Illinois River and all the way down the Mississippi River to the Gulf of Mexico.

This is your story. But it is also a great story for all of America. It is about the very making of our nation. It needs to be told all along the way. But it most needs to be told at South Street in Manhattan, and at the "Origins" site in Chicago, and it needs to be told here at the Commercial Slip in Buffalo. You've got the brand name piece of the story and what you do here is of great importance to all of us.

My mother's side of the family came from New England, through Western New York, and then on to Illinois. Her maiden name was Reed and for a time the family lived in Reed's Corners down near Canandaigua. It was a typical story of the westward migration, the Yankee migration to the West.

Like everyone else, they came through here. They came by the Erie Canal and through the Commercial Slip. This was a place that witnessed the passage of more immigrants than Ellis Island did. If we are looking for an anchor for the culture and history of the canal system, if we are looking for an anchor to tell this story, this is the place. This is one of those real places.

Whatever happens there needs to set very high standards. It can't be mediocre. It has to be great. Which is to suggest that there may be some other places to put some of the things now contemplated for the immediate site. They don't necessarily have to go right there.

Remember, it's not just the slip. It's the area around the slip, the foundations, whatever else is there. We don't want to slow down this development. But there remains a great deal of archaeological work to be done. We don't even know all of what's down there. So, you should take the time you need to find out and make sure that you realize the full potential of what is clearly a very rich site.

Before the Civil War there was a tradition of the American Grand Tour. People would come from Europe to see America and make the Grand Tour. There were a number of "musts" on this tour, the Hudson River, Lake George and the Adirondacks, were on the tour, and the White Mountains. And of course, Niagara Falls and the Erie Canal.

Niagara Falls remains one of the most visited sites in North America. The numbers are not so reliable, but it's right up there with Disney World, the Grand Canyon and Las Vegas. The question you face is how do you re-establish the connections that existed one hundred and fifty years ago between visits to the Falls and visits to the Canal.

Of course, in those days, people traveled on the Canal to get to Niagara Falls. But they also saw the Canal in its own right and appreciated it for the engineering marvel that it was. You need to figure out how to connect the Falls and the Canal again. Because it is a real place with great power, you can do it.

It is a rare opportunity in American civic life to have this kind of civic dialogue. What you are doing is truly impressive. I've been overwhelmed by the number of people who are here, the level of their interest, the depth of their concerns, and the quality of their sensibilities. This is something we need more of in our country and you are setting an example for all Americans.

You are also lucky to have a citizen like Kevin Gaughan in your midst. Sometimes it takes an intensely committed individual like Kevin, some-

one with great drive and imagination and perseverance to pull something like this together. We all owe Kevin Gaughan a great debt of gratitude.

I am not sure what the outcome of this conversation will be. It is most likely not a dialogue that will end at 4:30 Tuesday afternoon. You will be grappling with these issues for some time to come. Our part is easy. We'll be leaving Tuesday evening or Wednesday morning.

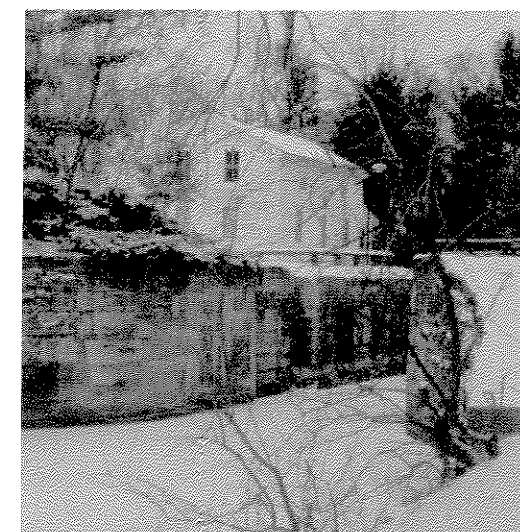
But for you, for Buffalo, this is an opportunity for the community, broadly defined, to come together and shape its future. As you do that, remember that it is not just about the artifacts. It is about re-establishing the connection between your downtown and your waterfront.

It is about setting new standards for the quality of public spaces. It is about the long-term development of your cultural and heritage resources.

It is appropriate to take this seriously. It's appropriate to have the close involvement of the Mayor and the County Executive. The intense interest of citizens and the media is likewise appropriate. But it is not a parochial issue. This is one of national importance.

We are in the process of rediscovering sacred places in our nation. We talk a lot about economics, and that's fine. But there are important stories that need to be told. The story of the Erie

Courtesy of The Canal Corridor Association



Locktender's house at Lock # 6, Illinois & Michigan Canal.

Canal is my family's story. It's the Illinois and Michigan Canal Story. It's the nation's story.

The great English landscape painter Constable once said "we see nothing until we truly understand." That applies to your consideration of the Canal, too. Until you really understand what this is and what it means, it will look like a bunch of rocks and a hole in the ground. And once you uncover it and understand what it is and see it for what it is, you can't cover it up again.

Still, you have to decide exactly what to do. Tomorrow is one way to begin that process. Thank you very much.

(This text of the keynote address was reconstructed through interviews with Mr. Adelman. This final version is published with his approval.)

The Idea of Heritage Development

Empire State Development Corporation



The Fireboat "Edward M. Cotter."

Kevin P. Gaughan

Wendy Nicholas, Director, Northeast Regional Office
National Trust for Historic Preservation

John B. Sheffer, II, Director,
Institute for Local Governance and
Regional Growth, University at Buffalo – *Moderator*

Karen Engelke, Executive Director,
Mohawk Valley Heritage Corridor Commission
Heritage development in Central New York

Thomas Gallaher, Principal, Community Corridors, LLC
What is heritage development?

Kevin P. Gaughan
Founder and Chairman
A Canal Conversation

John (Gurtler), thanks very much. Good morning one and all and on behalf of John and every other wonderful volunteer and colleague and individual and community group that collaborated to make this magnificent event possible, a warm welcome on a typically soft and bright Buffalo morning.

As we tried to say last night, I think it was John Adams who said, "We cannot guarantee success, but we can deserve it." And I think, principally we deserve success for ourselves and our region and our magnificent city when we participate in inclusive and collaborative discussions such as this. I can't tell you how much it means to me to have played a small part in crafting this wonderful gathering.

As John said, we began last night with a magnificent tour — actually yesterday afternoon. Our almost dozen speakers and experts from around the nation, these wonderfully eloquent and compelling Americans from whom we are about to hear today, had a terrific time touring our Inner Harbor on the Edward Cotter and thinking about this very site-specific challenge with which we're presented here.

When this first occurred to me, this idea of *A Canal Conversation*, I turned to several greater minds than mine in an effort to think through, and as a logistical matter figure out, how we might be able to attract the type of experts and experience and knowledge that we're going to hear from today. An old college professor of mine, Senator Moynihan, recommended heavily that I perhaps think of partnering with the National Trust for Historic Preservation, America's most prestigious preservation group and one that, of course, has enormous obligations and tests to discharge throughout the country beyond certainly our humble region.

And, everyone with whom I spoke said: there's one woman who you have to have involved. Her name came up over and over again and her admirers are legion throughout the country. And, think about it, what a noble and enormous contribution you make to this nation to devote your life to sustaining and overseeing and ensuring

the continuation of the American story and heritage that's reflected in our architectural and historic treasures.

So, I got hold of Wendy Nicholas who is here with us today and I said, "Wendy, I have this small idea. I thought maybe, perhaps, in an effort to advance this public policy challenge with which we're faced here in Buffalo, that we could have this conference and have this discussion."

She said, "Kev, that's a great idea. It's really wonderful. Good luck."

I said, "No, no, Wendy. We need your participation."

And again, I can't tell you how much it means to me and indeed to this effort, that Wendy was kind enough, after a little bit of encouragement, to contribute not only the imprimatur and prestige of the National Trust, but her own time and energy and knowledge. Without it, we wouldn't have been able to attract the magnificent minds that we have here this morning.

By the way, I'm just going to interrupt for one moment. We have some very distinguished guests here this morning: a number of students from the Buffalo School District. Would you guys stand up and take a bow. (APPLAUSE). In many ways, we are doing this for you: those of you who are going to be responsible for and indeed crafting Buffalo's future story, so, thanks for being here.

Wendy's roots, by the way, in connection with Western New York, did not begin with this conference. Her father was a long-time colleague of the magnificent Barber Conable, a representative from this region in the United States Congress, and I was pleased to hear that when we first met. So, without further ado, I would like to introduce the woman who really was quite responsible for assisting and collaborating so that we could all be here this morning, the Director of the Northeast Regional Office of the National Trust for Historic Preservation, Wendy Nicholas.

Wendy Nicholas
Director, National Trust for
Historic Preservation

I'm going to have to throw out what I was going to say. Kevin tells an accurate story and I have to say that I haven't had so much fun in a long time since getting recruited to help with this *Canal Conversation*. Listening to Kevin this morning, I'm reminded all over again why, as a high school student, I started down the path in historic preservation and have been working in this field ever since. One of the things that I love about historic preservation and working with communities is the opportunity to work with so many people who really care about the place that they live and they want to make it better. (APPLAUSE).

Courtesy Canal Corridor Association



The historic Gaylord Building in Lockport, Ill.

I am bowled over by the passion and interest on the part of the Buffalo community for the future of Buffalo, but in specific, for this opportunity now presented to you by the discovery of the western terminus of this magnificent Erie Canal. It's an extraordinary opportunity and you're so smart to take the time to say, "Now, what do we do?" We find a treasure we didn't know we had and "now what do we do?" and I think that is what today is all about. Kevin has recruited a

terrific lineup of people who bring to you different expertise and a depth of knowledge and experience in working in communities across this country. I'm hopeful they'll shed some light on the question, because I think you have a real challenge before you: What do you do with what is essentially an archaeological find?

I like, when I have an audience of this size, to tell you a little bit about the National Trust for Historic Preservation because I realize, in my travels, not too many people really know what the National Trust does. We're the national leader of America's vigorous historic preservation movement. We are a non-profit, non-governmental organization. We have about 270,000 members across the country. I've managed to bring some membership brochures and left them on the table if you'd like to join. It's a terrific organization.

We work to protect the irreplaceable. We work with communities all across this country to help them save the places that they care about, to revitalize neighborhoods and historic commercial districts and the landscapes that anchor them. The Trust is, unlike the environmental movement, which has lots of big national non-profits, the National Trust is really "it" for the national preservation movement.

So there are lots of different programs and so on, but we're headquartered in Washington, D.C., and we have 20 historic sites across the country which we open for public visitation and then six regional offices. And, as Kevin mentioned, I run the Northeast Regional Office, which is in Boston, but we serve ten states from Maine to Delaware. So, you can imagine this is quite an extraordinary territory.

The Trust provides small grants and loans for projects, technical and legal assistance. We have a very active public policy program and are heavily engaged in this national conversation about sprawl and the negative effects of this sprawling development pattern that we've been engaged in since the 1940's. We're working very hard to get the Congress to pass the Historic Home Ownership Assistance Act which will provide a tax incentive to people who renovate and restore older houses in neighborhoods across the country.

I might also just give you a couple of examples of the way that we worked recently in your own community, in Buffalo. One of our most effective tools for drawing attention to threatened historic sites is our annual list of eleven most endangered most historic places. Last year we listed the four national historic landmark psychiatric hospitals in New York State on this list of endangered places because the State is in the process of de-accessioning all the mental hospitals and they were de-accessioning them all as if they were pretty much open land, developable land. But, in fact, four of them were National Historic Landmarks including your own H.H. Richardson hospital.

As a result, the Mayor really took the charge and organized an advisory committee to take a look at this hospital complex and develop a feasible re-use plan for that. Our office has been heavily involved with the Mayor and with Lucy Cook and the committee that's been put together and, I'm hopeful, that as a result that magnificent complex will once again be a vital part of the Buffalo community.

In addition, we listed that same year "The corner of Main and Main." That was a way to illustrate a phenomenon we've really seen first in New York but now in states across the country and that is what we are calling the invasion of historic Main Streets by the national drug store chains. And, you see (LAUGHTER AND APPLAUSE) — you know what I'm talking about. You're seeing Walgreen's and CVS and Rite-Aid looking for the corner of Main and Main, the most prominent intersection in the community and there they want to locate their suburban-style store.

As a result of this listing, the drug stores' development practices received lots of national attention and we were able to go in and meet with the senior real estate leadership in the four largest chains: CVS, Rite-Aid, Walgreen's and Eckerd's. As a result, they've all made pledges to us that they will not demolish buildings listed on the National Register of Historic Places. And as a result, Rite-Aid has pulled their plans for Elmwood Avenue in Buffalo where they were going to demolish a block of houses for a very suburban-style store. So it's been a (APPLAUSE) — thank you.

So these are the ways that the regional offices are able to work with our partners in communities. Our statewide partners identify issues that seem to be affecting lots of communities and then bubble them up and we deal with them on a national basis. It's really a tremendous role for the National Trust for Historic Preservation and I hope you'll join us and become members and help us and also feed to us issues as you hear about them.

In all of this, I think what we're really about is community building: building better places for people to live and to raise their families, to work and to visit. And, Jerry Adelman was so articulate and eloquent last night in his remarks about Americans' interest in being part of authentic places and authentic communities and that's what we're really coming together for today.

As I mentioned, Kevin Gaughan has done a tremendous job at bringing together a wealth of expertise from many communities to focus on this opportunity that you have in Buffalo. Some would call it a challenge. I really think it's an opportunity for the city. And at the end of the day, or at the end of the conversation, our hope is that Buffalo can come to a consensus about how to move forward. Our hope is that you all will come to some conclusion or consensus about the right way to handle this discovery of the western terminus of the Erie Canal and some of the remains of the building and the streetscape and fabric that surrounded that so that this community can go forward in creating the waterfront park and creating a place that is really special and very much about Buffalo.

My hope also is that the energy and enthusiasm that Kevin and his *Canal Conversation* has engendered in this city will carry forward and that you will work on other projects to make this a truly extraordinary place to be, for it really is. I mean, I think yesterday, as your guests came in from communities across the country, people who had never been here before and were given an opportunity to see something of the city, everybody was wowed with what you get to live with every day in Buffalo. It is really a wonderful place to be and thank you for your efforts to make it even better and Kevin, thank you for your efforts to lead everyone. You've been just superb. (APPLAUSE).

Kevin Gaughan

Wendy, thanks so much. On behalf of all the Buffalo-Niagara Region and everyone who collaborated on the conversation, for all the thought and energy and time that you put into this small and modest effort, but most of all for putting up with me all these months, we have a small token of our affection and our esteem. Thank you so much, Wendy. (APPLAUSE)

Now to begin the first program and to get our work started we're just deeply honored to have as moderator of the first program a great friend and a really powerful voice for collaboration here in the Buffalo-Niagara region, John Sheffer, a former State of New York Senator and John, Chairman, during your tenure, of the Heritage Tourism Committee and now Director of the State University of New York at Buffalo Institute for Local Governance and Regional Growth. John is an enormous asset and leader in the sweeping movement for regional collaboration to benefit not only our magnificent area, but principally the City of Buffalo. John is going to serve as moderator of our first panel. John. (APPLAUSE).

Patricia Layman Bazelon



Standard Elevator.

John B. Sheffer, II
 Director, Center for Local Governance
 and Regional Growth
 Moderator

Thanks, Kevin. Thank you. Good morning. I keep telling Kevin, "Kevin, decaf. Decaf." (LAUGHTER). The purpose of this first session is to provide a context for thinking about the Erie Canal and for planning for our end of it here in Western New York. Our panelists have framed the topic in terms of discussing context, icons and impacts.

One of several reasons why I feel honored to moderate this session is that almost a decade ago, I had the opportunity to chair nine hearings across New York State, across the canal corridor, on the future of New York State's canal systems. That was an extraordinarily interesting and instructive series of hearings. They were in anticipation of the constitutional amendment on the canals that was passed by the voters in 1991 and the Canal Recreationway implementing legislation that was passed in Albany in 1992. Those hearings for that legislation helped demonstrate to me, and to a lot of others, I think, what a compelling asset and resource the canals represent to our state and to our region.

I think there's an important point there: that we have many terrific assets in this region and in this state. Many of those, however, are not truly distinctive to us and only us. They can be matched in some way or another by other areas of the country. I think that's important because I believe so strongly that a region can build strength and character and attraction and competitiveness by focusing on assets and resources that are indeed distinctive and unusual and compelling.

That's one of the reasons why this conference and the whole set of issues surrounding the Canal and the waterfront are so important. No other state can match 500 miles of canals. No other state can match the resulting potential to take that corridor and resource and do something wonderful with it. Take that infrastructure that was originally constructed for commercial purposes and is used in only marginal ways for those commercial purposes today, and re-invent it into an extraordinary recreation way, not unlike what they've done with many of the canals in Europe.

One of the things that we learned from those hearings is that on active canals, many times more land-based visitors visit the canals and locks and trails than water-based visitors, than boaters. Many times the number in boats are in cars and tour buses and bicycles and pedestrians and so on. The potential is huge if we're smart about pursuing it, preserving it, and maximizing it.

To help us understand some of the history and significance and potential regarding the Canal, we have two distinguished panelists for this first session, Karen Engelke, Executive Director for the Mohawk Valley Heritage Corridor Commission and Tom Gallaher, Jr., a private consultant in heritage development with Community Corridors. I'll introduce Ms. Engelke first and will more fully introduce Mr. Gallaher later.

Karen Engelke, as Executive Director for the Mohawk Valley Heritage Corridor Commission has led the largest regional New York State heritage area for over five years. The eight heritage corridor counties stretch 130 miles along the Mohawk River section of the New York State Canal Way. Under the guidance of an 18-member appointed commission, Ms. Engelke was the chief strategist, public presence and fiscal manager for the heritage corridor.

With over ten years of hands-on experience in community-based heritage development, she has undertaken capital projects, has created multiple interpretive products, including extensive historical exhibits, and has worked with many local communities as they begin to include their heritage and cultural resources in a regional economic revival. She has presented sessions on heritage development, interpretation, cultural tourism, and is active on many regional and state and national boards in these fields. Join me in welcoming Karen Engelke.

**Heritage development
 in Central New York**

Karen Engelke
 Executive Director
 Mohawk Valley Heritage Corridor
 Commission

Thanks John. It's a real pleasure to be here this morning. I was overwhelmed last night at the beginning "conversation" dinner. Wow! Kevin, you did a great job, as have all the volunteers, too.

My experience in heritage development has really been hands-on. It's not theoretical at all and has been usually low- or no-budget. So, the fact that you have a budget here in Buffalo to do some good work is a really healthy sign.

How many of you know about the New York State Heritage Area System? You know, you have an Urban Cultural Park here in Buffalo — Buffalo Place. It was one of the original 14 Urban Cul-

tural Parks. When the eight counties of the Mohawk Valley came along we were much too big to fit the traditional designation of an urban core. We were not urban at all, and so the whole system's name was changed to the New York State Heritage Area System.

There's a new heritage area underway right now here in Western New York. It encompasses the five counties in the Western end of New York State. The Western Erie Canal Heritage Corridor is just now beginning. I would posit that Commercial Slip here in Buffalo has got to be one of the star attractions, in whatever shape it takes, for this new heritage area.

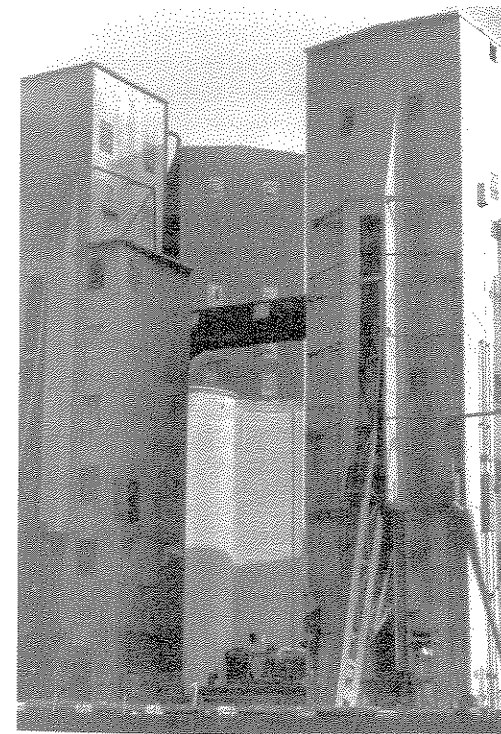
I read in the paper this morning that Governor Pataki is going to introduce legislation this next session that will include Albany, which is at my end of the Canal, and Buffalo, in the Erie Canal System. So that's good news because that makes you eligible for different types of funding for canal projects that materialize in the Buffalo region.

You'll also hear this afternoon from Linda Neal, of the National Park Service, about a national designation for a National Erie Canal Way that is in the works. I understand the negotiations between New York State and the National Park Service are moving along quite nicely. So, that's great news for all of us. (APPLAUSE).

Many of the speakers today will talk to you about brand name recognition and what it means to be called the Erie Canal. I have a very short little vignette that I want to share with you. Last August I was in Zimbabwe, it used to be Rhodesia, sub-equatorial Africa. Quite a few hours north of the capital city of Harare, up in a hill town that had hosted my son Matt on one of his studies from the University of Chicago, we had driven off the macadam, we had driven off the dirt road, we'd hiked up about three kilometers into the hills and we came to a little village where Matt had stayed for three weeks on a prior visit and we met the family that hosted him.

Two of the children were about 14 years old. Now, you've all read about Zimbabwe's troubles in the last few years. I've got to tell you, they have a 95 percent literacy rate. So, these are not uneducated people. We were talking about where I live and how different my house was

Patricia Layman Bazon



Peavey Elevator.

from this mud hut that we were in. They'd heard of New York. And they said, "Well, what else about it, where you live?" I said, "Well, I live on the Erie Canal."

And little Ivan, who was 12, started singing "I've Got a Mule and Her Name is Sal." (APPLAUSE) "Fifteen miles on the Erie Canal."

You, not only you, but we, because I live on the Erie Canal too — we not only have brand name recognition here in our country, but all over the world, and that is something that no one can give you. It's here and it's an asset that needs to be used.

I'm not going to presume to tell you about your canal history, because I don't know a lot about Buffalo's history. But, I do know that when the Erie Canal ended here, you became, for the 19th century, almost the Kennedy Space Center launching pad of today. So many people and goods passed through this very spot that we are on, to explore the interior of a new continent, and not just to explore it, but to populate it, to live there, to grow into the West.

Before the Erie Canal, there was an earlier canal in 1795, and that's the section I'm familiar with, in the Mohawk River. At one point, Schenectady was an international port. Now, how many of you have been to Schenectady? I've been to Buffalo quite a few times, and by the way, it's always been sunny when I've been here. (LAUGHTER)

Schenectady was an international port because that was the head of the navigable Mohawk River. The Falls at Cohoes prevented any congress between the Hudson River and the Mohawk River. The Mohawk River has been used for eons as a passageway. Certainly that's how the great Iroquoian empire grew in the pre-European contact. It was a strategic corridor during the Revolutionary War. People have always been tromping up and down the Mohawk Valley, but not always as far as Western New York.

I would say that although the Canal began in Rome when they started digging in both directions, you got the grand finale here, right here at the Commercial Slip. This was the new frontier and a lot of Americans passed through here. Last night Jerry Adelmann talked about the "Grand

Tour," some of the first tourism in the United States and he talked about New York City and Niagara Falls, but the tourists got there on the Erie Canal. They came up the Hudson River, and across to Buffalo before traveling back home.

So this passageway through the center of New York State has always had an extremely high transportation importance and because you are the terminus here, anything that develops in the future as far as enhanced heritage tourism needs to include the site that you have within Commercial Slip.

This is, in fact, possibly a world heritage site when you think about it. A few years ago I traveled up to the very top of Newfoundland. Took two weeks to get up there. We went to a place called L'Anse aux Meadows which is where the Vikings landed and lived for three years. This site was developed after extensive archaeological digs that turned up only six little objects. One of them was a spindle whorl, one of them was a cloak pin and a couple of other metal pieces. But that is now a world heritage site. Within Commercial Slip you have the nexus of another world heritage site because its importance to the 19th century was as great as L'Anse aux Meadows was in the year 1000.

We are very blessed at this point in New York's economic development to have a lot of focus on the Erie Canal and its renaissance. Most of the work that we do in the Mohawk Valley Heritage Corridor and that will happen in the Western Erie Canal Corridor, is to create an identity. The Erie Canal gives Buffalo a strong identity.

Another job we have is to link the places that tell our stories. And when you talk about any development here at commercial slip you need to recognize that this is, I would say the tail end, and I don't mean that in a derogatory way, but this is a terminus end of an incredible system that stretches 524 miles throughout New York State. New York City, Albany, Buffalo. There is a wonderful swing here that is full of real places. A lot of these real places need strengthening. The work that we do in the Mohawk Valley does some of that.

We work in a lot of communities to identify their community icons. What physical place in that community captures the essence of the com-

munity? In Waterford it's the flight of locks. So a lot of commercial building activity, development activity, is focusing on their harbor area. In Cohoes it's the Harmony Mills complex. Quite a derelict right now, but there are developers in the wings waiting to do something there. Amsterdam has the Painted Rocks of Amsterdam, which is a petrograph painted on rocks that have been submerged, and they're reviving that.

There are a lot of formal projects that have come forth under the Canal Recreationway Plan and through the HUD Canal Corridor Initiative funding. Also, we in New York have the Environmental Protection Fund and the Clean Air/ Clean Water Bond Act, and the transportation monies from the Federal government. We have a lot of potential funding sources right now in New York State to really create a world-class recreation way.

One of the interesting components of the HUD initiative was to create a regional synergy and that means paying attention to your neighbors and what they're doing. We're seeing that in the Mohawk Valley as more and more municipalities, first of all, recognize that there's another municipality next to them. But they are also beginning to take into consideration what's going on in Fort Plain when they're figuring out what to do with Canajoharie's money. Rome is looking at Utica and saying, "oh, alright, you're going to do that. So we'll do something different." And Schenectady is looking at both of these communities to say, alright, let's see what we can do to create a continuous experience from the land side, as John said, as much as from the water side, because, probably in our lifetimes there's always going to be more land-based visitation.

But it's the community residents themselves who benefit from heritage development and identifying these icons. You've got the icon here. The Commercial Slip is an icon of what created Buffalo as the world-class city that it is. You've got it right here. And whatever form of development that you do with it, it needs to be highlighted as your icon as much as any of your beautiful buildings because it goes back to the root, the reason people came here and passed through here.

Community building then, is what heritage development is all about and it brings in a lot of

new players. Five years ago, can you imagine us gathered together to tell our municipal leaders and our state leaders that we want to be part of the conversation? We want to have some input into what goes on? And I've got to say, in my experience, New York State agencies are listening. They are not up there making decisions out of context with what we who live here want. So, I would give them the benefit of the doubt because the people that I've worked with in the State are hard-working individuals who want what is best for our communities to grow in a healthy direction.

So, we've talked a little bit about context that Buffalo is part of a system. We've talked about community icons and how important they are. We need to talk about impacts. What you do here in Buffalo is going to influence what is going to happen to my Mohawk Valley. It's going to influence what happens in New York City when the people there send folks up the Hudson and out the Erie Canal. What you are doing and what you are about here has significance far beyond your own community because it has the potential to draw in new visitors who come to see your beautiful new waterfront.

When we were on the Edward Cotter yesterday, I was really impressed with all those apartment buildings. I don't know what was there before. Probably grain elevators? Does anybody know? Grain elevators were there? Can you imagine the workers in that space thinking that in the next generation people were going to pay megabucks to live right there on that waterfront? But that's what's happening all over the United States with our waterfronts. And there is a way to sensitively develop it while nurturing and stewarding the resources that made us who we are today.

You have a real place here. It ties in with a lot of other real places in New York State. There are real stories and your story here is connected to stories all over the world of people who came through here, of inventions that grew from Buffalo. You have the potential for increased renewal and economic growth. That's what heritage development is all about: sensitive stewardship, protection, and enrichment for the future, for the young folks in the audience who need to take up the banner after we're long gone. Thank you very much. (APPLAUSE)

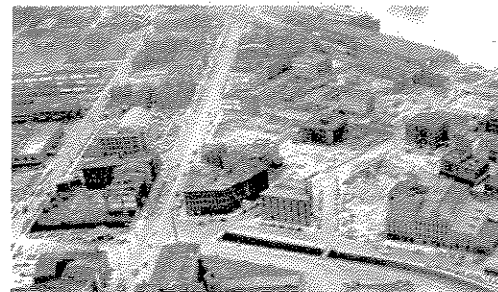
John B. Sheffer, II

Thank you Karen. Our second panelist is Mr. Tom Gallaher, Jr. As a private consultant in heritage development, Mr. Gallaher is a team-member facilitating heritage preservation and resource conservation partnerships in five states. Current clients include the Alabama Historical Commission, Economics Research Associates in Washington, D.C., Economic Stewardship, Inc. in Chicago, Louisiana Department of Culture, Recreation and Tourism and Mary Means and Associates of Alexandria, Virginia.

As one of four partners in Community Corridors, LLC, Mr. Gallaher is helping advance a non-profit/for-profit partnership strategy for growth management, conservation and revitalization in a corridor linking downtown Asheville and the University of North Carolina-Asheville at Interstate 26. Community Corridors may become a strategic model for next steps in regional heritage development and urban growth management.

He was also senior consultant to the Alliance of National Heritage Areas (ANHA), where he partnered with the Institute for Conservation Leadership to develop an organizational framework for ANHA that balances and advances the Alliance's programs, resources and people. He also served as the senior advisor to the Alliance. With over ten years of experience, he excelled as Executive Director of America's Agricultural Heritage Partnership and directed completion of ANHA's partnership management plan with over 50 regional leaders working in three task forces to produce the management plan in six months. Join me in welcoming Tom Gallaher, Jr. (APPLAUSE).

WNY Heritage Institute Collection



Commercial Ship filled in, 1936.

What is heritage development?

Tom Gallaher, Jr.
Principal
Community Corridors, LLC

Thank you John, and thank you Karen, and thank you Kevin, and thank everybody for this magnificent conversation that we're having here. It is so wonderful to have seen the group last night and to see all of you here this morning. This is a remarkable event.

Now, I had some very wonderful comments prepared to give to you this morning and I left them in my hotel room last night and when I came down to dinner, Kevin gave my speech. So, I don't know what to do at this point. He did such a wonderful job with my notes.

There are terms like cultural heritage tourism and heritage tourism. Karen, thank you very much for using the better term, heritage development. I know that's a bit of an oxymoron, heritage development. But, that's really what we're talking about. Developing our heritage. To my mind, this is a process that is a good-humored collaboration between residents and elected leaders that creates partnerships, that creates strong, well-animated places, that honors and cherishes the past with pride and passion.

Heritage development is also about making decisions and doing hard work — making decisions and doing hard work. It involves a geographic region — a place — as well as a framework for development — a process. The place has a history and a geography, a story of broad interest to tell, and private and public support for investment in the community. The process involves building partnerships that will work to educate residents and visitors about the region, to protect the best of its natural, cultural and historic resources, and enhance the region's economy through business investment, job expansion... and tourism.

There! That's the first time we've mentioned tourism. Tourism is not the goal. Tourism is one of the benefits that come from having a good place. As a colleague of many of ours in South Carolina would say, "Heritage development is

usin' what ya got to make money." Now, that sort of puts it in the same framework as the world's oldest profession. But that's not too far off the mark either. (LAUGHTER)

Nationally, we now have 18 Congressionally-designated National Heritage Areas and they are truly doing some remarkable work. That includes Jerry Adelman and Ana Koval from the Illinois & Michigan Canal with us here today. You'll hear them this afternoon. There are also, I think, at least 150 other places that are involved in this heritage development process throughout the nation.

This is my first time in Buffalo since, I think, 1987. And even though I've been here for about 18 hours now, I've got to tell you: Buffalo was not on my list of those places that are involved in this process. But I do think that what you're doing here, you're creating some lessons for the other 150 places out there. This is remarkable what you are doing.

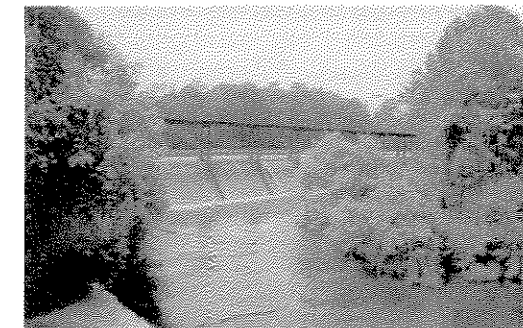
But I want to tell you about a few other places. Does anybody here know a lot about Augusta, Georgia or maybe is from Augusta, Georgia? Okay. I can get away with a few lies here. Oh, there's one. Alright. (LAUGHTER). Twenty years ago, Augusta decided to combine a lot of their civic opportunities into a single program. What they thought they were doing was strengthening historic preservation, building a recreational network for the citizens, boosting employment, doing something about public education, and doing something about downtown revitalization.

Now notice, tourism, once again, has not been mentioned. It wasn't called that back then, but this is truly heritage development. Now I want to give you a thumbnail sketch of what they have done over the past 20 years. This is sort of like the architect's conceptual drawing which explains, once the building is completed, how clear and crystalline and concise that concept was. I was trained as an architect. Let me tell you, that's not what happens. The conceptual diagram is only done after the building is completed and generally about five minutes before the ribbons are cut. The architect doesn't tell you about the fits and the starts and the arguments and perhaps the lawsuits that happened along the way. Nevertheless, here is Augusta.

In the mid-1800's, Augusta built an eight mile canal that sort of paralleled the Savannah River. While Augusta's canal was generating water-power, the river was giving them access to Savannah and the entire East coast. Cotton was brought to the mills along the river and turned into textiles. And this arrangement was so successful that Augusta sort of stole all of America's textile industries from Lowell, Massachusetts. A few of these old mills are still downtown and they're still producing cloth.

Now 20 years later, the architect's conceptual drawing looks something like this. They used the story of the canal and the river and both waterways' history in the region as the theme for community revitalization. That is heritage development. Education campaigns raised awareness and then civic passions and dozens of public meetings created a consensus plan for the two waterways' course through two counties.

Courtesy of The Augusta Canal National Heritage Area



Long Gate Spillway on the Augusta Canal.

In addition to historic rehab of the mills and some of the buildings downtown, they set aside development sites. Over the years, infill projects were built according to very strict guidelines. Hotels, mixed-income housing, convention facilities, office buildings, rehabbed schools, quite a wonderful baseball stadium, a water park, a canal museum, a major science center for children, and now a golfers hall of fame. Naturally, Augusta thinks it invented golf.

Garden clubs and fraternal organizations and neighborhood groups and libraries and schools put up exhibits along this eight mile stretch — which, by the way, has continuous waterfront access — that explained the old and new river and the old and the new canal. Developers were brought in and the proceeds from the sale of the

development parcels were used to pay for part of the scheme. In a very clever sort of decision, they continued to generate waterpower along the canal. Power was sold to the developers. That financed another part of the scheme.

The Army Corps of Engineers, in another partnership, maintain the walls of the canal and dredge it annually. And in the first dredging, the Corps of Engineers found an old canal boat. The local museum stepped in, rehabbed the boat, and every year a local high school group builds another replica boat. Now, while much of the canal is the original, there are some replicated parts. But you can't tell the difference. That's heritage development.

This is a place for festivals: July the Fourth, graduation, political rallies, farmers markets, any kind of civic activity. This is where it takes place in Augusta. In the end, tourists came because it was a good place. It was a fun place to visit. So, that's the architect's conceptual drawing of their 20-year process.

Now what are the lessons for Buffalo? I don't know because that's for you to decide. What kind of people does this sort of work take? Money magazine just published their list of the 250 best and worst jobs in the United States and I think the best — number one — was financial planner and number 250 was something like commercial fisherman or fire fighter. A friend of mine commented on that list, and she didn't see heritage developer in that list anywhere. We decided that maybe that's because what we do, what you do, requires a bit of skill from number one to number 250. From financial planner all the way down to cleaning up some bloody, smelly messes and putting out fires.

Courtesy of The Augusta Canal National Heritage Area



There are seven miles of paddling on the Augusta Canal, upstream of the city of Augusta.

Get ready for that. It's very hard work. It's very challenging work. But it can also be the most satisfying work in the world. And this really is the first step. It's the culmination of a lot of little steps that you've taken, but this conversation is the first major step.

Twenty-five years ago this kind of thing didn't happen. Twenty years ago it started to happen in a number of cities. I think all of you know the names of these places: Baltimore, Burlington, San Antonio, Boulder, Minneapolis, Charleston. It is no accident that these places are now also some of America's top tourism destinations.

Charleston, for example: Mayor Joseph P. Riley and a half a million Charlestonians have utterly performed miracles in the last 20 years. They now attract 1.2 million visitors who leave behind 2.5 billion dollars. Now, Mayor Riley will tell you that most of this economic activity is due to the fact that they embarked upon a very strong and strict heritage preservation program. That's the real fabric of the city. Visitors come there to enjoy this fabric. But, more and more, they are learning the stories behind those facades: that every one of those buildings we see in the historic district in Charleston really represents 10,000 acres and 5,000 slaves somewhere out in the country.

They also come to eat and to shop and to drink and to stroll and to drink some more. And because of that, Mayor Riley claims that another 2.5 billion is left behind in the city. Now, I'm not suggesting that you can, or should, do in Buffalo and the Niagara region what Augusta or Charleston did, but there are lessons to be learned.

Remember from our colleague in South Carolina: you use what you got to make money. The logic of this is pretty basic. It's taking place in Charleston, in Savannah and in a lot of other places that we've mentioned, but also in Fort Collins, Colorado; Pittsburgh; Murfreesboro, Tennessee; Cleveland; the lower Susquehanna area of Pennsylvania; Chicago; Louisiana's Atchafalaya Basin; and Decorah, Iowa, to name a few of these 150 places.

Now for some of these places I wouldn't pack my bags just yet because they're still very much works in progress. But the same can be said of Augusta and Charleston because now they're

having to plan what happens next. Remember what Jerry Adelmann said last night? Constant change. Constant refreshment. You gotta keep that going. And a lot of these places that are embarking on heritage development are doing so with considerably fewer resources than you people have right here.

I've learned a lot about heritage development over the last ten years, particularly the last three years. Even though, in every place, the geography is different, the history is different, the weather is different, the foods are different, the stories are different, the politics are different, the financing is different, the early actions are different, there is something quite wonderful going on. All of us that you are going to hear today have the great good fortune to travel to a lot of these places, and to help the residents begin to think about what they want to do with their heritage.

Whenever I go to a new place — and just in the past month I've been able to see some remarkable things in Louisiana and Alabama — I have developed a little checklist of my own. And, it doesn't really matter the priority that they end up in. It's a checklist of ten items. It changes all the time. And it dawned on me, particularly after a recent trip to Louisiana, that I'm not the one who makes the priorities on this list because the consultant doesn't do heritage development. The community does heritage development. You do heritage development. I'm going to share that list with you anyway.

First: Does this place have a unique story to tell? Is this unique story compelling? Are there physical resources to help you tell the story? Do residents really care about the story?

Second: Does this place have interesting geography, mountains, rivers, lakes?

Third: Does this place think regionally? Because heritage development has to be regional.

Fourth: Are the ideas grassroots, homegrown? Are they fairly mature ideas or are they just knee-jerk reactions against something? Can the process of heritage development actually suit the place? It's essential that heritage development come from the grassroots, and at least the grass tops, up and not from the top down.

Fifth: Can the people in the organizations in this place form partnerships? Is there enough civility, enough good humor, and enough good will, to form partnerships and to at least meet your potential partners half way? Heritage development is built on partnerships and there are some remarkable partnerships out there.

Sixth: Are the organizations and elected leaders very, very clever and ready for change, especially when it comes to partnerships and financing? There are some outrageously clever ideas out there on this.

Seventh: Are people patient? Heritage development is like everything else. If it's worth doing, it's worth doing well and it takes time. Heritage development can be painfully slow. The final result will come along later, but you gotta maintain patience.

Eighth: Does this place practice quality? Does it understand the "wow!" factor? When people come here are they going to say "wow!" or are they just going to say "gee"? And there are a lot of places out there where "gee" is good enough.

Ninth: Is it doable? Where is the money? Is the idea reasonable, suitable, feasible? Who's got the money? And, please remember that money follows ideas, not the other way around.

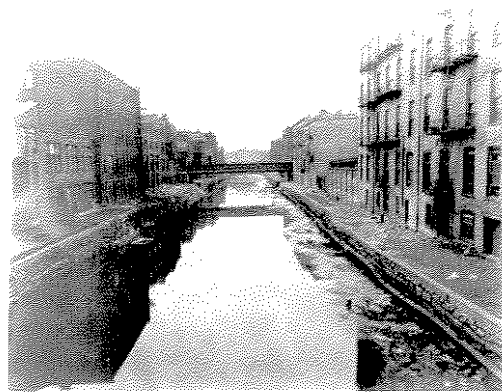
Tenth: This is sort of my favorite. Do people know how to party? Do they really know how to celebrate? Do they know how to have a good time together and invite everybody?

As I said earlier, it's not up to me to presume to know the answers here, because the consultant doesn't do heritage development. The community does. You do. But I do have some 18-hour-old impressions of Buffalo and the Niagara region and that's all they are. At the outset I want to say that I think you've already embarked on heritage development. This conversation. Last night. You may not know it, but you're already on the way.

So, here's what I see in Buffalo:

First: Do you have a unique and interesting and compelling story to tell? Well, yes. For starters there's the real Opening of the West, the first Crossroads of America, Lake Erie, the harbor,

New York State Museum



Last days of the Erie Canal, 1926.

the Erie Canal itself, Digging the Ditch, the engineering, the labor, the immigrant families, the Canal District, "The Most Dangerous Spot on Earth", "The Infected District." For heaven's sake, think about those stories! "The Most Dangerous Spot on Earth!" "The Infected District!" Think about those interpretations. Wow! That's not a "gee," that's a "wow"!

And another point, and with all due respect, and it's been brought up before. When I grew up in Texas and Arkansas and Missouri, we didn't talk about the Illinois & Michigan Canal. We didn't talk about the Delaware & Lehigh Canal. We talked about the Erie Canal. So, yeah. Yeah. No question about it. You've got an interesting story to tell.

Second: Interesting geography? Now this is where the outsider has to look at these things and say, what's Lake Erie? What's the confluence of the Buffalo River and Lake Erie and the Canal? What's the Niagara Escarpment? What's Niagara Falls? Yeah. You got some interesting geography.

Third: Does this place think "regionally"? I understand that you're getting a handle on that. Continue working on it. But we'll say "yes" for now.

Fourth: Grassroots ideas? I don't know about that yet, but that's why we're here today. But look how far you've already come with these homegrown ideas. As was mentioned last night from Dewitt Clinton to Nitwit Gaughan. (LAUGHTER) So, absolutely. You've got homegrown ideas, but you gotta do more with them.

Fifth: Partnerships. Is there enough civility, good humor and good will to form partnerships to meet potential partners halfway? I've got two answers here. Yes. All you gotta do is look at the list of sponsors and co-sponsors of this conversation. That's a remarkable, remarkable list. So you know how to make partnerships. My other answer is: maybe. There are a lot of people who should be here but aren't. You're going to have to go get them. And you're going to have to go a little bit more than halfway with some of them. Because as Karen said, there's a lot of good will there. You're going to have to demonstrate even more good will.

Sixth: Who can be the cleverest and the most change-oriented? In the weeks leading up to this conversation, I've talked to some pretty interesting folks in Buffalo. At the outset it appears to me that many are ready to be very clever and to bring about some changes. Then last night, at dinner, I looked around the table where I was sitting and something struck me. The average age at that table was probably 35 at best and I thought, what's wrong with this picture? Now this is the end result of a lot of that work that Wendy and the National Trust have been doing. Even this morning, this is a terribly young audience to be addressing these kinds of questions. And maybe what we're seeing here in Buffalo is the passing of the grail from one generation to the next. That hasn't struck me in a lot of places before. But I think it's happening here and that's so very, very important.

Can we make peace? I'm going to suggest that here, today, perhaps at 4:30 or 5:30 this afternoon, we simply declare the Peace of Buffalo and get on with what is best for the region. (APPLAUSE). You guys have been on an economic and social roller coaster since 1920 at least. Isn't it time to get off?

So, seventh: Are people patient? Good heavens, I think everybody here has the patience of Job. You've been putting up with this for so long. Declare the Peace of Buffalo. Get on with it and join the Augustas and the Charlestons and the Chicagos and the Pittsburghs and the Decorahs, Iowas. Just, do it!

Eighth: Does this place practice quality? I don't know yet. But if you don't practice quality then the rest of the citizens in this place aren't going

to proud of what you do. And when visitors come the first time, they're not going to come back. So you'd better practice quality and I assume that you will do so. Because everybody likes to live in quality communities, people like to visit quality communities, and businesses like to invest in quality communities.

Ninth: Is it doable? Well, I don't know about that either, but, in the several years' editions of the newspapers and so forth that Kevin sent to us, I read about \$200 million here, and \$38 million there, and \$25 million somewhere else, and \$200 thousand over here, and \$100 thousand over here. Devoted to canals. I assume the money can be found.

And tenth: if you declare the Peace of Buffalo, throw a party, call that your first early action, and I'll come back. (LAUGHTER, APPLAUSE).

Now, one more observation, and as I said to a couple of your very fine newspaper people in earlier interviews, this is off the record, okay? You've got one, two, three, maybe four, maybe five, architectural plans for this fairly small area down there. No more architectural plans. Please. (APPLAUSE).

What you've got to do is decide what the story is because the story is going to inform the plan and then you can do one plan that everybody will have agreed upon because it will tell the story. No more plans. For 120 days. The first 120 days. The Peace of Buffalo. No architectural plans. Talk about your story. That will go a long way toward bringing everybody on board.

One more off the record observation: If you're going to decide on that story, then let it strongly inform the other things that you're doing in the area. And I mean the Peace Bridge, that "Signature Bridge." And I mean the Convention Center. Because once you will have defined the story there, that's going to tell you a heck of a lot about what you gotta do elsewhere for the benefit of the entire region.

So, it appears to me that Buffalo and the Niagara region have most of the things that you need to really get started, including this conversation.

If the good people of Salem, Massachusetts can work together on a celebration of America's ship-

building traditions and early maritime heritage as well as that city's other widely well known heritage, witches, then unquestionably you can bring all the parties together in Buffalo.

If five competing auto makers and 50 labor unions and 25 competitive museums in Detroit can get together to tell the story of "America on Wheels," then you can certainly rally all the factions in Buffalo.

If Selma, Alabama, a town of 25,000 can create a partnership that brings 50,000 people to the Edmund Pettus Bridge to talk about America's civil rights heritage and the Selma-to-Montgomery march, then you can get over your differences.

And if the Alabama Historical Commission is even talking about a cultural heritage tourism theme having to do with America's civil rights legacy, now in the year 2000, you can do something here too.

Buffalo and Erie County Historical Society



Passenger ships docked at Central Wharf.

If the tiny Czech village of Spillville, Iowa, population 400, can decide to throw a 100th birthday party for Anton Dvorak's New World Symphony, and 100,000 people come to this community of 415, then you can do some nice things here too.

The process is pretty simple. It isn't quick. It isn't easy. It doesn't work everywhere. But, with enough pride and compassion and common sense, you can do it. So you know what you gotta do: do it! Thank you. (APPLAUSE).

The Economics of Heritage Development

Western New York Heritage Institute Collection



Spaulding's Exchange was a hub of activity in 19th Century Buffalo.

Wendy Nicholas – Moderator

Thomas Moriarity, Economic Research Associates, Inc.
Heritage development and the tourism industry

Elaine Carmichael, Economic Stewardship, Inc.
Understanding the project economics of heritage development

Wendy Nicholas

Moderator

Thank you. I have the pleasure of moderating this next session and I'm very pleased to introduce to you two people who can talk with great experience about the economics of heritage tourism and heritage development and the economic benefits that accrue to communities that invest in and capitalize on their historic resources for both community development and heritage development.

I think someone earlier mentioned that heritage tourism is the fastest growing segment of the national tourism industry, and at this point, tourism is about to take over as the largest retail industry in our country. Which is a little hard to believe, but, nevertheless, to capitalize on one's heritage for purposes of getting on this tourism bandwagon is a great way to go.

We have with us today two experts in both heritage tourism and also in understanding the economics and economic benefits. They are Tom Moriarity and Elaine Carmichael. And I'm going to follow the earlier lead and introduce first Tom and then I'll introduce Elaine.

As Tom said, Tom and I go way back. When we were both getting started in historic preservation — some of you may be aware of the National Trust Main Street program which started out of our Chicago office in the late 1970's — it was a time when our regional office there was getting lots of calls from small Midwestern towns who were looking for help for their commercial Main Streets in a time when retail was moving to shopping malls.

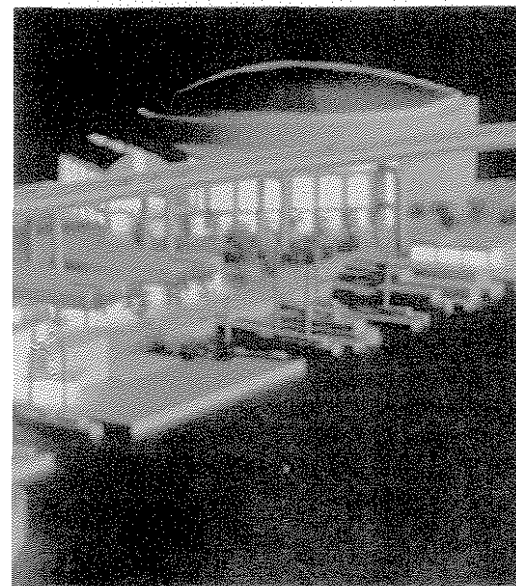
Tom was one of the very first three Main Street managers and really got this Main Street movement off on the right foot with three years in Madison, Indiana where he learned a great deal about commercial district revitalization. He has gone on to work in this field in many different ways, and is currently a principal at Economics Research Associates, a national company. Tom manages mixed-use development studies providing development analyses of historic structures in commercial districts, transportation cen-

ter and airport concession master plans and commercial area revitalization programs.

His list of clients is long and intriguing. Since 1987 Tom has advised the Port Authority of New York and New Jersey in over 25 consulting assignments, including retail master plan redevelopment of the new World Trade Center in New York. He has worked in central Buenos Aires for a U.S.-Argentine joint venture and participated in development analysis for redevelopment of the historic Main Train Station, and Tom's been involved with Detroit's Renaissance Center as well as Goldman/Sachs in helping them to develop their new office retail complex on the Hudson River shore in New Jersey.

And I will tell you that, on a personal note, Tom is really extraordinary at the Texas two-step, which he happened to teach me one year when we were very much younger. Tom Moriarity. (APPLAUSE).

Empire State Development Corporation



Model of Inner Harbor Proposal.

Heritage development and the tourism industry

Thomas Moriarity Economics Research Associates, Inc.

Thank you. No. No demonstrations, we promise. Wendy and I met many years ago when she was a fresh-faced preservationist beginning in Louisville, Kentucky. Actually, Wendy's the one who taught me how to say Louisville properly. You say it without moving your mouth. Luh-vul. Luh-vul. (LAUGHTER) And I've continued to use that as necessary and I owe you a great debt of gratitude for that.

It's a genuine pleasure to be here. My firm, ERA, has had a long and active involvement in the Buffalo area. We have done a number of consulting assignments here for a number of different public and private clients and we have a connection to Buffalo that we feel is more than just professional. There are a lot of people in the office who like Buffalo, who like to come here, who like to talk about Buffalo. So I feel like Buffalo is sort of a part of our family. We work all over the place, but we work a lot here.

As Wendy said, I've been involved with the Port Authority in New York for about 15 years and I'm about to start another project with them and no matter what we do, it's still not fixed. We're still trying down there, but the Port Authority is wrestling with a lot of the same issues that you are here, although in a very different economic climate: How to deal with change. How to deal with growth. How to deal with proper roles for public agencies and the private sector. These are all factors that are occurring in cities all over the country.

What I wanted to do this morning — Elaine and I have worked out an arrangement whereby I wanted to talk in a broad sense about the economic values and other values — because they are not just economic — of tourism as an industry, of travel as an industry and in particular, of heritage tourism and cultural tourism, which we think has some genuine applicability to this region, to Western New York.

I want to give you a lot of sort of boring factoids, but they put in perspective what this industry means to the United States. You've heard a little bit about that this morning, about it being an enormous contributor to the national economy, about it being potentially the largest retail service industry in the country, selling more even than Wal-Mart, which in itself is extraordinary.

This is a huge, huge business and unless you think about it, we think of it as "well, it's a vacation." Or it's a business trip, or "well, I'm just going to go see the family somewhere for just a few days." It is a business and it has profound economic and financial implications for any region or city that has managed to capitalize on it. It's not without pitfalls and Elaine is going to mention some of those because there is also, you know, whenever there is a broad concept like that, there are a lot of anchors that will try and drag it down.

One of them is, people say, "well, tourism is the solution." I'm not a gambler either. Tom and I don't gamble. I like to diversify my risk and I guess I would begin this by saying: I'm going to talk a lot about the potential impact of travel and tourism and what it might mean in this area. But I don't think that's the only strategy you ought to pursue. This is part of a much larger economic picture and that's part of the long range changes that Buffalo's wrestling with now.

So what I want to talk about is heritage, tourism and values, economic values for Buffalo. Now, what are some of the general economic principles that affect travel and tourism?

Well, tourists in relative terms offer very high returns on your investment in infrastructure. And I know you've heard this before. You don't have to build schools to educate the children of tourists. They don't stay long enough. They go back to wherever else they came from. You don't have to particularly build new roads for them, because they're using the roads you use. You don't have to build new sewer lines or new water treatment plants, the heavy-duty, high cost infrastructure elements that cities have to provide, because they come and use what you already have in place.

What's interesting about it is they've worked somewhere else all year and saved their money

and they've come here and offered it to you. And you don't have to pay a whole lot extra to get them to do it. They're using the infrastructure you largely already have in place. This is the sort of hard-core infrastructure. I'm not talking about the experience infrastructure. That is what we'll come back to with heritage and cultural tourism. But in terms of investment, particularly for the public sector, travel and tourism offers you a very high return.

The economic benefits that grow out of this are both direct and indirect. People spend directly on hotel rooms, on gasoline, on plane and bus and boat tickets, on all the stuff that they spend directly on — meals, on beverages and that's a big factor in a city where you have a lot of professional meetings. The lubers, I guess, were down in bar last night pretty late, getting lubricated, because that's what they do. So you get the direct benefits of all that.

But there are also indirect benefits that are sometimes considered. People calculate the spin-off effect of tourism dollars and how many times outside expenditures coming in roll over or are spent locally before they leave town. Now, the range of the rollover of tourism expenditures is pretty broad. Generally the industry says about three to seven times. I would say the seven times is probably Orlando where you're getting squeezed for something overpriced every time you turn around. The more typical ratio that we would use would be in the range of two to four times, but that's still an enormous impact on a local economy.

So there is this indirect side that's not just the hotel bill. It's what the hotel spends it on with a local food supplier, and a laundry service, and paying salaries, and all of that. And taxes: income taxes, sales taxes, all the things that come out of it indirectly that also flow to the benefit of the region.

Tourist expenditures are generally measured in one or two ways: either by person trips or by trips. These are just sort of baseline definitions. What we mean by a person trip is one person traveling 50 miles or more away from home, maybe just for the day and maybe overnight. And a trip is one or more people from the same household traveling together. So, a family traveling to Buffalo would constitute a trip. If it's three people

traveling, that's three person trips. Okay? It's basic terminology.

Well, economists — and I don't claim to be an economist. I'm an architect by training and a preservationist, which automatically means I have some sort of warped view of economics (LAUGHTER). The economist would say that that is the most expedient way to measure value. I would counter that to say it's one way and it's a very important way, and it's an important way politically, because that's almost always the easiest and most direct measure of impact. Dollars spent, jobs created, all the things that we always

Buffalo and Erie County Historical Society



"High times" on the waterfront.

talk about in examining and justifying a public-private development project. What's the economic leverage coming out of it?

But those aren't the only values that count. I'm going to spend a good bit of time talking about broad patterns that have happened in other places, growing a bit on what Tom said earlier. But they aren't the only values and I don't want to lose sight of that. The other values, and these particularly apply to heritage and cultural tourism, are the sense of community and of shared experience.

Now, this is a very, very important thing as our major institutions in our national culture have diminished in importance. The church as an institution doesn't have the same importance that it had 30, 40 years ago. The educational system doesn't have the same importance or respect —

I'm not saying this is right, I'm just saying this is — doesn't command the same respect or importance that it did 30, 40 years ago. We, as a people, are looking for something that will link us together as a community.

I heard a presentation not long ago where someone said, well, retail is what links us together and it just made the hair on my neck stand up to think that the only way we can come together is as consumers. That's pathetic and I don't believe it's true. I hope it's not true. But that sense of community and shared experience is a critical value that we are looking for and I believe historic sites and cultural experiences are a great way to continue that and offer it: a way to come together for a shared experience that's positive and not necessarily related to a credit card charge.

The second value is historical continuity and this is something a number of cities are looking for. Not every city is blessed with as many architectural treasures and neighborhoods as Buffalo is. And that is not necessarily great individual houses, but beautiful neighborhoods here that have a sense of community and place and create a sense of belonging for people who live there. That sense of historical continuity is very much a tool that can be used to sustain identity. The places we build, in many ways, are who we are, good, bad and ugly. It is a palette on which we've painted who we were and who we are now.

I'm committed as a preservationist to believe that's why it's important to keep enough sites and to keep enough historic fabric so we don't lose that sense of identity and continuity with the past. But that identity, I believe, has to be real. I don't think it should be fabricated because human experience is based on real things and real places.

Now, in talking about this yesterday, Elaine and I were talking about Colonial Williamsburg and reconstruction. Elaine and Tom Gallaheer and ERA are working on a project now in the state of Alabama and the state historical commission there owns 18 sites all over the state that range from prehistoric sites, Indian mounds, pre-white historic sites I should say, to early French settlements and fortresses to plantations, all the way through major civil rights locations. The bus station in Montgomery that was the end of the

Selma-Montgomery march, the state capitol where Jefferson Davis was sworn in and Martin Luther King spoke. So, this is an enormous, enormous story to be told there.

We're working on these 18 sites and one of the sites is considering reconstruction of buildings that were there, or things inspired by buildings that were once there, and we've had an on-going discussion about whether that's the right thing to do. The public wants authenticity. But it's a slippery slope, in my experience, to reconstruct. When we're talking about Colonial Williamsburg, the things that Colonial Williamsburg did 40, 50, 60 years ago, I'm not sure we could get away with today because it isn't exactly right. But there also is a fine line of saying, well, none of it matters, we're just going to interpret a story and hope everybody will get it, hope everybody will understand.

Interpretation of history and explanation of history has to be handled very, very carefully because it's teaching. If it's not that continuity and it's not the memory that we have, and it's not the real experience that took place, then we've lost the essential message. So, it's about finding a very careful balance between what is real and authentic and in place and what is interpretive and explanatory and educational. It isn't all one way or all the other, in my experience.

There is a market application of this in something I like to call the "memory of the market." We talk about this a lot with downtown revitalization because all across the country downtown areas have lost the traditional mom and pop retailers who've moved to suburban locations. They've been put out of business by national chains. They can't compete on price or buying volume and all that, and yet — and this is something that we capitalized on and used heavily, because it's real, in the Main Street program — the market remembers when downtown was a different kind of place. It doesn't mean it can be identically that way again, but we all carry a positive memory, the "memory of the market," of what a place was like before. And we have a sentimental loyalty to wanting it to be that way again that can translate into expenditures. We vote with our dollars and choose where to spend.

So, if the right characteristics are there, the right mix of stores and businesses, the activities that

are tailored to the time and place that we want to spend time, it can work. A lot of downtowns close down at night — that's when most people are not working. This is not a hard problem to solve. You have to have the places people want to go at the time they're available. So there is some tweaking that has to happen but the "memory of the market" does have a market value and a financial implication. And then finally — this sounds like a political stump speech, which I guess is okay for primary day — there is a really strong place for the family. This is something else we used in a lot of site development and attraction development. If you can get the children to come down, the parents come, too. If the habit is formed in coming to a place and a positive experience is offered there, they will come back.

So, not unlike what the cigarette manufacturers were trying to do with Joe Camel, to get the attention of children and teenagers and get them to participate in a particular kind of experience, we need to do the same thing with historic sites and cultural sites so they get in the habit of doing it. As music programs and art programs are in discussion or cut out of school budgets, somebody's going to have to fill that gap or it's going to be lost. You've got to build that habit. So, part of the values that benefit from doing this right, is to create a place for families to come together as well.

Alright, what are some of the market trends that grow out of both the financial and the behavioral values that we just talked about? Let's talk about money. In 1997, the average household in the United States spent \$1,259 on transportation, food and beverage, lodging and entertainment as part of a trip. That data is three years old now. The travel industry association is redoing its survey. It has just come out. I don't have the data yet. But that's nothing to sneeze at. That's the money that someone has saved up and has come here to offer to you if you can give them a good experience in exchange for it.

The travel market is largely dominated by older Americans, mostly people over 55. High disposable income, higher degree of disposable time, and increasingly, specific interests. Very specific interest that are not theme park expenditures. Senior day at King's Dominion down near where I live in Virginia is not a big deal. Senior day at the

museum or the waterfront site or the waterfront festival or the arts festival is a very big deal. Again, people choosing to vote with their dollars where they're going to spend time and money.

Households, aged between 55 and 64, in particular, spend nearly five percent of all their spending money on travel. That's a lot of bucks. Aging baby boomers have travel as a very high priority both in the time between now and the time we retire, and after we retire. Assuming we ever get to retire. And if we retire, travel is the single highest priority. Even higher than education, because continuing education is a big deal for all of us. We want to feel we are continuing to stay on the edge.

Travel is the highest priority for retired baby boomers looking ahead saying, what are you going to do with your time? What are you going to do with your money? "I'm going to travel." Where are you going to go? "Show me what's out there." So, the demographic horse is riding in the direction of an opportunity that is at your door.

Americans are also working longer than they did. According to a recent survey by the Department of Labor, we are now working 26 percent longer per week than we did 30 years ago. Twenty-eight hundred and four hours in 1969 per year versus 3,500 hours in 1997 and it's worse now. One fourth more were working longer hours, were working all the time. And a lot of it's masked as, "well, I'm working at home. Well, I'll just check the e-mail," or "well, maybe I'll just call in, you know. I need to go in on Saturday to wrap up a couple things." We're all working too much.

Now, what that means is we're desperate for down time. We're looking for a way to take the pressure off and that translates into shorter and more frequent trips. That's good for regional tourism. And you happen to sit in a fairly significant density of population within a three or four hour travel time. So, the opportunity is out there if your offerings are, I think, packaged a little differently.

Two-thirds of all trips — remember the trips we talked about — two thirds of all trips in the United States are leisure or pleasure-based trips. Two-thirds. Sixty-six percent. Seventeen percent are business. We hear a lot about the value of the

business traveler. And, it's true. The business traveler does spend more because, typically, somebody else is paying for it. And, it's driven by business. But that's only 17 percent of all the trip numbers that we have in the country. Sixty-six percent is for leisure travel. That's a huge opportunity.

Homer Russell, Boston Redevelopment Authority



Denizens of Boston's West End.

Only about four percent are combined business and leisure, although that's a growing segment because we work too much. A lot of people who travel for their work are now taking their children or their spouses along and combining a business trip with a long weekend, combining a conference or business session with a short vacation. So, that's a growing segment but it's still very small. And about thirteen percent of travel is for personal or other reasons. So, less time means shorter and more frequent trips, if people know what you have to offer.

Now, what's the economic impact of the travel industry? Well, in 1999, the number of person trips in the United States — remember that's 50 miles or more for one person — was over one billion and I do know the difference between a billion and a trillion. One billion person trips happened last year. That's a lot of zeroes. That's a lot of moving around this country. That's people moving all the time.

Domestic travel spending away from home in 1998, just domestic travel, was \$424 billion and because of the spin-off or indirect effect it generated an additional \$563.5 billion in indirect and

induced sales. The total output — this is a stunning number when you look at the national economy — for domestic and international travel in the United States in 1998 was \$1.155 trillion. I think that's a quadrillion. I can hardly even conceive of how much that is — 1.155 trillion dollars.

That represents 13.5 percent of the gross domestic product of the United States. That is a huge, huge segment of our national economy. It isn't just a vacation. Direct expenditures on travel brought \$77 billion in tax revenues alone. Sales taxes, gasoline taxes — about 75 percent of all trips are by car or bus. We talk a lot about air travel because it's so expensive, but the biggest hitter in this is cars, people who are driving. Again, good for regional travel. That 77 billion in tax revenues is up 20 percent from just four years ago. Clearly, this is growing.

Direct employment in the travel industry was 7.6 million people and that's an increase of almost 26 percent over the last six years. Equally growing. And total direct and indirect employment in 1998 was almost 17 million jobs. That is a very, very large percentage of total employment in the country and a lot of those are replacement jobs.

The travel industry association, and I'm not sure I quite believe all this yet, is saying that it is a myth that the jobs created in the travel sector are all low paying service jobs. That is something that's been bandied around for a long time. They're claiming it's not so. They're claiming it's gotten better and I suspect it has as the economy's gotten better. But, putting that aside for a moment, that's an enormous number of jobs. Us serving ourselves to give people a good experience.

The travel industry ranks as first, second, or third employer in 28 states and the District of Columbia. First, second, or third: that's enormous! Only the health care industry in the United States — looking at all the economic and employment sectors — only the health care industry has consistently outperformed the travel industry in producing new jobs. So, travel is a heavy-hitter.

The bottom line is that travel as an industry attracts outside capital expenditures to local economies, it supplements local tax revenues, and it creates jobs. This is good hard-core economics.

Now, how does heritage travel and cultural tourism fit into this? Well as you heard earlier, this is the faster growing segment of the travel industry.

That's what motivated Alabama to do this study. They said two things to us. We have all these sites and we can't continue to go back to the legislature each year and ask for a subsidy. We've got to find a way to use the sites appropriately, not to compromise their historical integrity, but to use the sites appropriately and generate enough revenue to help operate them. We can't just go back to the well year after year. That's changing.

We're also finding that's the case with a lot of charitable and philanthropic organizations. Foundations are now saying, we're not so sure we want to give you a blank check for annual operating costs, but we will underwrite a business plan to help you learn how to be more self-sustaining. Now, this is a groundswell and a shift in the earth under the philanthropic community, but it is a changing attitude that is going on across the country both in the government sector — really in the whole non-profit sector. Let's become smarter about being self-sustaining. That doesn't mean charity is going to go away, but we're getting smarter about the way we invest our money.

Alabama said, we've got to do that, and we think Alabama's gotten a bad rap. Everybody thinks we're stupid and prejudiced. And, I have to tell you, that was not the case when we got down there. Extraordinary people. I would never — this is off the record — I would never have planned a trip to Alabama. (LAUGHTER) As a vacation! And, I'm eager now to take my family there, because the story is so rich. You just have to let people know what you have.

Heritage cultural tourism is very closely linked to the values of the highest traveling segment we mentioned — seniors. And baby boomers who are aging. It appeals to our sense of educational quality. We want to do continued learning throughout our lives. It appeals to our sense of authenticity because we have a distaste for the artificial or the phony and it appeals to our taste for diversity because we're interested in cultural exploration. History is, in fact, cultural exploration. It happens to be backward in time, but it is in fact, cultural exploration. And, this is some-

thing that baby boomers as a spending group want, and will spend time and money getting.

Typically, visitors who are participating in heritage and cultural tourism spend more money and spend more time than other visitors. So, that \$1,260 goes higher for heritage sites, but the range is so broad I don't want to even project what it might be here. I don't think we're there yet. Some other things need to happen.

What are some of the characteristics of successful heritage travel destinations? I'm going to compare some of these to Buffalo. They have ease of access and transportation. You have a wonderful airport here. It's a terrific facility. As somebody who worked in airports for ten years, this is a very nice airport. You have great roadway connections for that all-important car traveler. You have an opportunity, although we need to get the Canadian dollar bounced up a little, to do international travel as well as an international city.

You have authenticity. The real stuff is here. It's in place. Not everyone understands it necessarily. It may not have been packaged in a way that everyone can understand in a comprehensible way, but the Real McCoy is here. You have a story and you have enough historic fabric to interpret it. There is a very, very rich story here in Buffalo and it's architecture and it's people and it's immigration and it's canal and it's industry — it's all of those things. It's a wonderful story.

You have many — although I don't think quite enough — of the required supporting services and amenities: hotels, places to eat, places to spend time for entertainment. You have that for, I think, some segments of the market, but maybe not all segments of the market.

Successful heritage travel destinations offer multiple components that create a total experience. Now that sounds like a jargon expression, but that's what we want now. Experiential tourism. Give me an experience that's different than what I get every day. Give me an experience that's different than what I can get at home. That's my memory. Give me an experience and it needs to be real. Successful sites need enough elements to draw repeat visitation. If you only get people to come once, then it's failed. If the story you're giving is so one-dimensional that

people only need to hear it once or get everything they need out of it once, then it's failed. So, it needs to encourage repeat visitation. And that means you have to keep it fresh and add new things periodically.

The best sites have attraction value for residents as well as visitors. What do visitors want? Show me where everybody here eats. I don't want to eat at the Howard Johnson's. I want to go to the local place that I may not know about. Show me the local experience that you all like the best. You know, I've seen Niagara Falls. It's beautiful. But, show me the real place here that's something different. Give me something that attracts you. What do you like about your city?

It needs to offer more than just a static level of involvement. The museum, as a concept, is being re-thought in this country in a dramatic way, where people standing in front of static exhibits is going fast. People now want to participate. They want hands-on. They want to touch things. They want to feel involvement. They want to be assaulted in all of their senses, in a very visceral way, to have a good museum experience. And, the idea of walking up and down static displays is going fast. It's changing dramatically. It's changing the way museum stories are being interpreted.

And finally, these sites ought to offer multi-generational appeal. If it only fits for the seniors or only fits for the school kids, it's going to bomb out. You've got to draw everybody.

A couple of observations about Buffalo, specifically, and then I would like to turn it over to Elaine. I believe that Buffalo has very strong and multi-dimensional story lines in place that we just mentioned a minute ago. They're here. They're real. They're you. And they have a value. That can be presented to other people who will want to come here and share that with you.

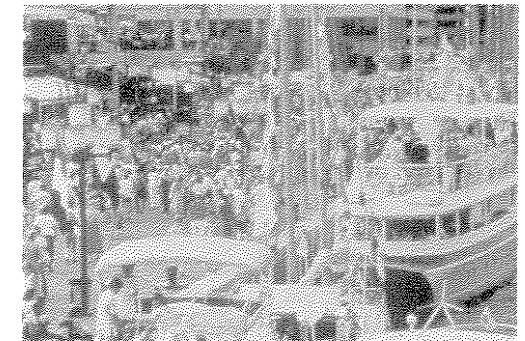
I'm not sure they're fully resolved yet as a package that people can understand, but that's where the history and the place and the experience you create all come together.

Your infrastructure has a pretty good base. I think it can grow more, but that's a part of long range planning.

I think Buffalo has gotten a bad publicity rap. I think you've gotten a lot of negative perceptions thrown out there about you starting with Howard Cosell and all the comedians since then who have dumped on Buffalo. And the point of that is, you have a little extra struggle than some other cities have. You need to get to zero first to get people to realize how good you are.

Now, I have to tell you, I loved *Midnight in the Garden of Good and Evil*. I read the book when it first came out. I went down to Savannah. I'd never been to Savannah, oddly enough, being interested in history and preservation. The fact is, Savannah is beautiful. But when the paper mills are running, it smells. It's incredibly hot and humid in the summer. It's not paradise. Very few of these places are perfect. In fact, I can't think of any that are perfect.

Urban Design Project Archives



Festive Boats.

So, what does that mean for you? Well, it means that you've had a bad rap but it's not all over. This story is not over yet. I think there is a genuine opportunity here, in the sense of community identity, which I think this conversation speaks well of. Look how many of you were here last night and today because you care about the future of Buffalo and about important decisions that are coming. That speaks very well for you as a city. And a lot of other cities I don't think could gin this up. That significant public commitment to the city's future is very, very important for you and for the story you're going to tell to the public.

One other observation is there seem to be a lot of overlapping jurisdictions and agencies all dealing with the same things. (LAUGHTER, APPLAUSE) This is not an easy thing to sort out because everybody likes to be in charge. Unfortunately, when everybody thinks that, nobody's in charge. And

we start stepping all over each other and becoming, in fact, counter-productive. (LAUGHTER)

One of the things I think is very unfortunate about the overlapping jurisdictions is that, it appears to me as an outsider, and I am an outsider here, that it has polarized public opinion on the bridge, on the convention center, on the slip site, on teacher salaries, education, run down the list. People in Buffalo are not afraid to stake out an opinion and stand behind it. (LAUGHTER).

The trouble is, it sometimes has paralyzed everything to get things done and that is truly and unfortunately counter-productive. You cannot paralyze activity and action on a repeated basis and have credibility with the outside. I don't think there's a single answer. I think this conversation is a great step toward it and the idea that you have here, a public forum or airing ideas together and trying to come to a confluence, is very important.

(Inaudible question from the audience)

Well, you hit the nail on the head there. If everybody does go home and turns their back and says, "wasn't that a nice conference?" then this has wasted all your time. And I certainly hope you won't do that. I don't claim to have the answer for how to sort this out here. It has come in other locations that I know of through months and years of hard effort, of disagreement, of law suits, of people — in the town where I live — people stopped talking to each other for several years because of a local preservation issue that eventually rolled over. People still talk about it. We have very long memories when it comes to grudges. I'm not speaking of Buffalo, in particular, of course. (LAUGHTER)

But, I don't think there's any other solution than continuing to work together and continuing to make this an open process. I don't see any other way that somebody isn't excluded. So, there's a difference between leadership and leadership that occurs in a vacuum. And I think these conversations are a very, very strong base for getting differing opinions aired again. I don't know who's right in the issues here. I don't claim to have that opinion. But I do know that a lot of you care a lot about this and I hope there's some middle ground that can be found to work this out because — when we got in yesterday and I saw the

lubricants conferencing — you know, we need to lubricate the process here. (LAUGHTER). We need to get this moving again. It's like it's frozen up with all this disagreement and we now need to lubricate it and keep it rolling, even if it isn't all smooth. I don't expect it'll all be smooth or that everybody's ever going to agree about something. But we have to find some middle ground. Because paralyzed is not doing anybody any good.

I believe your visitor product here, in Buffalo, is potentially very good. But, it needs to be repackaged. You know, when Coca-Cola had its sales drop after — remember New Coke? Was that a fiasco or what? When New Coke came out and it bombed, they had to go back to the original packaging but then the sales trailed off again and they had to find a new way to get the same product out. The Coca-Cola — old Coke hadn't changed — but suddenly there was a 20 oz. bottle in plastic in the shape of the old bottle. That tapped on their corporate identity, their heritage and higher price for basically sugar water. It's repackaging what they already had.

I think that's a place where Buffalo is now. I think you already have great things here, but they need to be repackaged and presented to the public to say, "you need this. Come here and see it. Come here and have some of it."

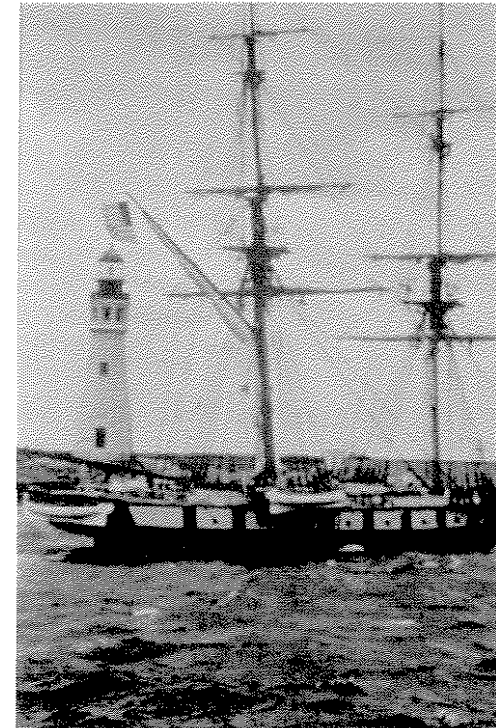
I would like to comment on a couple of observations. I know that a new casino in Niagara Falls was approved last night and the contract was signed. I'd like to echo what Tom said. In our experience, casino visitors are very rarely cultural or heritage visitors. (LAUGHTER) Their motive is different and the casinos don't want them to leave. The casinos want to get them in the door, they want them to stay at the machines or at the roulette tables or in the restaurants that are inside or at the stores that are inside. They don't want them to leave because every time their body leaves their wallets go with them. (LAUGHTER) Assuming there's something left.

So, the behavior and the incentive to go to a casino is fundamentally not the same as somebody going to a heritage site or a cultural experience. We talk a lot about all the casino traffic over in Canada. Frankly, I wouldn't count on that as a base for your travel experience here. You may get some of it on the margins for the non-gambling spouse, but I don't think it's going to be

big numbers. So I'd like to, if anybody is carrying that mythological pail, I'd like to dump it out now. (LAUGHTER) I don't think that's real for the long run.

Now, does it mean jobs? Does it mean investment? Yeah, probably so. As I say, I'm not a gambler. I opposed gambling boats coming into

Empire State Development Corp.



Tall Ships at Buffalo Lighthouse.

the historic town where I lived in Indiana. I wrote letters and offered to come back and testify in the local hearings. It was turned down there. The communities that did vote in the boats in the Ohio Valley have not gotten much out of them. So, I don't believe this is a ripple effect or economic generator for your kinds of attractions. The people will be there. The disposable income will be there. But the motivation is completely different.

I think your seasonality issues call for some creative alternatives in marketing. (LAUGHTER) When you look at the stats, you have more sunny days than a number of cities in the South. The average temperature may be a little lower. But, Montreal has created a wonderful winter festival with ice sculptures and other things.

Did you read about this Burning Man Festival out in the desert? Out in California or Arizona? California. It draws hundreds of thousands of people who come and go crazy and then burn these wooden sculptures in the desert. They're blistering in the heat. There's no water. People collapse from heat exhaustion. They stay up all night. I mean, it's just this depraved thing, made out of nothing. It's made out of nothing. There are creative alternatives. I'm not sure that's your audience either, but (APPLAUSE) it is possible.

And, you know, one of the things that people rib Buffalo about is harsh winters, harsh winters, harsh winters. I don't think it's that much colder here than it is in Chicago and people don't say — oh, I'm never going to Chicago because the winter's too bad there. This can be overcome. But it is a hurdle you have to clear.

Incremental change is going to take time, carefully spent money, and coordinated efforts. This is not going to an overnight turn-around and let's just be honest about that. We're really looking at years of incremental steps from here to there. So let's admit it now. As I said in the beginning, the tourism industry is significant nationally and I believe it to be significant regionally. But it's not the only answer. It alone is not enough. Don't put all your eggs in one basket.

I also believe that the Erie Canal is a very powerful part of this story. But, it's not the only part of the story. It's one of many, many components that are part of the experience of spending time here. So, absolutely focus on the Canal. Celebrate the Canal. Continue to enhance the Canal but don't focus only on the Canal. There are a lot of other things that are wonderful about Buffalo that it is part of.

Three last observations: I think the arrival of Southwest Airlines to the airport here on October 8th will offer you a great benefit. I don't have statistical data here with me, but I do know anecdotally, it has done a huge amount for other cities that have gotten Southwest to come in — in lowering prices through competition with some other airlines that have been gouging us for a while but will remain nameless. (LAUGHTER)

But, it also opens a tremendous opportunity because they publicize their new destination cities in the magazine. They promote it in their ads.

This is an opportunity, again, being handed to you. Herb Kelleher's marketing department is going to come here and say, what can I do to tell people about Buffalo that will make them want to take a \$75 flight and come up here and check it out?

That's exactly how John Barrent found Savannah — it was on a cheap plane ticket. He said, where have I not been before that might be interesting? And that's turned into hundreds of millions of dollars tourists contribute to the Savannah economy. Southwest is coming. They're coming soon. Use that as an opportunity to market what you have. Also the lower fares that they offer are a great way to build senior and value travel market share. So, three good things happening with Southwest arriving in October.

I believe it's time to channel your energies into projects, not disputes. Let's get beyond this. It's time to keep this conversation going until a plan of action is in place and achieved. Thank you very much. (APPLAUSE)

Wendy Nicholas

Thank you Tom. That was fabulous. It was terrific. It's now my pleasure to introduce Elaine Carmichael to you. Elaine founded Economic Stewardship, Inc. just last year and she provides consulting services to public sector entities in need of tourism development strategies, market demand and feasibility analyses, economic action plans, and community revitalization programs. She has a track record in working with stakeholders and developing leadership participation, often in facilitated sessions and that's always a key component of her work. Please welcome, Elaine Carmichael. (APPLAUSE)

Understanding the project economics of heritage development

Elaine Carmichael
Economic Stewardship, Inc.

Thanks very much. It's great to see all of you out there. I've got a tough act to follow. Tom, you were interesting and informative as always and, in that kind introduction, Wendy, you left out some things that I want to tell people about. But, this is the truth-in-resume version. You know how, as you get older, the jobs you had early on in your life gradually drop off? And eventually you start listing things in terms of years so that little three-month experiment in some other field kind of goes away?

I need you all to know that I was a papergirl when I was ten. But, more importantly, I honestly think I owe all of my success as a consultant and any impact I have had to some of those jobs that have dropped off the resume. Some of those jobs that many in the tourism industry put down as being, well, minimum-wage-paying, burger-flipping, insert-derogatory-term-here. And, I've been a bartender. I've been a waitress. I auditioned for a job on the Boston Tea Party replica boat and was forced to climb the rigging in order to prove that I could do it. (LAUGHTER) That's my living history credential. (LAUGHTER)

The act of having jobs that required you to learn about customer service, that required you to learn about what other people want out of life, what their expectations are, how they expect to be treated, what people from different cultures have to offer, all of that is piled into a tourist job experience and, in my case, I never grew up and I'm doing the same thing today.

What do I really do? What I try to do is parse out some of the relationships that affect the quality of the visitor experience and look at things from the point of view of operators, from cities and, most especially, from visitors. So what are the relationships between visitor and customer behavior? Between market demand and what you offer to them in the way of things to see and do? The experience, whether it's interpretive content or whether it's a ride on a roller coaster.

My clients are tourist destinations. I have a little niche with interactive and history museums. I do a lot of work with heritage areas. I've probably worked with 15 or 16 national and state heritage areas around the country and I've done a lot of work in Buffalo and I've come to have a lot of affection for your community and I'm really happy to be brought back here and have a captive audience too. (LAUGHTER)

So, let's see. I thought it was very interesting that this was being billed as a conversation because a conversation implies ongoing activity. It does not necessarily imply consensus, but it does imply a civilized, reasoned discussion of the issues. What that means is looking at shades of gray because there are many legitimate viewpoints here. And yet, what this really is, is a conversation about the means, not the ends.

As I said about the shades of gray, I think that one of the things that all of you are trying to avoid by being here together is that when you distill issues into black and white, you create the opportunity to focus on things that are most important to whatever group is articulating the position. But you've also obscured the large range of solutions that are probably the most practical, the most realistic, and likely to be the kind of solutions that the largest majority of people will be able to embrace and support.

What I really want to see happen is I want you to avoid squandering the momentum of this project. There's been a delay as people have thought things through and thought things further and now there's some momentum back and I think one of the best things that could come out of this conversation is for that to continue.

So, what are some of the voices in the conversation? Well, we hear a lot from people who want to celebrate Buffalo's history, want to celebrate its cultural contribution to the country, want to celebrate the Erie Canal in particular and the Commercial Slip more specifically. We hear a lot from people who are interested in tourism development and economic development and those who remind us that first and foremost this is a waterfront site and it is part of a larger waterfront revitalization program for Buffalo.

Now, what I want to do is look at some of the competing and complementary interests of those

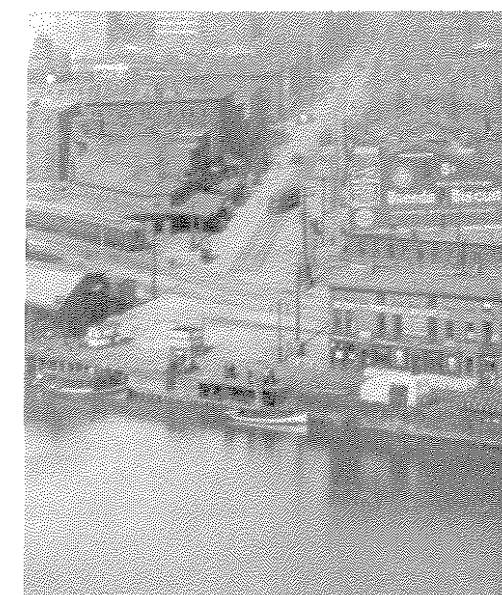
points of view so that we can all collectively move forward into trying to fashion a solution that honors the Canal's history at the same time as it enlivens the waterfront and works financially. So, what are your challenges?

In addition to creating a site program that accomplishes those objectives, it's got to be marketed so that the site becomes a destination, not only for visitors but first and foremost for residents. And you need to optimize its use such that you're balancing ecological, cultural and economic stewardship goals and you've got the right mix of costs and benefits associated, particularly with tourism development.

There's a town I'm working with in Illinois. And, this town in Illinois has decided, for reasons of character, that it doesn't want to have any hotels, not even inns, not even bed and breakfasts. But, meanwhile, it's created a destination because it's trading on its historic character. And, what is happening is that they are incurring a lot of the negative costs of tourism. They're incurring the traffic. They're incurring those other demands on the system without doing the best job they could at squeezing the dollars out of the visitors as they go by. That's tragic for that town. But, they're doing it anyway. (LAUGHTER)

The common ground I see in entering this *Canal Conversation* is that there's agreement on a

WNY Heritage Institute Collection



Foot of Main Street, 1890.

number of things. There's an agreement about invigorating downtown. There is a commitment to the community. There's an agreement that the Canal and the Canal story is important and that this whole project is part of larger place-making goals and there's an agreement — and I think that this goes way, way back in time to when people first started looking at opportunities for this parcel, and I have been fortunate to be among those groups examining alternatives for the Inner Harbor over the last five or six years — to have a legitimate process at arriving at the decisions.

So, what's the real debate? Essentially, we found the Canal... now what? What level of authenticity does the significance of finding the Canal, the structure itself and the stories that are associated with it, demand and require of us as responsible people who are committed to honoring our past at the same time moving forward to the future? And, that begs the question — and this is the key one — what degree of context is necessary to do that story justice? Because it's an enormous spectrum. If you want to think about that spectrum as a range, what's the low end? Well, the low end is probably throwing up a plaque. Throwing up a plaque that says, here's the Canal slip. Here's a map. Here's how it fits into the city. Thanks a lot. See you later. Bye. (LAUGHTER)

Then you've got the whole other end of things where it's: let's make the Canal a centerpiece of an entire environment that honors the Canal and its role in Buffalo history. Maybe it has a living history component. Maybe you'll be making future people climb the rigging. But, it is some sort of very large facility that makes a statement that this is the most important thing about this area of our community and it's going to be the thing that drives all the other decisions about our built environment.

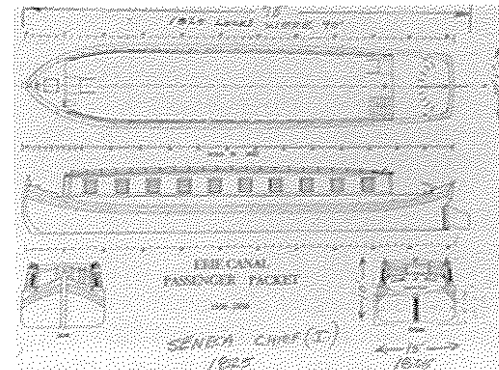
But then in the middle, there's a whole other range of opportunities and potential solutions. And, they don't rule each other out. You can choose to alight on a part of this spectrum and move forward or backward later, to a certain extent, although not completely. And the mid-range is some kind of interpretive center.

But in turn, if once you choose that point of view, then you've got to think through things like, what

aspect of the Canal story are we telling? Are we telling the story of the technology? Are we telling the story of the people? Are we telling the story about the place? All of those stories? In order to provide the context for the visitors to appreciate the Commercial Slip and the Canal, do we have to tell those stories right here next to it? Like you would with a plaque or like you would with an immersive environment? Or, can we do it somewhere else or will the visitors not get the connection?

By visitors I'm speaking broadly in this case. We want Greater Buffalo residents to be sure that they appreciate the heritage of their area too. So, it's a very broad question about providing enough context for people to get what the significance is of what now looks to an uneducated eye like a hole in the ground with a bunch of rocks in it. We all know it's much more than that, but how can we make sure everybody always knows it's much more than that?

Buffalo and Erie County Historical Society



Erie Canal Passenger Packet.

Then there are the people who are focusing on the fact that this is a critical waterfront site for Buffalo. Well, what makes a good waterfront project? People bring up places like Baltimore or they bring up places like Chicago or San Francisco, and what's going on in those waterfronts is that they have a number of things in common.

There is a lot of activity at the point at which the water meets the land, whether it's piers or whether it's a shoreline — there's a lot going on. It's reliable that there's going to be people and activity there. There's activity on the waterside as well as on the landside. You can see things come and go. You don't know necessarily what you will see, but you can guarantee that there'll

be something happening. There'll be boats going by or there'll be somebody rigging a sailboat or there'll be fishermen bringing in their catch, depending on the location.

What you wind up having on a successful waterfront is a place that derives its identity from the things that happen on the waterside as well as the things that happen on the landside. That's how it becomes a destination. You don't necessarily know what it's going to be when you get there, but something that's kind of fun and visually interesting is going on.

So, if you're going to try and maximize the economic value of programming for a site like that, you've got to figure out some complementary activities. Combining water oriented events with landside events, perhaps through festivals, and making sure that everything is visible from multiple vantage points so that the place is inviting. So that you want to come visit whether you are spying the Inner Harbor from your hotel room, whether you're spying it from the Skyway, whether you're spying the site from some other distant vantage point or from the water itself.

With waterfront development, there are a lot of economic advantages, but there are also obstacles and all this is going to come into play, no matter what you all decide about the best way to deal with the Commercial Slip and the Erie Canal story. Because water is an automatic amenity. Everybody wants it. It goes without saying, that's the highest priced land. It commands premium prices and is appropriate for a huge array of uses, but it also has to support a lot higher costs.

There are environmental issues. We've spoken about the regulatory thicket here in Buffalo and there is a public use imperative because it's a public resource. And what that means is that there's an ongoing management requirement to make sure that it's clean, to make sure that it's safe, to make sure that it's well maintained.

People often want to intermingle public spaces and private, commercial, uses. So what are some the issues around uses in general? Well, if you stick housing on a waterfront site you'll get the highest premiums in the short run, but you have limited appeal and it reduces public access. The market appeal basically gets limited to people

without children. Empty-nesters, young folks. Why? Because nobody wants junior to be running around, jumping into the water and drowning. It's pretty simple. Good parenting. It's not on the list of good things to do as a parent.

If you have office uses, you still need access, you still need transportation, you still need parking. Retail needs parking, too, and visibility. It's been less true in recent years, but there are still a lot of folks out there who point to festival market places as the automatic solution. But that really only works if you have a large downtown population to draw on.

All of this is seeking the ever-elusive critical mass. And critical mass is a hard thing to grasp. It's like the famous description of pornography: I don't know how to define it, but I know it when I see it. Critical mass is not just square feet. It's a lot of things. It's activity. It's things to see and do. It's choice. Do I want to participate? Do I want to be a spectator? Do I want to provide an opportunity for my kids to do something? It's whether it provides something satisfying.

Remember when there used to be only one phone book? I'm all for competition, but it was great. You opened up the one phone book and you knew that you had complete choice. Listed there were all of the places that sold tents or parachutes or whatever you wanted instead of lugging out your five foot stack of phone books and going through every single one in order to know that you have complete choice. Critical mass satisfies the craving for having had a complete experience.

Critical mass also tends to create places that create habit. So if you program events and develop sites on your waterfront that create repeat users, things like farmers markets and festivals and so forth, you will engender the kind of behavior that you need over time with your resident audience.

There are a number of site limitations you all have to deal with. It's not that big. There are a lot of existing stakeholders. We need to make sure that their needs are all cared for whether it's the vessels out there, the memorials, or the existing museums. Those folks have put a lot of time and effort into their activities and their enterprises. And we need to make sure that what-

ever happens with the Commercial Slip and what-ever happens with telling the Canal story, that those folks are honored too. They are neighbors here.

There is the Skyway. It presents noise issues. It presents shadow issues and to the extent that I wouldn't want to be hit by a hubcap flying over the top of it, it presents some safety issues, okay? There's other 20th century stuff on this site, too, whether it's the grain elevators, it's the Arena next door, it's the old Auditorium.

Then there's seasonality. Seasonality is not to be sneezed at because it's not just that it presents a dilemma operationally for the businesses or the activities that are sponsored there. There are also cost premiums involved in designing spaces and structures that can accommodate the conditions and create a hospitable environment for the patrons. And there's some programming limitations as a result and hence, constraints on revenue generation.

But there's a lot of positive stuff too. If you were an economic development person looking at this, I think you would probably want to make sure that whatever happened, happened with the benefit of some market demand assessment and some feasibility analysis before making an investment, whether it was public sector money or private sector money.

You know, for a project of the scope of the Inner Harbor, it's really easy to get caught up in the "theys." Part of the reason why I became a consultant, interested in real estate development in particular, was that I was always hearing about "they." You know like "What's going on in that construction site down there?" "Oh, 'they're' putting in a 7-Eleven." Or, "Hey, whatever happened to that neo-Victorian house I liked so much?" Well, "'they' tore it down." You wonder who is "they?" And how did "they" decide this and how are "they" paying for it? And you know what? You are "they." And you will be "they" no matter what happens here. And that's really great. It's really exciting. Embrace your they-hood. Embrace your they-ness. (LAUGHTER)

Look for projects that have benefits for residents and businesses and tourists because they are the ones that are going to have the biggest pay-back. This site has a number of interesting angles

for the economic development folks. The aspect of tourism that they like the best are the meetings, market, and business travel because they spend the most and because it's an opportunity to showcase the community to people who make business location decisions that create high impact jobs.

It's also a wonderful excuse for spiffing things up. How many of you have ever sold a house where you lived with dingy woodwork for ten years, but it was time to sell the house so you finally got around to painting it? (LAUGHTER) Been there. And, it's the same type of thing. People will clean up a community for tourists when they won't necessarily clean it up for themselves. So, if you want to use the tourism rationale to make things nicer for all of you and your neighbors? Great! Knock yourself out. I'm all for using that rationale.

But, there's also an important conservation viewpoint and I want to tell you a quick story and make sure that we leave a lot of time for questions here. I went to Katmandu once and I was waiting for a friend at the square and I watched this guy making this beautiful knife. The handle was carved out of horn and he was inlaying carnelian and little bits of brass and I pretty much made up my mind that the cost of having watched him work on it for like 45 minutes was that I was going to buy it.

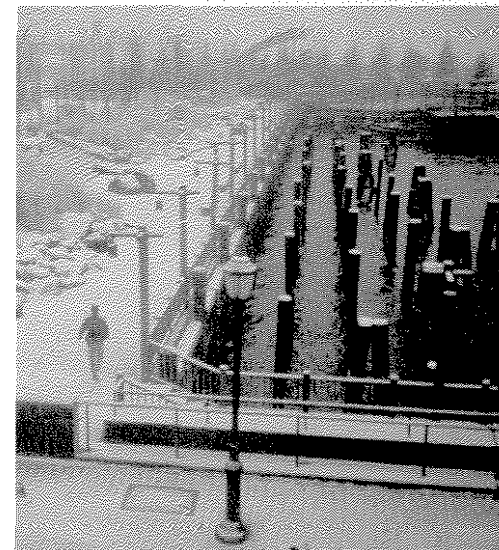
I was okay with that because I'd had this great experience of watching this ancient craftsman make this fabulous thing and so, as I was about to make the transaction — it looked done to me, he's finished buffing it out — all of a sudden he takes the knife by the blade and he jams this beautiful handle right into the fire and he grabs his mallet and he starts whaling away on it and just pounding the living daylights out of this thing. He pulls it out and it's not messed up yet and he puts it back in and, you know, he pounds away at it some more and finally, he's got the whole thing looking horrible.

He hands it to me, proudly. I was baffled and I said, "What are you doing? What are you doing?" His English wasn't that great, but his communication skills were fabulous. And he looked right at me and he said, "Oh, new is old-making." (LAUGHTER)

At the time, I thought, "Oh, great! I have an inauthentic antique here and you know, I'm going to be stuck with this thing anyway and maybe it's not such a fabulous letter opener for my fancy new job as a real estate consultant." But I bought it because I was supposed to and I schlepped it home and got it through security and on and on and on, and eventually I came to appreciate it for the story.

So, years go by and I'm at somebody else's office and he's got a very similar knife. (LAUGHTER) So, I told that story to the guy and I get to the punch line, "new is old-making," and I'm waiting for the pay-off, the big laugh. And he looks at me and his face just fell! He was completely crestfallen. I had totally busted this guy's bubble because, on some level, he knew he didn't buy an old knife. (LAUGHTER) But, I had forced him to confront it and I had burst the bubble of authenticity for this guy. And, so I slunk away. (LAUGHTER)

Boston Redevelopment Authority



Runner on the Waterfront.

But, it's a problem, because the people who make the mass-produced goods and the ersatz experiences can fool you for a little while, but they don't satisfy you. But the problem is, from a real estate standpoint, they can always outbid the real thing. Imitations can always outbid the authentic for the premier real estate.

And that gets us to the unhappy topic of subsidization, because no matter where you alight in the spectrum of interpretive solutions, whether

you cheap-out and do a \$500 plaque or you go all the way and create a fully immersive environment that celebrates the Canal story, somebody's going to have to figure out how to make that run and it isn't necessarily going to be easy because you can't necessarily depend on the other uses to pay for it.

You can't necessarily depend on there being enough tourists. "If you build it they will come" is naïve, as I know you all appreciate. Because tourists are fundamentally unpredictable and fickle and you've got to avoid creating expectations through marketing that your experience can't deliver or else you get bad word of mouth. And that goes, by the way, for the hospitality services as well as the experience.

How many of you have had friends come back from vacation and you ask "How was Paris?" And, instead of telling all about the Louvre or the Eiffel Tower or whatever, they launch into some litany about the rude waiter or the crummy hotel. People think about those things and it creates the driving force behind their word of mouth recommendations. So, you can package Buffalo in new ways that make it more interesting, but you may not get the tourists that lend all the economic impact if the hospitality is below par.

Moreover, if you're not careful, you may create a backlash. If you rely on an economic impact argument, you can often create a backlash. So, stick to your guns about quality and the qualitative reasons for doing what you're doing. The economic impact argument is only one way to inform your decision. It's an important argument, but it's only one.

Part of the reason why I think you need to be careful here is that as heritage tourism has become more popular the value of its imprimatur, conversely, is declining and that's because a lot of people have figured it out. So, they're slapping a heritage tourism label on everything, you know? And, sometimes it's legitimate, but there's no standard, okay? It's not like a scenic road where there's a connotation to the phrase of what the experience is going to entail.

You're going to have to do some creative marketing. You have an opportunity to do some really neat stuff here. For example, I've got another client — I'll just give away this idea right

now. Anyway, one of the things that I'm trying to do with this client is get them to work with the Mormons in Utah and their gargantuan genealogy database so that they can track the relatives of the people who used to live in their town and organize them to come back. You've got massive family reunion-type potentials here: come back and find out what happened to the rest of the relatives of the people that came through on their way West with your family, you know, that kind of thing.

It's pretty interesting stuff. But, no matter what you pick as far as that interpretation spectrum goes, there are going to be market implications as far as who's attracted to it and there are going to be marketing implications in terms of how you get them to the Inner Harbor.

So, in closing, a couple of things:

The preservation mission is really important, but fulfilling it doesn't guarantee visitation and it doesn't guarantee that the thing is going to pencil out financially, either at the beginning, on the capital side, or ongoing, on the operating side. It may create a need for ongoing subsidization. But pretty much, every interpretative experience does.

Think about that when you think about how to divvy up the uses of the parcel and how much you want to devote — in the short run versus the long run — to telling that story. Because you're going to have choices to make and at bottom, you're going to have to answer the question, who is "they?" Because interpreting the Canal story, no matter how you do it — unless you just put up a plaque — but somehow I get the feeling that that's not in the cards here — it's going to cost money.

You gotta find it. You gotta figure it out. Because almost all interpretative efforts from the smallest museum all the way up to the mega-plexes, the Henry Ford and Greenfield Village-type places, require endowment revenues and subsidization.

You gotta know who is going to be in charge. Who's going to run it? Because the organization can't be an afterthought. There's got to be a bunch of people who are dedicated to stick to

the course and to create this place so that it fulfills those aspirations.

The process is probably going to take a long time. You know, as I mentioned earlier, people point to places like Baltimore and so forth. That was a 20-year effort, okay? It's not overnight. And moreover, that period of time may be longer than the reprieve that's available by attaching your wagon to either the state or the federal heritage program horse.

Think about this one too: That the more interpretative activities that are on-site, the less space that is available for any kind of large scale commercial enterprise that could offset its operating deficit, even if you ran them all at a zero basis. So, finally, in general, how does this fit into Buffalo's larger economic objectives? Because if Buffalo wants to, as I think it does, create an environment that induces private sector investment, how does this fit into that?

And you know what? There may be some fences to mend with the investor community. I think there is a lot of other positive stuff that has gone on. But one of the things that happened in the whole process of rediscovering the Canal, and of people recognizing that it was important enough to them that they were going to take a stand, was that a lot of other folks got lost along the way and their goals were being side-stepped for the moment while everybody figured this out. If it's that important, and if finding the remnants of the Commercial Slip motivated that in people, great. That's okay. But you have to recognize that there's an ongoing fallout from that too.

So in closing, I want to thank you for the opportunity to talk to you about all this. I'm really psyched to be here and I'm eagerly looking forward to how you all come around to balancing the many issues that we spoke about, ranging from tourism development, to downtown revitalization, to economic development, to celebrating heritage and cultural assets, to working towards creating a vibrant site that will be the pride and pleasure of Buffalo residents and visitors for decades to come. Thank you very much. (APPLAUSE)

Urban Design and Heritage Development

Homer Russell, Boston Redevelopment Authority



Aerial view of downtown Boston.

Homer Russell, Director of Urban Design
Boston Redevelopment Authority
The Urban Design Challenge

The urban design challenge

Homer Russell
Director of Urban Design
Boston Redevelopment Authority

First of all, thank you very much.

It's a real pleasure and an honor to be here today to talk to you about how you help make Buffalo an exciting, attractive, vibrant city. I want to talk to you a little bit about Boston, but before I do that I want to say how wonderful a city Buffalo is. I think you have some of the most extraordinary pieces of architecture in the country and I have been extremely impressed with your downtown and with your open space system, and most of all, how friendly, warm and gracious all of you are and how much fun I have had at this gathering.

"The city is an endless negotiation and endless construction of the new out of the old."

This is a quote I found from a cosmologist because I could not find an appropriate one from an urban planner. What it says, in effect, is that no one person makes a city. There is not a city-maker as there is a clock-maker. In other words, generations and generations of people, one after the other, make and remake and remake the city. It's wonderful that you all are engaged in this process, where you are now, and it should be a fun although sometimes frustrating one.

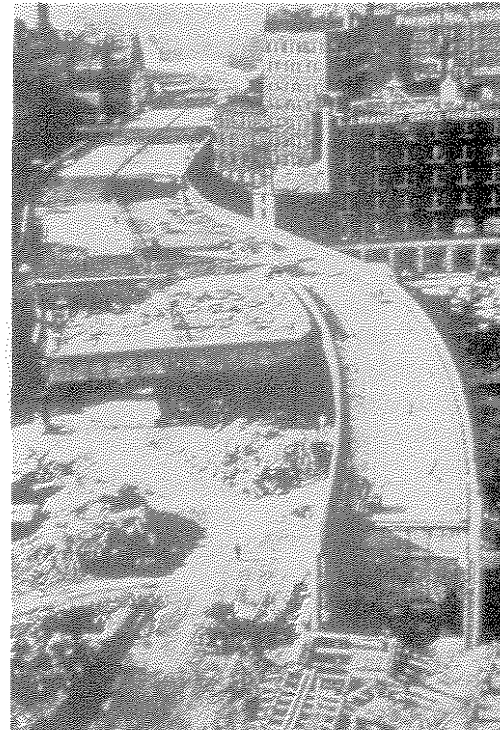
Thirty-five years ago the city of Boston was a place with only two or three tall buildings — government buildings built in the 1930's. The rest of the city was as flat as a pancake and very dense with narrow winding streets going through it and looking from the air in a black and white photograph like a giant piece of fudge with knife marks cut through it for the streets.

Twenty, thirty years later, a generation later, there has been a radical transformation of the city. We have a big elevated steel highway coursing through the downtown, chopping off the waterfront from the rest of the city. We have a bunch of high-rise luxury apartment buildings, built from some suburban diagram, where we once had a wonderful old neighborhood that was demolished. We have an expensive windswept gov-

ernment center. But we retain a very compact and dense downtown.

We made a lot of mistakes in the 50's and 60's. We learned in the 70's and the 80's about how to fix those mistakes and how to go about making Boston look like Boston rather than other cities around America. We've been through the time when the mega-city looked the same everywhere. Now we are on to something better.

Homer Russell, Boston Redevelopment Authority



Central Artery under construction.

There's a long history to this. In the first era after World War II, everybody fled Boston for the suburbs, the way they did in every other American city. They left the merchants and the shopkeepers and the restaurateurs, stores, and movie theater operators wondering what to do. The population had declined and cities were much weaker. In response, the federal government stepped up to the table with a very large pile of money and a very big vision. Unfortunately, when you put the two of these things together you have a sure recipe for cataclysmic failure. At least that's been our experience in Boston, and I think it has been the experience throughout America.

They designed a six-lane elevated steel highway to cut right through the heart of the downtown

and made it easy for the suburbanites to come in and shop. They put seven above-ground parking garages at the end of seven exits, very close together, so that it could be convenient for them to park and to shop, and entertain themselves and enjoy the city. Also, as the city began to grow, that highway became an important access route for people who were living in the suburbs and working downtown to come in, very conveniently, and go to work and leave. But the damage done to the downtown — that is, a sort of evisceration of the downtown — was cataclysmic. Well intentioned, but cataclysmic.

Shortly, thereafter — the artery was built in '55 — and sometime around 1960, the city planners drew up a scheme where they decided that Boston was too dense and the neighborhoods were too congested. The planners were undoubtedly white middle class suburban males who walked around the dense Boston neighborhoods and saw laundry hanging out the window, and laundry hanging out the window, of course, is an immediate symbol of a slum, so they identified ten downtown neighborhoods for demolition.

The people who lived in those neighborhoods were typically Irish immigrants, Italian immigrants or Jewish refugees from the war. Very few of them spoke English. Obviously, very few had political connections. So, the vast clearance of the Boston neighborhoods was underway. Mercifully, only one of these neighborhoods was demolished, the West End, a wonderful dense enclave of Italians, Americans and, as I mentioned, Jewish refugees.

But it was cleared. Twenty-five hundred buildings were torn down, and 10,000 residents were scattered to the winds. The plan was done in secret. The land was sold to a private developer and high-rise, high-end-rent luxury apartments were built on this site. It was a big grassy plain with towers sticking out of it, which looks like some alien form parachuted into the old, dense city that Boston is. Mercifully, the money ran out. Also, a number of books were written condemning this massive slum clearance program that was being conducted around the country and it ran to a halt. Boston is very lucky in that it only lost one of the original ten neighborhoods scheduled to be demolished.

Still, an enormous amount of damage was done. The Central Artery carved huge swaths through once-vibrant neighborhoods. There was a wholesale clearance of Boston's former red-light district. In its place now is a vast government center with state, local, and federal government buildings scattered around a very large and empty plaza. It wasn't the improvement they were hoping for.

But now we are starting to try to repair the well-intentioned but catastrophically misguided changes that were made over the last 35 years. We are in the process right now of redesigning that government plaza, of adding buildings and creating edges to give it more definition, and trying to program it adequately so it won't be so empty and windswept. Many other repairs are also in the works.

As most of you know, we are in the middle of putting the elevated highway underground: "The Big Dig." It was initially expected to cost four billion dollars and is now up to \$15 billion. It is a huge project. They are building a tunnel underneath the elevated highway. After they open the tunnel to traffic, they will then tear down the Central Artery. On the surface, where the elevated highway will be removed, they are planning for the creation of new parks, museums, and playgrounds. It will be a wonderful public resource. And rather than have the highway as a barrier between the downtown and the harbor, it will be an important public connection between the two.

There was a cartoon published in *The New Yorker* during the time we were making all these mistakes. It showed a couple of women sitting on the train, and one is saying to the other, "I feel I should warn you they're taking down most of Boston and they are putting up something else." That was really true. But as we moved through the 1970s we began to come to our senses.

In the mid-1980's, we started looking around the city and started to realize that Boston was becoming an important tourist destination. It became clear that the reason people wanted to visit here, not only from other cities in the United States, but from around the world, was because Boston really had, aside from where all the demolition had been done, a wonderful old historic fine grain. It had a fine scale pedestrian environ-

ment with old buildings, narrow streets, lots of shops and a beautiful park system designed by Frederick Law Olmsted, who also did your open space system in Buffalo.

We started thinking about a kind of re-imagining of Boston. We started thinking that maybe our planning and urban design efforts should focus more on trying to identify those attributes that were specifically unique to Boston and work to emphasize them. We thought about how, from now on, we could construct new buildings and neighborhoods that would blend in with the existing fabric of the city. We thought about how to fill empty lots with buildings that respected the character of Boston rather than trying to stand dramatically apart from it.

One of our most important projects was the redevelopment of our Quincy Market. Quincy Market was built 175 years ago as a public market. It is on a major landfill at the harbor's edge. It was a long public market flanked by a couple of other buildings on either side. It became, around the turn of century, a wholesale market district where all the meat and produce and fish were brought in for sale to restaurants and hotels. At some point in the early 70's, the market folks who had rented the space from the city decided that Boston was getting far too congested. So they built a modern one-storied facility out on the highway outside of Boston and left the city hanging with this funny kind of property that we didn't know what to do with.

We advertised it as a development opportunity, and, very fortunately, James Rouse from Baltimore stepped up to the plate and proposed to make it a festival marketplace. Of course, nobody had ever heard that phrase before, but it was a bunch of tiny little shops and tiny little places to eat, and very congested, very busy, very dense with street entertainment and a wonderful program. When it was opened in 1976 it was an instant success.

People flocked in from the suburbs. People flocked in and visitors came from all around the country and the world. It was jammed, it was busy, it was active, and it was dense. It was a small-scale project, but it was a huge success. It wasn't a project like the massive highway projects or neighborhood clearance projects or huge government centers. This was a small,

manageable, Boston-sized project. I think this was the very first project that we tackled. And it was the beginning of our lesson about how you fix the city — one small incremental piece at a time.

At the turn of the century the market was a busy, working place. Now it is still busy, but also festive, lit up at night. The cars have been removed and the narrow streets now have benches and plantings. It is a wonderful place, active all-year long, from early in the morning until late at night, and it is a great connection between the downtown and the city waterfront. It is a short, ten-minute walk out the door of City Hall, across the street through the market, underneath the elevated highway — which will soon come down — directly to a park at the water's edge.



Historic View of Quincy Market.

The City of Boston keeps a huge model showing what it will look like when the elevated artery comes down. The highway will be replaced by a series of parks and institutional uses like museums and recreational facilities, and visitor centers. And the project will create a wonderful pedestrian scale public realm that will help reconnect Boston to its now-highly-animated waterfront.

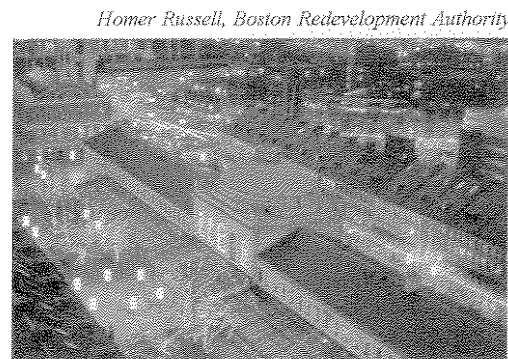
Thirty years ago the waterfront was completely moribund. The fishing fleet had vanished, shipping had all but disappeared, and the pier was rotted. Now, we have got our tourist business. There must be somewhere between 20 and 30 tour boats for Boston harbor, as well as high-speed commuter boats that bring people from the north shore and south shore. They don't have to drive into Boston. They can park their cars

outside of Boston, hop on the high-speed ferry, and be downtown and at their jobs in a short period of time.

Our Theater District is another important part of the city, a very dense, congested, and vibrant part of Boston. Nineteenth century buildings are important. Boston is made up largely of 19th century buildings and we have a very aggressive preservation program now. That was a response to all the demolition that was done, and during the 1980's, extensive landmark districts were created. Very strict urban design regulations were created throughout the entire city to which developers and their architects had to adhere. Our idea was that we wanted to make Boston a coherent place, an imageable place, and a legible place that people could enjoy walking around in.

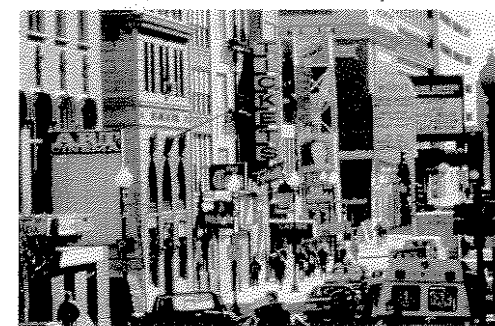
We developed a funny little concept for downtown called the doorknob study. We created a map of downtown simply showing red dots to represent each doorknob. It provides a very clear indicator of where there is activity along the major shopping streets. But our doorknob study also showed there are vast areas where there are only a tiny number of doorknobs, like the government center area where the tall buildings are, where they will only have one or two doorknobs. You can really tell the difference between places that function well and those that don't. Where there are lots of doorknobs, the streets are active and full of people. Where there are few doorknobs, the streets are empty at five o'clock. They are depressing to be in — the new cleared modern parts — as opposed to the traditional parts, which have hundreds of doorknobs with people coming in and out all day long.

There is a whole amalgamation of architectural styles in the downtown, including a series of two



Quincy Market at night.

Homer Russell, Boston Redevelopment Authority



Boston Theater District.

or three styles from the 19th century, early middle and late, along with a couple of styles from this century, including modern and postmodern, and with high-rise and low-rise all mixed together. It is quite remarkable in that all these different styles and sizes of buildings seem to work quite happily together, which I think is great good fortune. It's a combination of luck plus our diligence at insisting on capable architects and strong urban design and architectural guidelines.

Rowe's Wharf was another key step in the process of repairing the fabric of our city. The project was completed in 1990 on some waterfront land we owned as a part of urban renewal. This was the first mixed-use project we did. Up until that time all the projects we did were single use projects like office buildings here, housing there, and commercial there. It was a very dramatic experiment to put Rowe's Wharf, as a mixed-use project, on a prime piece of waterfront property.

We told them it was a competition and we said that you have to have ground level retail, that you have to have hotel use, housing, and offices. You have to have apartments, all mixed together and — oh, by the way — we also are now requiring that every inch of Boston's waterfront be open to the public. So you have to have a public walkway around all the piers so that everyone who wants to visit your place can also get to the water. The project was an overnight success.

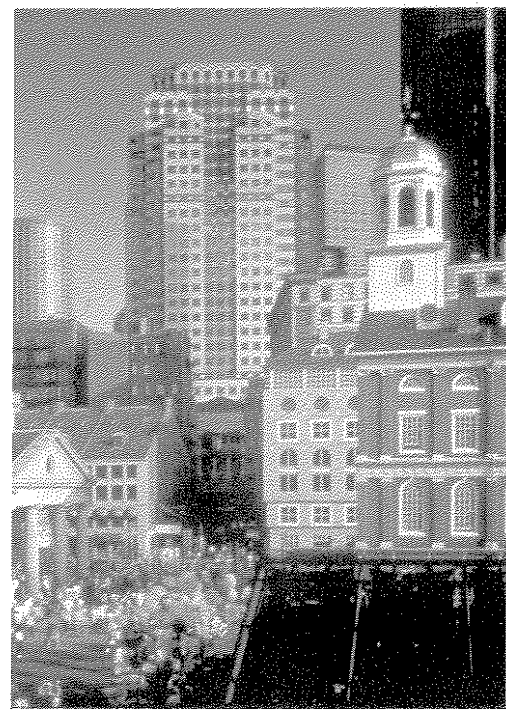
It was another example of a smaller project, not a vast citywide project, but a small compact project with very specific objectives and specific rules. Very talented developers and architects put together quite an extraordinarily successful project, which also was an overnight success and also set a stage for our harbor work. The con-

cept is that every linear foot of harbor in Boston — with the obvious exception of dry docks where freighters come in where there is a public safety issue — every single linear foot must be open to the public and a public walkway must be provided.

The third example of a tiny project, but a hugely successful one, was a parking garage of two or three stories above ground left over from artery days, a hideous concrete parking garage that was built in the 50's. A developer came forward and said: we have an idea. We would like to buy the garage, tear it down, and put five levels of parking underground to serve the financial district. But on the top we wanted to make a compact, wonderful park because in the whole financial district, there is no center, there is no place to gather, no place to sit outside and eat lunch.

So, with the help of Craig Harrison, an extraordinary landscape architect, a local Boston architect, and Norman Levant, a wonderful benefactor, and also the developer of Rowe's Wharf, we built this wonderful tiny two acre park that was an instant success, the way Quincy Market was. We planted full-grown trees from Harvard's Arnold Arboretum and it has a little cafe, has

Homer Russell, Boston Redevelopment Authority



Faneuil Hall.

newspapers, has grass areas, and has hard surface areas. It is a wonderful oasis in the middle of a cluster of high rise office buildings, where office workers come from mid-spring when it warms up, all the way to late fall, when it starts getting cold. Even on warm winter days it is busy in the morning and certainly at lunchtime, but even well into the evening.

It's very popular because it is tiny, compact, well defined, and sits in the middle of a highly populous area. This is the third example of the lessons we learned. Rather than vast, sweeping, expensive, parachuted-in projects, these smaller ones are beautifully crafted, beautifully designed, beautifully well done. So my advice to you in all of this is to make no large plans and think small. If you do that, Buffalo will be an enormous success in all its efforts all along its waterfront.

Even though the Central Artery project is a very big project, indeed, we're thinking of the planning for redevelopment of the reclaimed land on the surface in terms of a lot of little projects. It is hard to knit the city back together again with a series of parks and open spaces but we are working on it diligently. There will be new parks, new museums, and other facilities in alternating fashion. But they will all be smaller buildings, the same size and same bulk as the smaller buildings along its edge. The old and the new need to blend together.

We are halfway through the project. We've been working four years. It has another four years to run. None of the surface is open yet. The artery is still standing. Underneath the surface, in the tunnel under construction, it looks like a whole city out of steel being built underground. And there will be enormous bridges, too, to pick up the traffic as it leaves the tunnel at the other end. A great deal of progress has been made.

All of this, of course, was just a preparation for work on our waterfront. We were very fortunate to have the experience of the last fifteen, twenty years, of getting our ideas together and really understanding what Boston is like, so that when we finally have the opportunity to plan our seaport we do it right.

The area includes about a thousand acres of largely vacant and abandoned rail yards. It is mostly now parking lots. Overall, the port is

Homer Russell, Boston Redevelopment Authority



Post Office Square.

stable. We still have a port that employs about 10,000 people. We are talking about taking just the 300 acres of the seaport closest to the financial district, which is within walking distance, and looking at that as a way to extend our downtown economy into this area. We hired a terrific firm, Cooper Robertson from New York, who had done a number of seaport plans around the world, and they are very helpful. They did a terrific plan. We worked with them and collaboratively put together a terrific plan for the seaport.

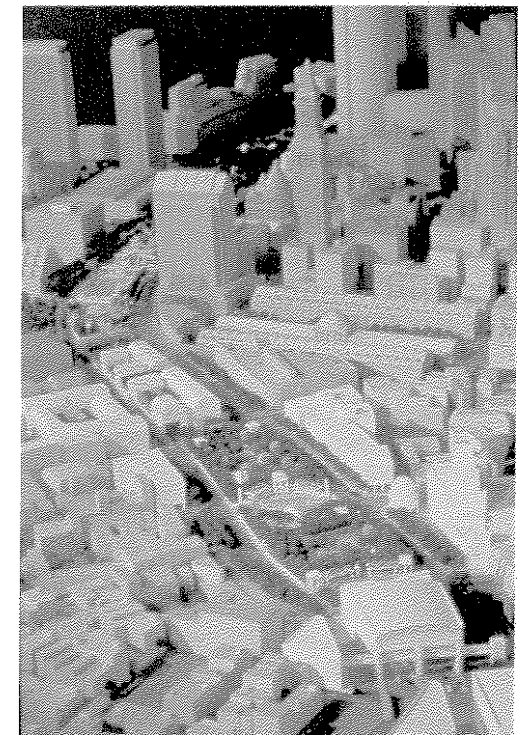
The first step was to locate a major convention center two blocks from the water's edge. Boston is a very popular convention city largely because there are lots of other things to do for spouses, partners and children who come with the person going to the convention center. There are places to visit, things to see, and trips to take. Very active efforts are being made to entertain people when they are not conventioning. That convention center is under construction now. It's an \$800 million project. It will be finished in a couple of years, as a sort of first major effort on this water's edge that will activate this area.

We have also have taken our cue on this 300 acres from that mixed use project that I discussed earlier, Rowe's Wharf, where instead of doing offices in one part and housing in another and a shopping center in the third place, we did them together. There are four major developers and four major owners of these 300 acres. Each of the pieces looks relatively easy to work and each one of them has to provide a mixture of these uses together. So, it really will be busy, a 24-hour district, where people will work during the day and sleep there at night and be entertained

there. It will not be a radical, new, visionary scheme parachuted into this tract, but rather a process of adding compatible new development to the existing warehouse buildings that are already used as studios, apartments, and office space.

We have to extend the fine-grained street grid and make this new part of Boston very familiar to Bostonians. The architecture may be more contemporary, but the character of it will certainly reflect Boston's unique narrow street pattern and its dense, busy, lively streets. This mixture of uses will guarantee that the parks and the water's edge will be busy and active except on the coldest days of the year.

Homer Russell, Boston Redevelopment Authority



Model of central artery redevelopment.

We are very excited about these prospects. But if we had been handed this project twenty years ago, I'm not sure we would have done it right. We've gained a whole new level of sophistication over the past twenty years. We've learned a lot of important lessons, and we're much better off for it.

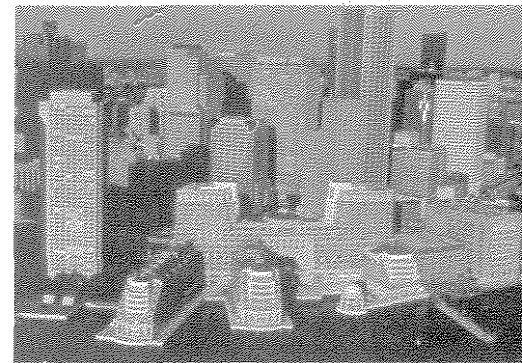
I'm not suggesting that Buffalo should copy Boston. But I think we can learn some things that

are applicable from city to city. I'm suggesting that you should identify those special attributes Buffalo possesses – which are considerable – and work to preserve and repair them. This is a wonderful city. Like other cities, there have been some mistakes made, probably during that same time period. The question is: how do you patch up these mistakes? How do you repair them? How do you move on with your Canal project and other projects in a way that can complement a wonderful existing city, instead of trying radical new concepts that will, in all likelihood, not work?

Go with the tried and the true and the tested, being cautious and wary of the experimental. We expect that our first 300 acres of development will take about 30 or 40 years to complete. At that time, we will assess the status of the waterfront. If the waterfront is active, and if it is working and growing, we will stop at that point. If the stamina of waterfront activity, the shipping and manufacturing, has dwindled and jobs have declined, obviously we will consider expanding the city further.

In the last ten years, our financial district has miraculously, all by itself, and almost overnight, gone from being a single use area of offices empty at five o'clock to being a lively mixed use area. There are a bunch of small 19th century buildings

Homer Russell, Boston Redevelopment Authority



Downtown Boston.

down there that simply do not meet modern office needs and have been converted to boutique hotels. What those boutique hotels do is provide live, warm bodies there after five o'clock, which, in turn, produces the need for restaurants and taverns and some entertainment. So, all by itself without any push from the planning agency, or without any effort on our part, it's starting to turn into a vibrant place and the trick is that there

is more than a single use. I know that I am hammering on that a lot, but that's really the key of my whole presentation today.

But we also hope to do this on purpose. One day soon we hope that the vast, vacant parking lots out toward the seaport will be filled with a vibrant, mixed-use neighborhood. There will be a spectacular new convention center with 600,000 square feet of exhibition space. But there will also be an extension of the existing small street grid from where the warehouse buildings are all the way to the water's edge. The block sizes are small and familiar like Boston's.

Ground level retail is required everywhere. We are looking forward to the Pritchard family, who are major hoteliers in Chicago, building three housing developments on this site, two major hotels and three office buildings along with very commodious open space. It is commodious in the sense that it's compact and urban in quality and not suburban, with a wonderful tidal pool park along the harbor's edge and a public marina in the cove that it surrounds.

The buildings are quite a bit lower, smaller, and less dense than the financial district buildings, but they are still at a density and a height that we feel is necessary to make it lively and interesting. I hope that as you think about your waterfront you consider active mixed-use development, but also give it some density. Make sure that there are people down there at all hours in the day and into the late evening and that it is part of the rest of the city.

Not all of the good examples are from Boston. Battery Park City in New York has a wonderful series of open spaces designed by some extremely capable landscape architects. In the summer you find all the people sitting along the water's edge. In the wintertime there is a combination of city-like shapes, but also a lot of trees and big boulders and rocks. It is a very exciting concept for landscape design.

It is important to make sure there is activity on the waterfront, on the water as well as the land. Boston has a wonderful ensemble of tall ships. There are so many masts and all the rigging, so many ships, all compact together, wonderful and successful. The idea of having as many public events as you possibly can on your waterfront,

large and small, is an important part of this whole waterfront revival effort. You need to draw attention towards your waterfront and to get people used to being down there and having a good time down there, sitting around outside, eating and enjoying themselves.

Seattle's waterfront is absolutely packed with people. The wonderful aspect of Seattle's waterfront is that it is a local working waterfront and simultaneously a public waterfront. People come down and there are places to buy fish, and sort of commingle with the maritime activities. It is very highly regarded.

Activity is also the key on Boston's major shopping street downtown. At lunchtime, thousands of people in the sunlight are enjoying themselves in their short sleeves. At noontime it is packed to the gills. If you could see the doorknobs in that picture there would probably be fifty of them. It's very vibrant and very busy. We certainly hope that our seaport one day looks exactly the same way.

Let me close with the ten principles for a successful downtown. These are general in nature. Allow each downtown to try and solve these problems and approach them in its own unique way. These are not in anyway meant to be specific beyond a kind of intent as a policy matter. The specifics are up to you, to figure out how to achieve these in your way, in Buffalo's way, not anybody else's way. The first one is largely a repeat of what I have been taking about.

1. Be wary of the novel, bold, sweeping vision, backed by large piles of money. The best cities will incrementally replicate familiar parts of themselves.
2. Identify attributes unique to your city and capitalize on them.
3. Promote and reward historic preservation.
4. Try to correct the past mistakes and embark on rehabilitation and new developments at the same time.
5. Prohibit above and below-grade walkways. Pedestrian activity belongs outside at street level. Cars come second. I cannot tell you

how strongly I stress that. As soon as Boston realized the value of the pedestrian and the damage that automobiles did, we really started to do things right. Obviously, you have to provide for cars, but that should really take the back seat.

6. Build dense mixed-use developments right up to the sidewalk with parking underground, which is preferred, or structured parking with ground level retail entered from the street. Shopping malls belong in suburbs, not in cities, and I can't stress that enough as well.
7. Build small-to-moderate sized parks with strongly defined active street edges. Avoid plazas attached to buildings and at all costs avoid large windswept plazas that have no activity around them to give them life.
8. Require via design guidelines and zones that new buildings be compatible with, but not necessarily imitate, the existing ones. Highly competent architects, landscape architects, urban designers and developers should be hired. You and your children will have to look at their work for a long, long time. This part also, I cannot stress strongly enough. Really, these things that we build are going to be around for a century at least. So, you have to really take care to get it right.

Homer Russell, Boston Redevelopment Authority



Seattle waterfront.

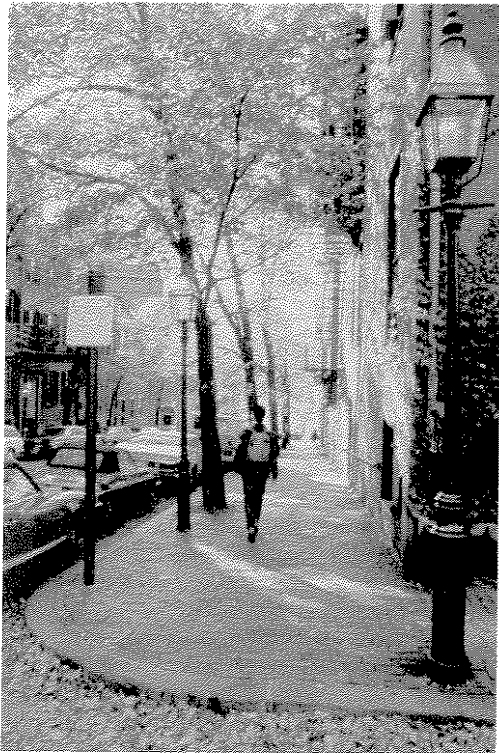
9. Hold as many local and regional outdoor festivals as possible.
10. If your downtown is on the water, the edge must be active and dedicated to the public and defined by Buffalonian mixed-use 24-hour development.

That pretty much wraps it up and I will be happy at this point to take any questions that you might have regarding the material you have just seen or on any subject that you think is worth discussing.

Thank you very much. I have enjoyed it. I have had a great time and I hope to come back one day when your waterfront is finished and see the enormous success that I know that it will be.

Mr. Russell's talk was recreated for these proceedings, taped, transcribed and printed here.

Homer Russell, Boston Redevelopment Authority



Boston's Beacon Hill neighborhood.

Exhibit of Historic Views

The Relationship of the Canal to Buffalo and its Harbor 1845 - 2000

The Western New York
Heritage Institute staff
John H. Conlin
Judy Pellegrino
Kate Mockler
Paul F. Redding



ATKINS' HARBOUR FROM THE TERRACE

Courtesy of Mr. Henry Baxter

George Catlin's 1825 view of Buffalo Harbor

Dating to the year the Erie Canal was completed, this view from The Terrace shows an odd-shaped building (behind the horse and buggy) at the intersection of Main and Commercial Streets where Spaulding's Exchange would be located. A canal boat floats in the Commercial Slip, the canal basin between the Erie Canal and Buffalo River. The canal would soon transform the indolent scene pictured here into the hurly-burly shown in "Spaulding's Exchange."

Spaulding's Exchange, 1845

This view of the five-sided building built by Elbridge Gerry Spaulding, at the intersection of Main and Commercial Streets, provides a glimpse of the hubbub and tumult of activity that characterized lower Main Street when Buffalo was "the greatest inland immigration port in the world." Compare this view twenty years after the opening of the Erie Canal with George Catlin's view of the same site in 1825.



Courtesy Western New York Heritage Institute Collection

Buffalo in 1853

A panoramic view of one of the greatest intermodal transportation centers in America. To the left of the Main Street axis, fronting on the Buffalo River, is the world-famous Central Wharf where the western terminus of the Erie Canal interfaced with the terminus of Great Lakes shipping. A canal boat enters the Buffalo River to the left of the Central Wharf, joining the teeming diversity of sail, steam and oar powered craft of the inner harbor.



Courtesy of Mr. Henry Baxter



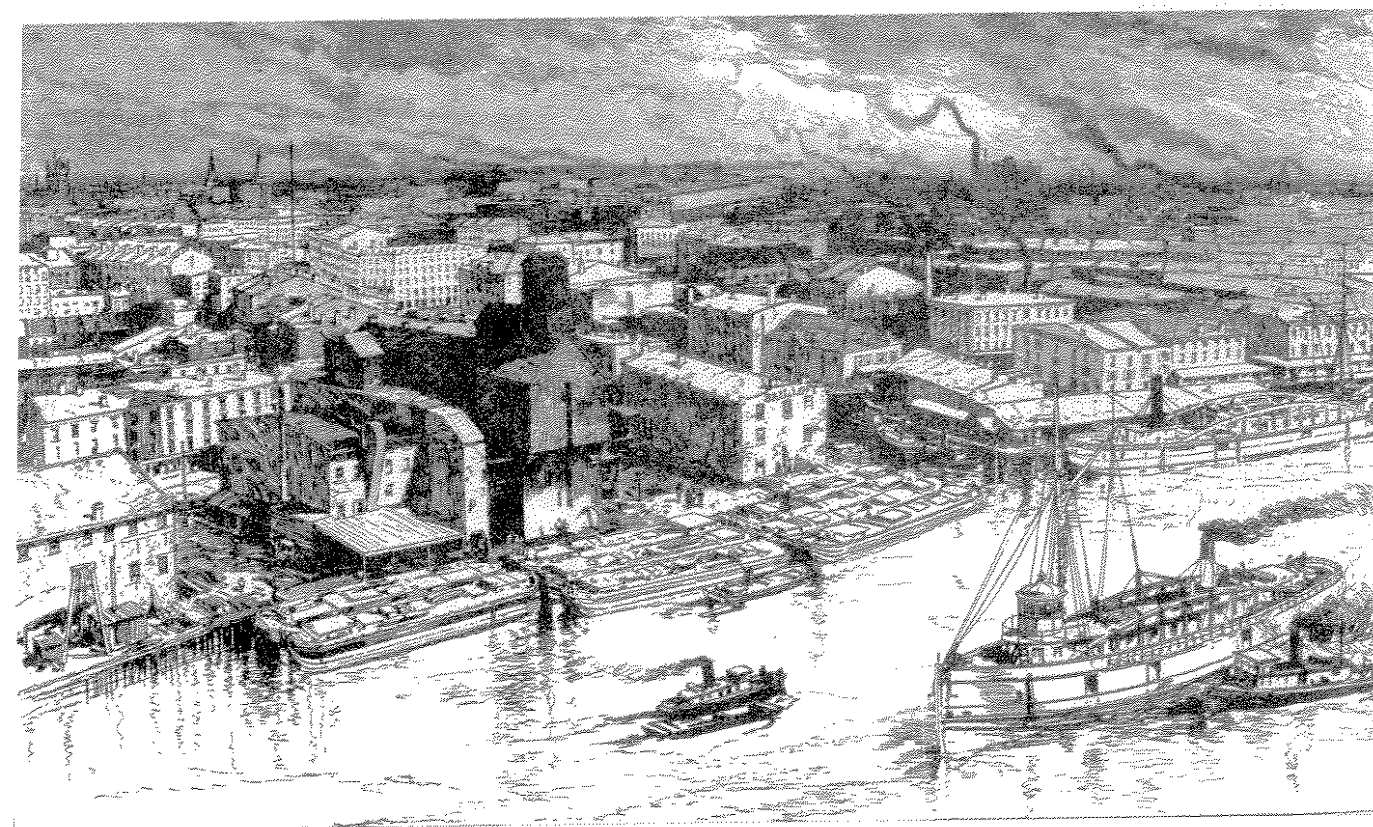
Courtesy Western New York Heritage Institute Collection

1938 Aerial View of the Inner harbor

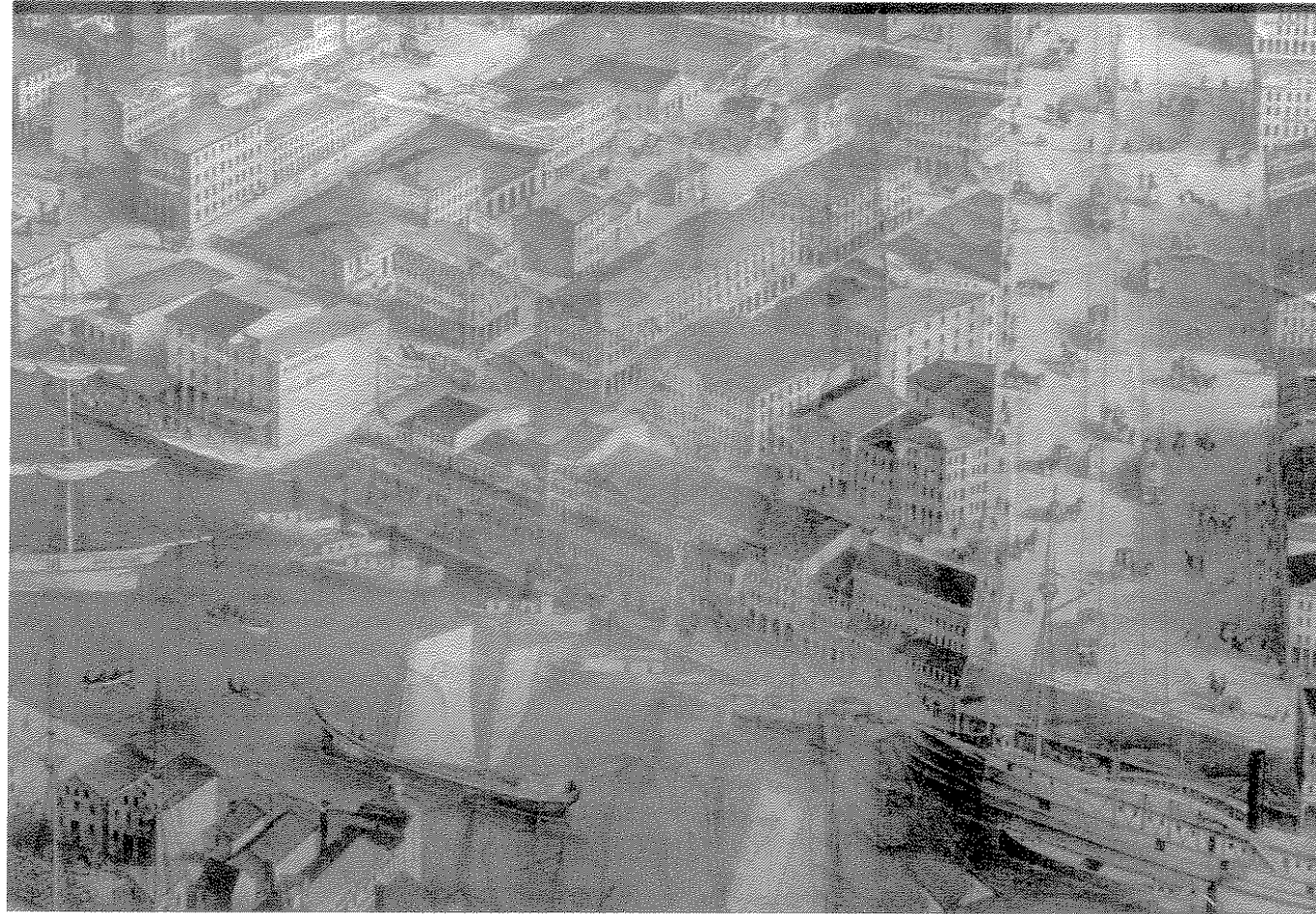
Compare this view of lower Main Street with the panoramic 1853 view from a similar vantage. The project area extends to the left of the foot of Main Street with the D.L. & W. freight sheds along the site of the Central Wharf buildings. The S.S. Canadiana is docked at the foot of Commercial Street. Buildings dating to the 1830's still line the east side of Main. The D.L. & W. Depot still stands on the site of "The Long Wharf."

Buffalo Harbor, circa 1870

This important view of Buffalo, published in Harper's Weekly, focuses on the terminus of the Erie Canal. The "Sail Loft" building marks the juncture of the Commercial Slip and the lake traffic of the Buffalo River. There are nine "rafted" canal boats in the river near the large wooden grain elevator. A passenger steamboat is docked at the Central Wharf to the right of the Commercial Slip.



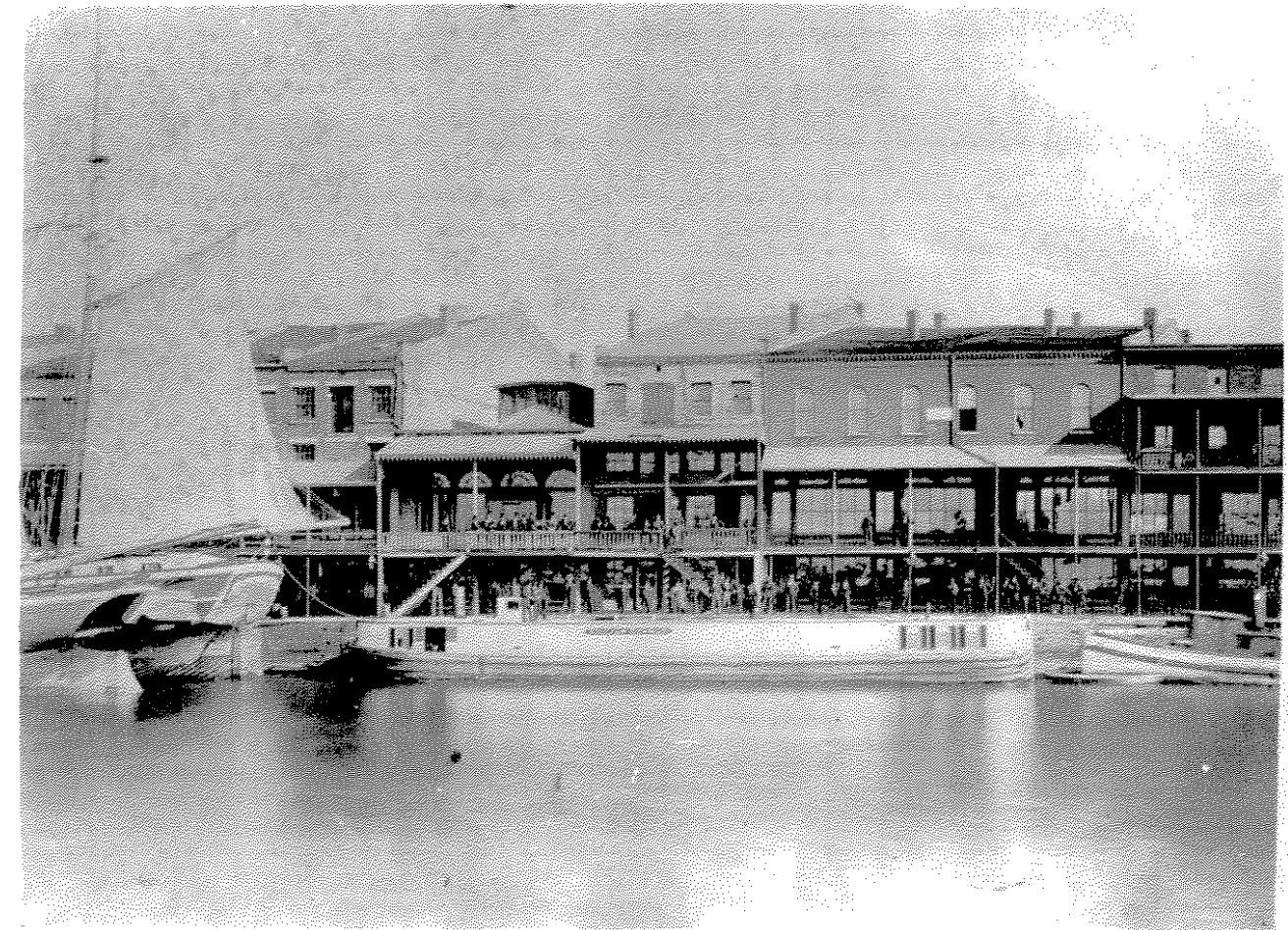
Courtesy Western New York Heritage Institute Collection



Courtesy of the Buffalo and Erie County Historical Society

The Central Wharf 1863: Detail of a Birdseye View of Buffalo

According to former Mayor John Manning: “The Central Wharf was known as one of the most important business centers in the country.” It had the grain trade of the city, the insurance business of the city, and the vessel business of the city and canal. During the shipping season there was always “a continuous string of people” along the wharf and its galleries. It was here that the great tide of emigrants departed for points West, their luggage and furniture piled high on the docks. Conestoga wagons, “prairie schooners,” came down to the foot of Main Street, went onto the docks and were loaded two or four on each of the departing steam boats.



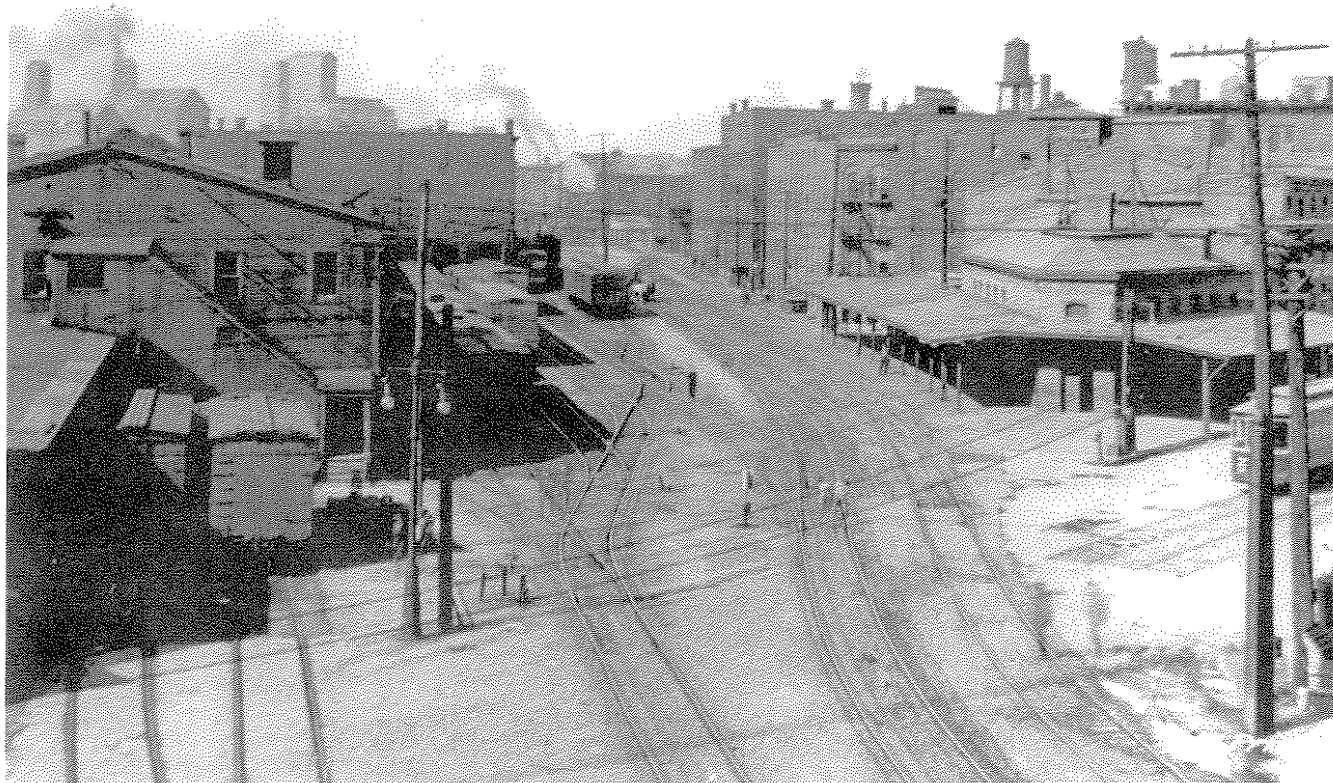
Courtesy Western New York Heritage Institute Collection

The Central Wharf, 1868

The Central Wharf was a picturesque thousand-foot-long row of contiguous three and four story buildings fronting on the Buffalo River between the foot of Main Street and the Commercial Slip. At the dock level, they were wholesale warehouses; at the upper level, they housed every manner of business office — connected together by galleries and verandas. Large glass areas provided grand vistas of the harbor activity from the interior of the Board of Trade. In this photo the first steam canal boat, the William Newman, begins her first trip on the Erie Canal.

Lackawanna Railroad Displaces Central Wharf

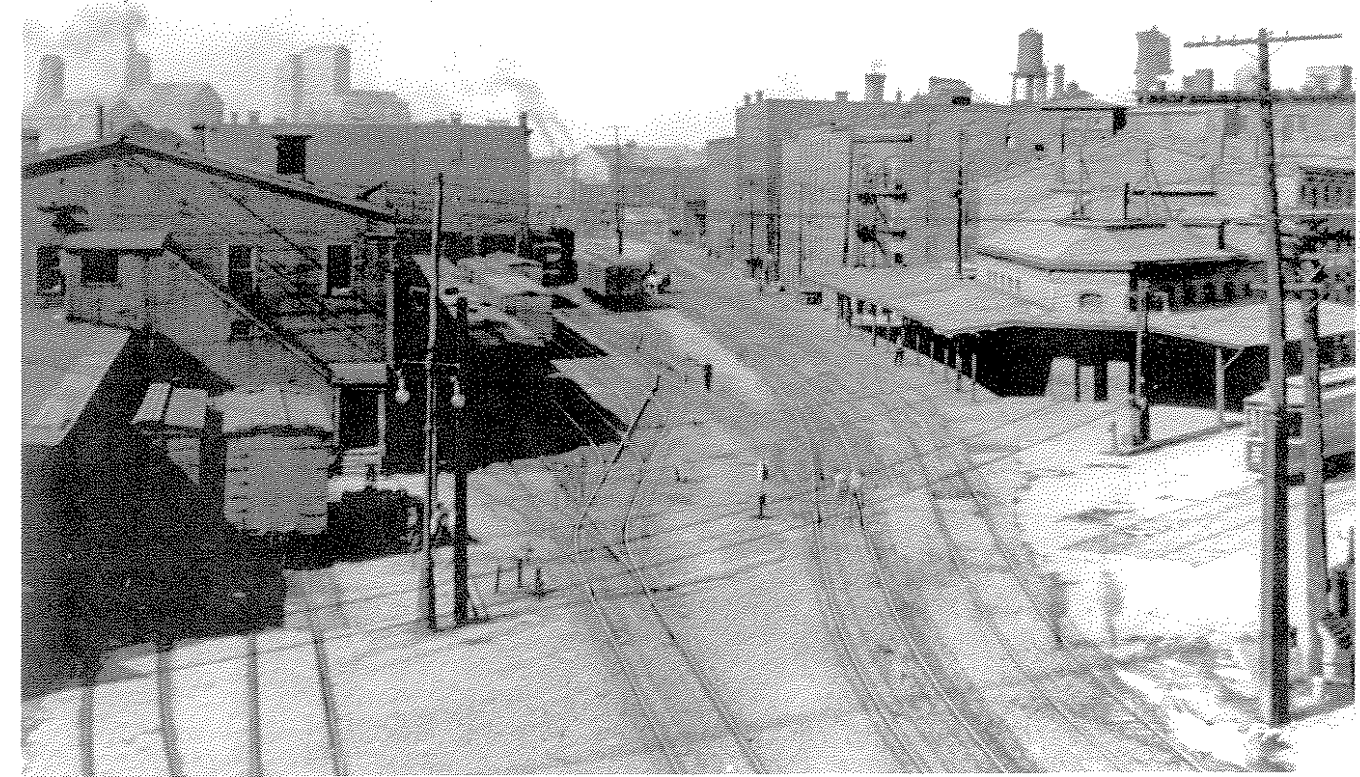
In 1883 railroad tracks were laid in the middle of Prime Street and much of old Central Wharf was demolished or transformed into train sheds. Historian Frank Severance said its destruction was considered a desecration even by unsentimental businessmen. "No other place in Buffalo stood for so much in the city's business history."



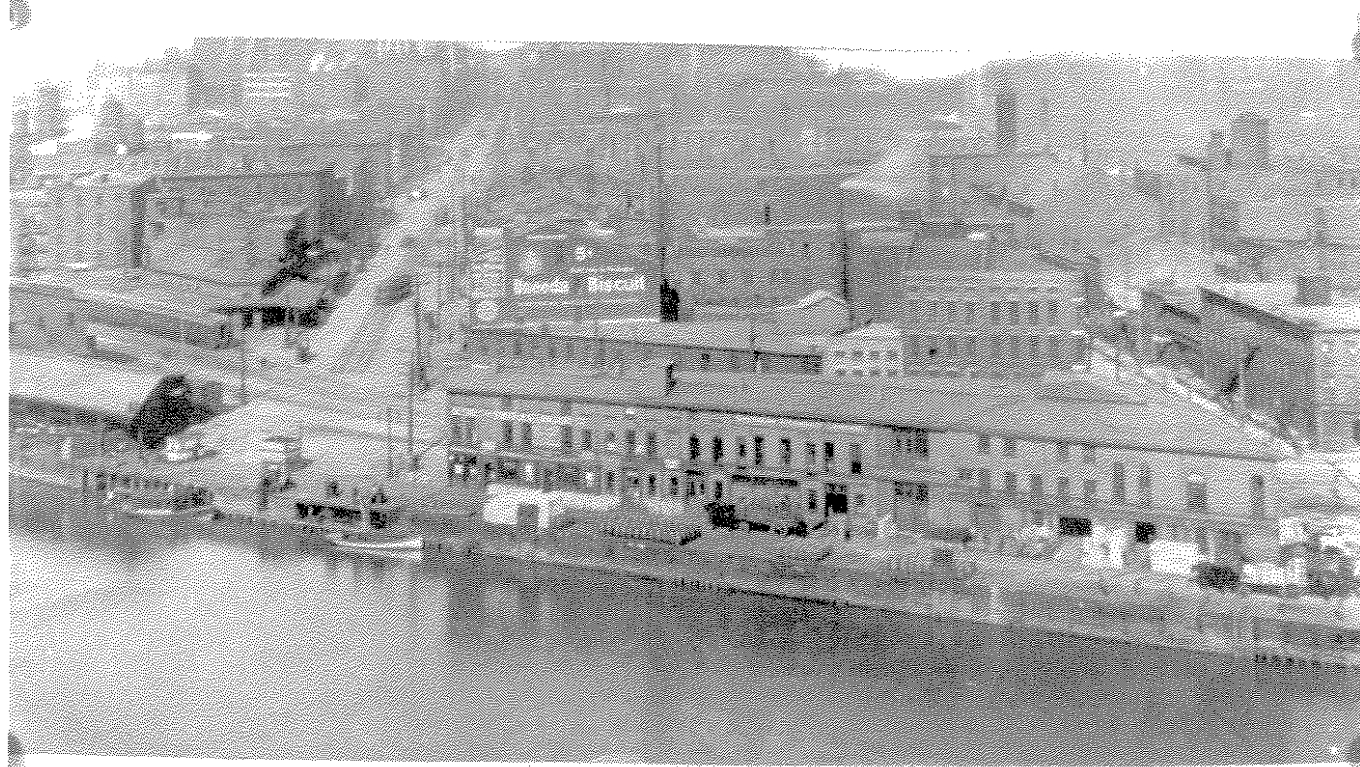
Courtesy Ronald R. Dukarm

Prime Street East From the Bridge Over the Commercial Slip

The Aetna Building stands opposite of the rear of the last surviving buildings of the old Central Wharf, 1909. A rare view of the rear elevation of these buildings.



Courtesy Ronald R. Dukarm



Courtesy Western New York Heritage Institute Collection

The Long Wharf, 1890

The buildings east of the foot of Main Street fronting on the Buffalo River were called "The Long Wharf." It survived the old Central Wharf by almost thirty years, until the construction of the D.L. & W. Depot. The barrels, goods and horse-drawn freight wagons shown on the dock were also characteristic of the activity on the former Central Wharf.

Map of Buffalo Harbor

"Buffalo's Animal Powered Canals — What's Left Above Ground, April 2000"

The route of the Erie Canal entering Buffalo is indicated on this 1920 map identifying various still surviving visible remnants of that system, including over 10,000 feet of towpath wall.



Courtesy Henry Baxter



SCENE ON THE CANAL FROM G. T. DEPOT.

Courtesy Western New York Heritage Institute Collection

Traffic Congestion in the Main Line of the Erie Canal at Buffalo, 1890

Looking from Erie Street toward the Genesee Street bridge numerous canal boats of various sizes and types are piled up at the western end of the Erie Canal.



Courtesy Western New York Heritage Institute Collection

The Erie Canal in Buffalo, 1936

The Niagara Section of the New York State Thruway was laid in the original bed of the Erie Canal between Porter Avenue and Erie Street. This is a view of the route looking toward the Porter Avenue bridge with the site of the future Lakeview Housing Project at the right.

Last Days of the Erie Canal, 1926

Looking south from the Erie Street Bridge over the Erie Canal both stone wall sides of the Main Canal are clearly shown. Here the canal passes behind Buffalo's notorious Canal District documented in *America's Crossroads: The Making of a City*.



Courtesy New York State Museum

Commercial Street Bridge Over the Erie Canal, 1926

Looking north toward the Commercial Street bridge over the Erie Canal we can see the intersection of the Commercial Slip with the walls of the Erie Canal at the base of the left bridge abutment. In front of the right bridge abutment are the remnants of a most historic tier of steps that marked the disembarkation point for hundreds of thousands of immigrants completing the westward passage on the Erie Canal. This entire intersection is now covered by the Memorial Auditorium.



Courtesy New York State Museum

Commercial Slip, 1827

Basil Hall's view of the western terminus of the Erie Canal in 1827. This image of Buffalo, reproduced on Staffordshire china in 1830, shows a canal boat in the Commercial Slip near the Buffalo River, and a large building fronting the canal basin features an upper floor cantilevered out toward the canal towpath.



Courtesy Western New York Heritage Institute Collection



Courtesy Ronald R. Dukarm

Commercial Slip, 1910

This photo shows both sides of the Commercial Slip as it enters the Buffalo River. The New England Block has been demolished. A fragment of an original party wall with its foundation is seen at the right. The reinforced concrete abutments of the railroad bridge seen here have been located in recent archaeology.

Arch Truss Bridge Over the Commercial Slip, Circa 1870

Looking northeast toward the junction of Commercial Street with the Terrace. Large canal barges are rafted under the bridge. At the left is the infamous New England Block, part of which was owned by Madame Louisa Rauenstein. The western wall of the slip is visible under the bridge. Between the bridge and the large four-story National Hotel, in the upper right, was the juncture of the Commercial Slip and the main line of the Erie Canal.



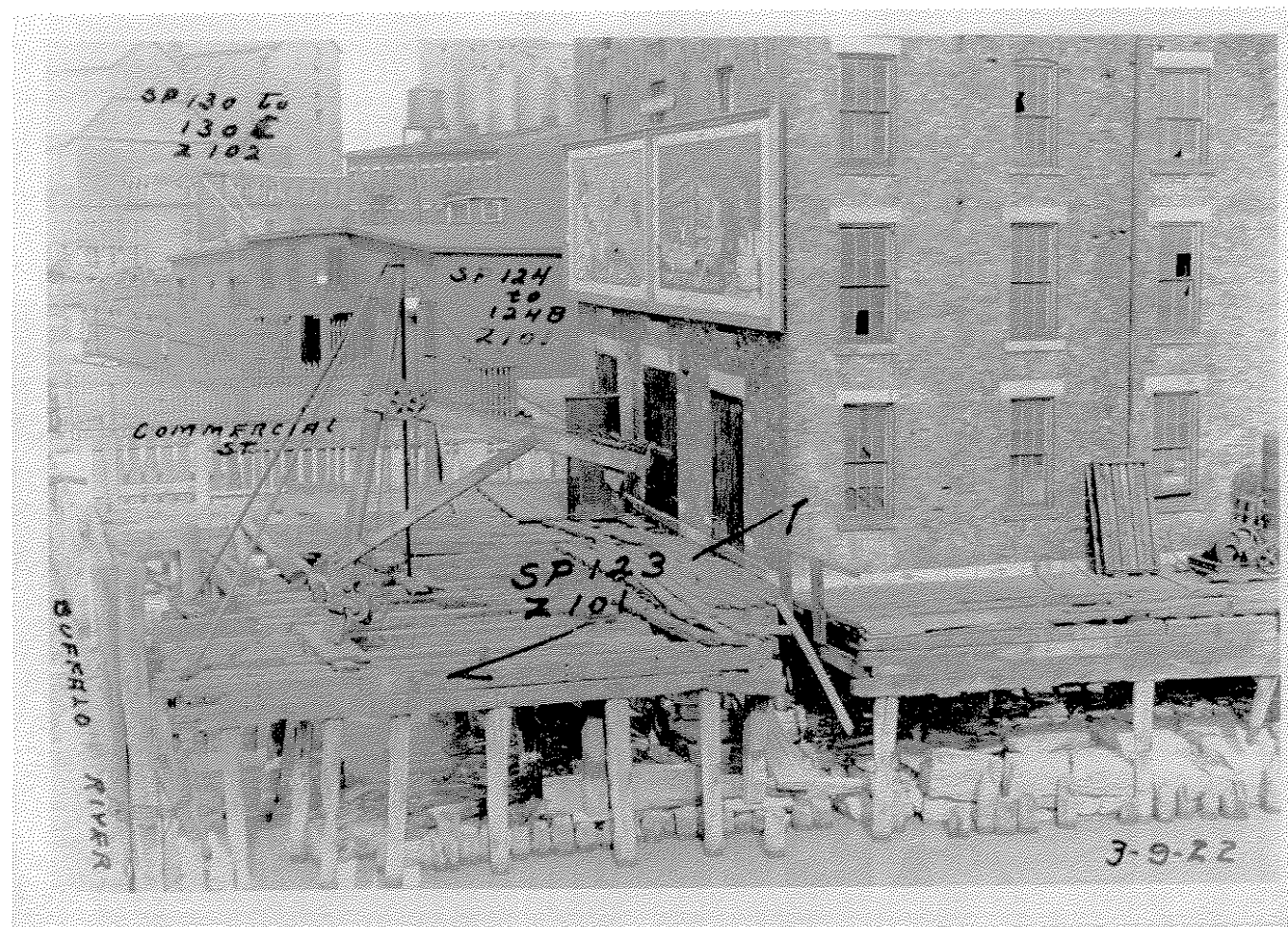
Courtesy Western New York Heritage Institute Collection

Entering the Commercial Slip, Circa 1890

A stereo view titled: "Erie Canal — One of the Greatest Interior Waterways." A canal barge is being towed into the Commercial Slip from the Buffalo River. The early brick Coit-McCutcheon warehouse at the mouth of the slip is visible at the right. Just beyond is the Watson Elevator with its pointed observation tower on this side of the river.



Courtesy Henry Baxter



Courtesy Ronald R. Dukarm

Mouth of Commercial Slip, 1922

The Coit-McCutcheon brick warehouse, built circa 1840, had docks on both the Buffalo River and the Commercial Slip. This photo shows the construction materials of the wharf and the use of piling at the mouth of the slip. It can be considered the very point of the terminus of the Erie Canal.



Courtesy Ronald R. Dukarm

View Along Commercial Street, 1922

The New England Block once stood in the center of this view between the Water Street and Lake Street bridges over the Commercial Slip. The Coit-McCutcheon building between Commercial Street and the Commercial Slip is at the right with the "good luck" billboard.

Aerial View of Project Area, 1936

Spaulding's Exchange, in its last days, is visible in the center of this photo, at the apex of the triangle formed by the intersection of Main and Commercial Streets and The Terrace. The Commercial Slip has been filled in, but the double railroad bridges that crossed it at Prime Street are still in place.



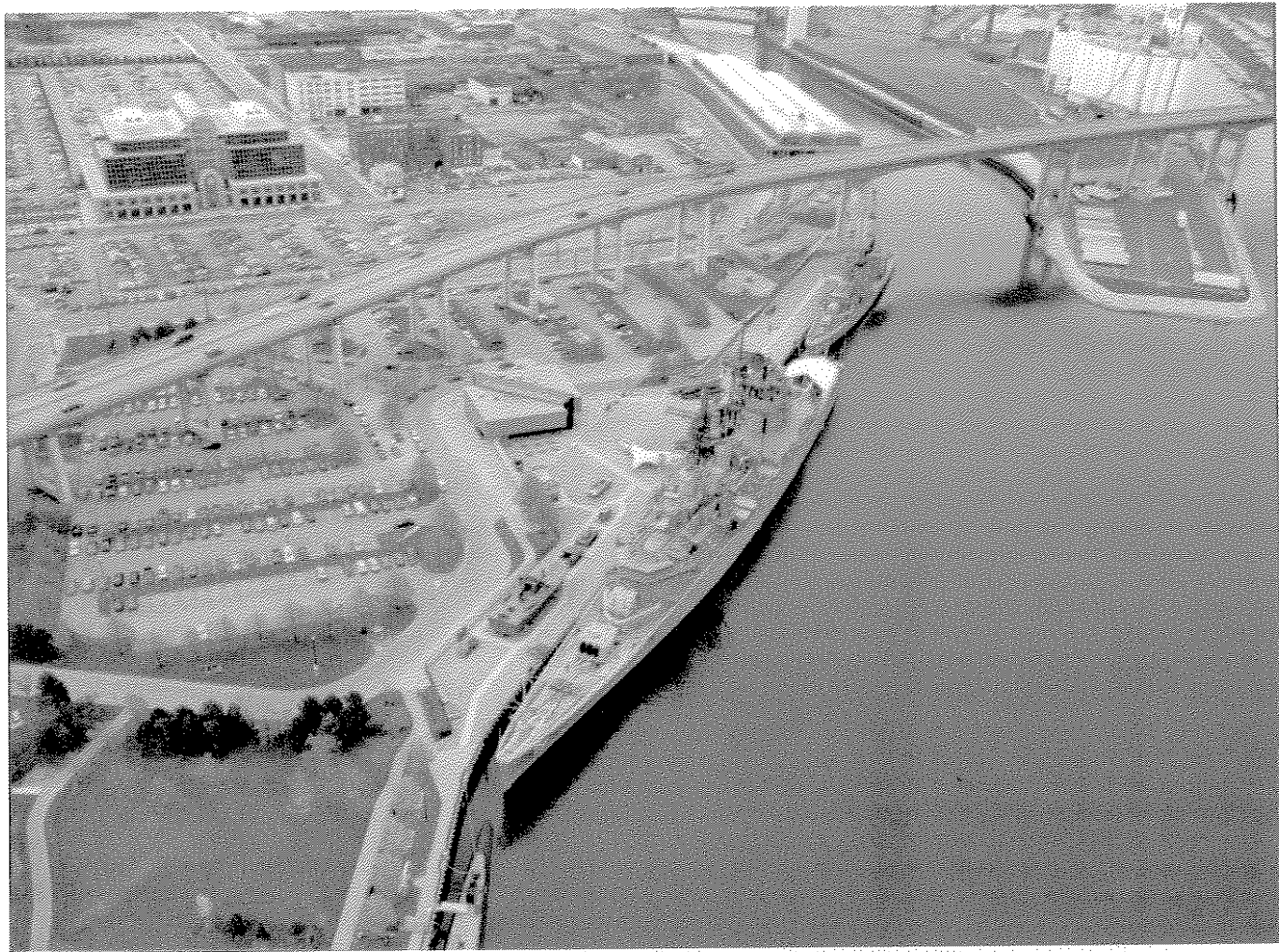
Courtesy Western New York Heritage Institute Collection

Aerial View of the Buffalo River, 1946

The new Memorial Auditorium covers the site of Spaulding's Exchange and the buried junction of the Erie Canal and Commercial Slip. The Canadiana is at its dock at the foot of Commercial Street, the Greater Detroit is docked along the Central Wharf, and the South American is at the D.L. & W. Depot at the foot of Main Street.



Courtesy The Buffalo and Erie County Historical Society — Fitzgerald Collection



Courtesy Western New York Heritage Institute — Niagara Mohawk Collection

Aerial View of the Project Site, 1994

A recent photo shows the project area as occupied by the Naval & Serviceman’s Park, before the beginning of the recent excavations. The two Naval ships are docked along the length of the former Central Wharf between the foot of Main Street and the Commercial Slip. The bow of the larger ship marks the point where the Commercial Slip (now Hamburg Drain) enters the Buffalo River. It is a “site” of inexhaustible national significance in the epic story of the Erie Canal and the peopling of North America.

*Heritage Development:
a Case Study*

Courtesy of The Canal Corridor Association



Locktender's house at #6, Illinois and Michigan Canal.

Gerald W. Adelman
President, Canal Corridor Association
The Illinois and Michigan Canal experience

Ana Koval
Executive Director, Canal Corridor Association
Developing the I & M Canal

Linda Neal
Project Manager, The National Park Service
Options for designation

The Illinois and Michigan Canal experience

Gerald Adelmann
President
Canal Corridor Association

Where there is no vision the people perish. This biblical maxim rings as true today as when it was first recorded over 2,000 years ago. But collective visions shared by members of a community evolve and change, as do the economic and social realities of community life. Periods of transition, when an inherited vision no longer seems pertinent, often produce the most stressful chapters in the history of a community or region.

For more than a decade now, residents of the communities that border the historic Illinois and Michigan Canal have been grappling with the challenges of regeneration and redefinition. The vibrant image of a thriving industrial corridor, where, in Carl Sandburg's words, "part of the valley is God's and part is man's," had become sadly tarnished by the late 1970s. The quest for a new regional identity surfaced during a grassroots effort to establish the first National Heritage Corridor. Today, this "visioning" process continues, as the heritage corridor philosophy becomes more ingrained as a community development ethic, shaping the thinking and actions of many individuals and institutions throughout the canal region.

The region from Chicago at Lake Michigan to LaSalle-Peru on the Illinois River extends along a 120-mile system of inland waterways and contains one of the highest concentrations of Fortune 500 corporations in the upper Midwest. But as a maturing industrial corridor, it also suffers from many of the traditional problems associated with the "rust belt." During the late 1970s and early 80s, industries which had employed four and five generations of the same family sent shock waves through the community by closing their doors permanently, often with little or no advance warning. Unemployment figures soared to nearly 25 percent. Within such a bleak economic environment, it is no surprise that residents were plagued by self-doubt and growing pessimism. In many ways the physical state of the original hand-dug canal — fragmented, par-

tially abandoned, and badly in need of assistance — mirrored the conditions of the economically troubled region it had spawned 150 years earlier.

Seat of empire for the colonial French and the Native Americans before them, this ancient transportation corridor, the critical connection between the Great Lakes and the Mississippi River basin, today claims 42 municipalities, 18 Chicago neighborhoods, and sections of five Illinois counties. While the original canal and subsequent transportation improvements united the valley physically and economically, its shared heritage had become, at best, largely forgotten and poorly understood. A remarkable collection of cultural resources, pristine natural areas, and unparalleled recreational opportunities survived, yet most local landmarks suffered from long-term disinvestments and a general lack of public appreciation. Insensitive new development increasingly fragmented the rural landscape, and compromised the region's unique character.

A multitude of local political jurisdictions balkanized the area, making it virtually impossible to deal with issues and opportunities on a regional basis. It was the grassroots drive for federal recognition of the canal and its surrounding landscape that finally provided a unique focus for local energy and a reason for the residents of the region to convene and explore their collective future. Out of these deliberations, the concept of a partnership park emerged, which allows the landscape to be seen as a whole, an environment where the development of one resource cannot take place without affecting others.

Within this holistic approach, development and conservation are seen as compatible as long as new development builds upon rather than destroys the unique character of a place by respecting older patterns of community and the natural environment. Integrated goals for the corridor encompass preservation and enhancement of cultural, natural, and recreational resources, broad public education, and economic revitalization. When President Reagan came to Chicago on August 24, 1984 to sign the Illinois and Michigan Canal National Heritage Corridor legislation, a new vision for the region was officially validated by the federal government.

The defining mantra for the Illinois and Michigan Canal Corridor is "heritage." Since preservation

goals for the project are at a landscape scale, involving multiple owners and political jurisdictions within 450 square miles, it would be impossible to succeed without integrating economic development strategies within the overall program. This is an active transportation and industrial corridor, a living, working landscape, not a living history museum or traditional historical park. By using history as a major economic development resource, however, this philosophy charts fresh ground; while attempting to preserve the defining scenic, cultural and open space resources of the region, it improves the ability of the area to compete for ever more limited investment dollars and new jobs. Tourism, downtown and waterfront revitalization, and the re-use of abandoned and underutilized industrial properties are all strong elements in what is sometimes called "heritage development." With shrinking federal, state and local budgets, soaring deficits and intense economic competition, capitalizing on the unique history, natural assets, and existing infrastructure of an historical region makes great practical sense.

If heritage development strategies are to work as effective preservation and conservation tools, however, there must be thorough identification and understanding of the region's critical resources and a corresponding appreciation of their significance by elected officials, developers, community leaders, and residents. To this end, a conceptual framework drawn from the humanities has shaped the basic character of the heritage corridor from its inception. A strong public history component has been incorporated at every stage, including public lecture series, publications, community conferences, traveling exhibitions, oral histories, photographic surveys, and multi-media presentations. In order to "read" the layered landscape of the canal corridor and encourage its further exploration by individuals and institutions, a multi-disciplinary approach to planning and interpretation has been pursued, involving the academic community from diverse fields as part of the public education process.

Interpretation of the cultural landscape is clearly one of the most important ingredients in this emerging new regionalism. Once residents in one town begin to understand their historical connections with other communities in a region that has a common heritage, a shared sense of history can help bridge geographical differences

and create a willingness to put aside local rivalries in order to work on collaborative efforts — be they tourism promotion, development of a recreational trail, or support for a treasured landmark or natural area threatened with destruc-

Courtesy of The Canal Corridor Association



Lock # 14 in winter, LaSalle, Ill.

tion. Interpretation is the "glue" that provides regional thematic cohesion and establishes a sense of common ground and collective past.

The Heritage Corridor Commission, created by the federal legislation and appointed by the Secretary of the Interior, has convened representatives of all the public and private entities engaged in interpretation throughout the corridor to explore shared themes and to place these individual stories within the broader context of the entire corridor. The Interpreters Group serves as an invaluable volunteer base for coordinating and improving site interpretation in the corridor. It also advises and assists the Commission regarding needs and opportunities for public education and quality interpretation on a regional basis. Early and continuing efforts to develop comprehensive corridor signage, interpretive brochures, and wayside exhibits have helped move the heritage corridor in the public's mind from a vague concept to part of their daily lives.

Understanding of the corridor's landscape in terms of past human endeavor has forged a framework for regional stewardship and advocacy that did not exist previously. A new corridor-wide constituency unites Chicago with "downstate," creating an unprecedented and extremely powerful unified voice in Springfield and Washington concerning matters of funding and public policy. While traditional competition over turf and age-old rivalries between communities persist, the heritage corridor, by definition, encourages collaborations and partnerships in a num-

ber of ways – at the local level within an individual community, between the public and private sectors, and on a regional scale between communities, governmental agencies and others.

A highly successful example of regional cooperation is found in the work of the Heritage Corridor Visitors Bureau. Originally a tourism bureau created to promote only the community of Joliet, the Heritage Corridor Visitors Bureau has now expanded its geographic focus to market the attractions of the corridor region through ad campaigns, publications, and five tourist information offices located in corridor communities.

Another pioneering example of multi-jurisdictional cooperation that demonstrates the power of the federal designations to serve as a catalyst for voluntary collaboration is the Centennial Trail. Extending 26 miles through three counties, the Centennial Trail, when completed, will connect the eastern edge of the City of Chicago with the existing 60-mile Illinois and Michigan Canal State Trail. This scenic trail is being developed for hiking and bicycling on more than one thousand acres of land, previously inaccessible to the public, owned by the Metropolitan Water Reclamation District of Greater Chicago. The trail will be managed as a recreational and educational resource by three separate forest preserve districts. Even though these neighboring districts all include holdings along the lower DesPlaines River Valley, which includes the I & M Canal, they had never met to explore the opportunities for joint projects until the heritage corridor initiative was launched.

In order for a long-term vision to survive and remain vital, there must be an initial action plan with highly visible results that demonstrate in tangible ways the philosophy and goals of the program. Since implementation of the heritage corridor's goals is voluntary and requires the involvement of diverse public and private partners, one must always think strategically about how best to leverage limited resources to achieve the greatest impact. Well-executed demonstration projects provide concrete expression of relatively abstract goals, establish high standards, and also serve as models that inspire others to undertake similar action.

The Gaylord Building in Lockport is a dramatic example in the heritage corridor of a project that has inspired creative thinking about the corridor's

underutilized or abandoned historic structures, and has served as an anchor for regional tourism and a catalyst for the revitalization of downtown Lockport. Without the vision and generosity of Gaylord Donnelley and members of his family the 1838 limestone warehouse would probably not have survived. A meaningful public/private partnership, this privately-funded \$2.5 million rehabilitation required the active participation of various local and state agencies. Today the Gaylord Building houses a gallery of the Illinois State Museum, a state-operated visitors center, and the acclaimed Public Landing Restaurant. When the project won the President's Award for Historic Preservation in 1988, it generated great pride in the community and throughout the whole corridor. In many ways, the Gaylord Building has become a symbol of the rebirth of the region.

Building the capacity for leadership and encouraging the widest possible participation in the community decision-making process are critical ingredients in any successful community development effort. Active involvement of citizens in the planning and implementation of projects taps local expertise and empowers the community to tackle ever more ambitious programs. Since resource protection within the heritage corridor happens ultimately at the local level, strong local leadership must exist if commitment and momentum are to be sustained.

To help build that local leadership and assist small and mid-sized canal town downtowns, the Association looked to the National Trust's Main Street program. Main Street's balanced four-point approach — organization, promotion, design, and economic restructuring — and nationally proven track record made it an ideal program for the heritage corridor. In 1991, the Canal Corridor Association, in partnership with the I&M Canal National Heritage Corridor Commission and the National Trust's Main Street Center, initiated the first regional Main Street program in the country. It encompassed three demonstration communities — Ottawa, Lockport, and Lemont — and offered special outreach program to other corridor towns. After four years, the results were impressive. The demonstration towns alone saw a net gain of 68 new businesses, 267 full and part-time jobs, 105 private rehabilitation projects valued at \$7.4 million and \$5.3 million in public improvements.

In Chicago, the Canal Corridor Association, the Chicago Park District, the City of Chicago and a host of other partners are collaborating to create an outdoor interpretive park along the South Branch of the Chicago River where the I&M Canal began. First envisioned in 1985 at a community planning conference, Canal Origins Park will transform a derelict river-edge site into a unique urban park and educational resource. The project has also served as the catalyst for an exciting vision to reclaim an additional 15 acres of river-edge property surrounding the South Branch Turning Basin to create Canalport Nature Park.

As the centerpiece of Canalport Nature Park, the Canal Origins Park will pay tribute to the I&M Canal for its role in transforming Chicago from a swampy outpost to one of America's greatest cities. The goals of the park are to celebrate Chicago's heritage as a canal town, reclaim and restore the natural environment, create an outdoor educational laboratory for Chicago youth,

Courtesy of The Canal Corridor Association



Canal origins site, foreground, with Chicago skyline in back.

provide a green oasis in one of Chicago's most dense urban areas, and offer rare river-edge access for passive recreational use.

Designed by nationally recognized environmental artist Michael Singer, the concept plan for the park intertwines history, nature and art elements to illuminate the stories of the I&M Canal and create a series of vantage points for discovery, learning, rest and reconnecting with nature. Park plantings will have a naturalized look and include native plants, trees and ground cover. The park will be fully accessible and informative for diverse groups including adults and families who

fish, canoe, or come to enjoy the outdoors, community groups planning a get-together, and students and youth groups investigating the park for educational purposes.

To help ensure the park's educational programs are in full swing when the park is completed, in the fall of 1999 the Association launched a two-year pilot program to create educational tools that support use of Canal Origins Park as an outdoor learning laboratory. Today, 31 teachers representing multiple grade levels and disciplines from 18 Chicago schools are involved in the program which includes teacher training, development and testing of lesson plans and field trip experiences. The program will result in a "tool box" of curricula, resource materials, and learning aids that can be disseminated citywide so that many more Chicago educators and youth can benefit from learning experiences at the park.

The Association has also worked with the arts community, Chicago Park District, and youth to devise a public-art model for creating interpretive panels to be installed at the park and a "heritage banner" program that would produce a changing exhibit of streetlight banners adjacent to the park. Youth organizations and cultural institutions are other partners with whom the Association hopes to work to develop the park's potential as a resource for rich interdisciplinary learning experiences.

From the beginning, the heritage corridor program has been a private-sector initiative, starting in 1980 with the leadership of Openlands Project, a not-for-profit conservation organization that works in Chicago and northeastern Illinois. Openlands led the drive to create the 60-mile-long I & M Canal State Trail in the 1960s and early 70s. Active grassroots participation continues through the Friends of The I & M Canal National Heritage Corridor and other citizen committees and local organizations. The Canal Corridor Association (formerly Upper Illinois Valley Association) is an offshoot of Openlands Project and has provided strong leadership since it was formed in 1982. Due to concerns over increased environmental regulation and governmental control along a heavily industrialized transportation corridor, the initial reaction of industry to the heritage corridor concept ranged from healthy skepticism to total opposition. Several key business

and civic leaders got involved in the early planning efforts, however, and reached out to their colleagues. Today the Canal Corridor Association counts among its board members representatives from some of the region's largest industries, which have provided leadership, financial support and a variety of in-kind and technical assistance.

For preservationists, the heritage corridor concept offers a rare opportunity to extend traditional boundaries, build new coalitions, and broaden public awareness for the importance of cultural landscapes. As the heritage area movement gains popularity, however, many questions remain unanswered. How does a voluntary program guarantee resource protection? What is the appropriate role for the federal government? How can multiple themes and resources be interpreted in an integrated manner? What strategy is best for dealing with a complex management structure that relies on so many partners? The Illinois and Michigan Canal National Heritage Corridor is certainly not a panacea. While we have saved many significant cultural and natural resources since designation by Congress in 1984, we have also lost a number of important historic structures. And insensitive development continues to erode the unique character of the landscape.

Since designation, however, more than \$ 130 million have been invested by state and local interests, public and private, in capital projects that meet the corridor's goals. Along with this rebuilding of the infrastructure comes less quantifiable but equally important benefits – an ongoing regional dialogue and the regeneration of community spirit.

This presentation was adapted from an article written previously by Mr. Adelman.

Heritage development: a case study

Ana Koval
Executive Director
Canal Corridor Association

Thank you, Jerry. I want to share with you today some of the other work of the Canal Corridor Association, some of our efforts in heritage tourism along the rest of the I&M Canal. We have been working to increase the number and quality of I&M Canal Corridor tourism sites while strengthening the thematic links between these sites.

Our goals in heritage tourism include:

Developing of a consistent story line.

Developing a regional image, and...

Using these tools to link together our sites so that we have the critical mass of sites necessary to attract the lucrative heritage tourist.

First, telling the story. Telling the story is important. It is really what people want to know – what is important or special about this place? In our case, we decided we wanted to tell a story of a passageway.

Visitors to The I&M Canal walk in the footsteps of people who have traveled an ancient passageway carved by the glaciers. This corridor has been a passageway for migratory birds. Native Americans first used the waterways for trade. They shared their routes with French explorers who became the first to dream of building a canal. Father Marquette and Louis Joliet first recognized this wetland as the easiest link between the Mississippi and the Great Lakes in 1673.

Over 150 years later, constructed between 1836 and 1848, the Illinois & Michigan Canal further enhanced this passageway with a water route capable of moving large quantities of heavy goods. The I&M was the last link coming some twenty-three years after the Erie Canal. And since the canal was finished in 1848, other water

routes, the railroads and eventually highways all were built in the passageway.

We reinforce the passageway story by telling the stories of the real people who have lived and worked in the passageway.

A steel silhouette of William Gooding stands near the canal at Lockport, Illinois. Mr. Gooding was the chief engineer for the canal and you can see him there with his canal plans in his hand. Mr. Gooding worked for the 12 years it took to complete the canal and then once the canal was opened was fired for showing favoritism towards some of the canal contractors.

Elsie Armstrong stands with her eight sons in a plaza between the canal and one of our canal towns – Morris. Elsie came to the Illinois frontier in 1831 leaving her drunken husband in Ohio. Three of her sons eventually worked on the canal, several became prominent citizens in various professions in Grundy County, and two served in the state legislature. There you can see them as they arrived in Morris ages three through 19.

Courtesy of The Canal Corridor Association



Interpretive steel silhouette along the Illinois and Michigan Canal

In another era, the Marx Brothers worked along the canal. They once owned a chicken farm near the canal but failed as farmers. There you can see Harpo and Groucho on their way to work at the Rialto Theater in Joliet in the 1930s. The Marx brothers are part of a series of silhouettes in Joliet. Along the bicycle route in Joliet, which connects two portion of the canal trail, are silhouettes of eight men and women of different ethnic groups and different occupations going to work in the many industries that grew up along the canal and the subsequent transportation routes.

Mr. Gutierrez who arrived in Joliet with his wife and grandmother in 1919 and went to work driving spikes on the EJE Railroad is there. And meet Mary Setina, a Slovenian immigrant who lived in a St. Joseph's neighborhood known as Slovenian Row and owned a store there.

Please come and visit the I&M Canal and meet 21 full-size, Cor-Ten steel silhouettes along the canal and at a few of the sites adjacent to the canal.

We are working to develop a regional image and link the many different sites in the corridor together for the visitor. We developed a logo for the area. This is not our organization's logo but is a logo for the many sites within the corridor. We are using this logo on gateway signs that identify the region as you enter it on major roads and on driving tour signs, individual interpretive signs, mile markers, and on printed materials.

Our first challenge has been to help visitors find their way to our sites and between our sites. We have 63 cultural, natural, and historic sites that are open to visitors along the 100-mile corridor. Part of the area is industrial, given that industry grew up along the canal, and part is rural. A 75 mile driving tour route has been established taking visitors through ten "canal towns," past fifteen access points to the canal and past many other places to stop and visit, places such as state parks, restored prairies and natural areas. The driving tour signs are being augmented with printed materials – a map/brochure, audio tapes or a CD which you can listen to in your car as you drive the route, and downloadable information on our web site.

Another way we have been promoting a regional image is on our trails. Currently there are 80 miles of bicycle and walking trails along the ca-

nal. Parts of our canal are owned and managed by different units of government. We are in the process of unifying our towpath trails with a system of mile markers. These V-shaped markers have Cor-ten steel posts and two unique panels. Each panel has a version of our boy and mule logo and tells the visitor how far they are from the origins of the canal in Chicago; what is the name of the trail they are on; directional information – how long to the next attraction; and a fact about the canal. Let me give you an example of a canal fact. "A canal boat was about the size of a city bus and would hold 90 people or 100 tons of cargo."

Another way we are working to develop a regional image along the trail is through trail access signs. For example, one of our signs includes the logo again, some background information about the passageway story, two maps, one of the region and the other of the local surrounds, a silhouette, and information about this location. These signs work to answer two questions in the visitors' minds – what is special about this place? and what else is there to do here today?

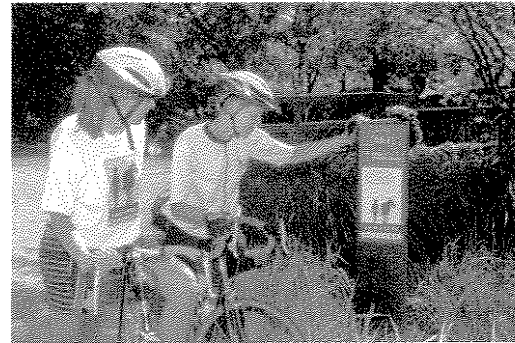
In 1998 as part of the Sesquicentennial Celebration of the completion of the canal, we sponsored an exhibit and book titled *Prairie Passage*. Two hundred contemporary black-and-white photographs by Edward Ranney made up the exhibit. The book included the photographs and essays about the region both helping to create a regional identity. Fifty thousand people saw the exhibit in three different venues in Chicago, Lockport and Springfield. Five thousand copies of the book help maintain the regional identity.

The Canal Corridor Association is also working on thematic linked interpretation at a variety of individual sites. The story of each site is told in the context of the larger passageway story line and three or four regional themes.

At the Santa Fe Prairie the story of an undisturbed prairie and the people who worked to document and save it is told in the context of the canal and railroad. The reason the prairie was never farmed was that it was owned by the Santa Fe railroad.

Here are the silhouettes of Floyd Swick and Dr. Robert Betts. Mr. Swick was a longtime educator at the Morton Arboretum and co-author of the book *Plants of the Chicago Region*. Dr. Betts,

Courtesy of The Canal Corridor Association



Cyclists stop to check an informational marker on a canalside trail.

a professor of biology, worked his entire life to save the Santa Fe Prairie and other important natural areas.

The Canal Corridor Association is also spearheading an effort to create a self-sustaining tourism attraction at the rural western terminus of the I&M Canal. There are no canal boats left on the I&M and we have been developing a project which would include putting replica boats in the water near Lock 14 and allowing visitors to take a short ride along one of the most scenic sections of the canal. The project has been studied for its potential to attract visitors and has been formulated to increase its economic viability while giving visitors an authentic experience that cannot be duplicated just anywhere.

The bad news is there is no silver bullet. All of our projects have multiple funding sources – usually a mixture of private and public funding.

Often, the initial funding or seed money for our projects comes from the private sector. Private foundations, individuals interested in quality of life issues, the environment, or cultural and historic preservation provide the funding for the first stages of project development. These sources allow us the flexibility to create projects that are out of the box. Once the project concepts are better defined and a partnership has come together, then public sector money can be secured.

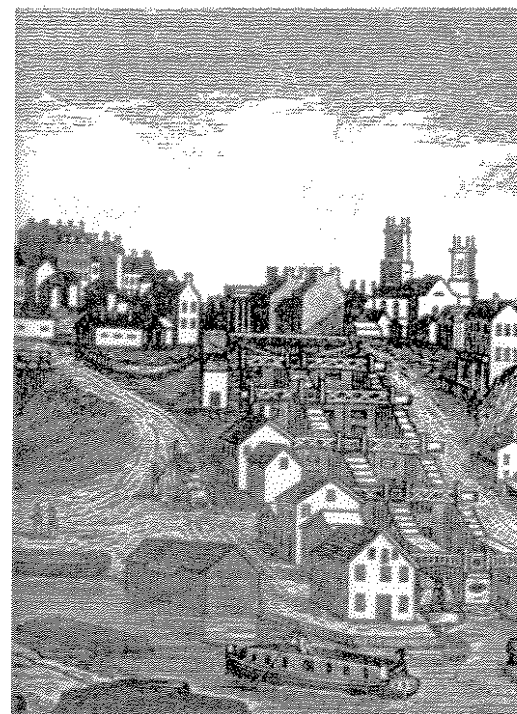
For example in the initial stages of our wayfinding project, several local foundations funded the concept plan and then the prototyping stage of the project. It is very difficult to secure public funds until you have a tangible project to build with a definite budget and plans and specifica-

tions complete. We have found that by mixing private and public funds we have been able to be more creative in the initial research and development of a program or project. This has allowed us the freedom to develop projects that are much more thoughtful than the standard interpretation solution, or a typical park design or education program.

Many of our projects have been funded with state tourism grants that need to be matched 50-50. In some cases the local unit of government has sufficient discretionary funds to match the state dollars. In other cases we look for private dollars such as foundation money or corporate sponsorships to match the public sector money. Each project, or really each piece of the project, requires a different approach. This approach requires you to be opportunistic and flexible.

It also requires a lot of time spent writing grant applications and proposals and making presentations. Please come to visit us along the Illinois and Michigan Canal. Thank you Kevin for the invitation to showcase some of our efforts in heritage tourism. Good luck in your work here in Buffalo.

Buffalo and Erie County Historical Society



John W. Barbour engraving of locks at Lockport, NY (1891).

Options for designation

Linda Neal

The National Park Service

Thank you. Thank you for the opportunity to talk with you today. James Pepper, my colleague at the National Park Service, was supposed to be here today to speak to you. But as you've already heard, his plane was delayed, and I've been asked to fill in for him.

This is a really incredible turnout here today and thanks go to Kevin and all of the other volunteers who have pitched in to make this event possible. I truly hope that all of you who have taken the time to come and participate – elected officials and citizens, alike – have gotten as much out of it as we have as speakers. I sincerely hope, also, that it paves the way for good decisions about Buffalo's waterfront and other related initiatives.

First of all, I couldn't agree more with what's been said here today about the historical significance of the Erie Canal and the site of the Commercial Slip. You have a priceless historical resource in your community and a compelling story to tell.

Likewise, I agree with everything that's already been said about the importance of collaborative partnerships in the process of making the most of what you have. The only way you can fully protect what you have and maximize its value is to work together, across public and private sectors, across jurisdictional boundaries, and otherwise.

In 1995 the U.S. Congress directed the National Park Service to determine whether the Erie Canal system merited federal recognition as a National Heritage Corridor. The result was a study by the Park Service entitled, "The Erie Canalway: A Special Resource Study of the New York State Canal System." It came out in 1998 and it found that the Erie Canal met all of the criteria for federal designation.

The study recommended three alternatives for the designation and management of the Canal system. The first was for federal designation as the "Erie Canalway" to be an affiliated area of

the national park system and to have a permanent relationship with the National Park Service.

The second recommended alternative for the canal would be a federal designation as a National Heritage Corridor. This would provide limited National Park Service assistance to the corridor entity for a period of ten years. The management entity, itself, would include broad, community-based representation.

There's also the possibility for no additional designation. This would involve retention of the existing New York State Canal Recreationway designation, which would allow some limited authority for National Park Service assistance. In this scenario, the New York State Canal Corp. and the Recreationway Commission would be responsible for implementing the New York State Canal Recreationway Plan.

In all three of these alternatives, the New York State Canal Corporation would continue to own and operate the canal system.

National Heritage Corridors are clearly an appealing option. It is important to remember, however, that the corridors operate through public-

Courtesy of The Canal Corridor Association



Historic Gaylord Building in Lockport, Ill.

private partnerships. They require solid bi-partisan support to ensure their long-term success and sustainability.

In March 2000 the National Park Service drafted, at the request of Rep. James T. Walsh, Congressman from Central New York, legislation that would establish the Erie Canalway National Heritage Corridor. The bill is still in draft form at this point.

You can get a copy of the National Park Service "Special Resource Study" on the Erie Canalway by contacting the National Park Service, Boston Support Office, Planning and Legislation, 15 State Street, Boston, MA 02109, or by calling 617-223-5051. A four page executive summary of the report is also available.

Thank you very much.

Group Discussion Sessions

Western New York Heritage Institute Collection



The Central Wharf, 1868.

The Erie Canal Terminus
with Karen Engelke,
Jean Fonzi moderator, Mike Venezia recorder

Heritage and Cultural Tourism
with Thomas Gallaher and Thomas Moriarity,
Bonnie Soley, moderator, Bradshaw Hovey recorder

The Financing Challenge
with Ana Koval, Linda Neal,
Bob Skerker moderator, Laura Vahue recorder

The Chicago Model
with Gerald Adelman,
Peter Loehr, moderator, Peggy O'Donnell, recorder

Discussion Summary

As *A Canal Conversation* drew to a close, more than 150 participants joined in moderated group discussions attended by the guest speakers and led by community volunteers. Some of the exchange was in the form of questions and answers with the out-of-town experts. Some of it was fellow Buffalonians talking about the potential for the Commercial Slip, the Erie Canal in general, and heritage tourism even more broadly.

The four discussions focused, respectively, on treatment of the western terminus specifically; heritage and cultural tourism in general; the challenge in financing heritage development; and further lessons from "the Chicago Model." Volunteers took detailed notes on the conversations, which are available on a web site at www.ap.buffalo.edu/~urbandesignproject. Below is a brief summary of comments and concerns by visitors and residents alike as prepared by the editors.

The Erie Canal Terminus

The group moderated by Jean Fonzi and attended by guest speaker Karen Engelke focused on the treatment – physical, legal, institutional, interpretive and otherwise – of the Commercial Slip and vicinity. Mike Venezia was the public recorder.

Much of the discussion focused on the physical remains of the Canal. Should the "real" Canal be restored or reconstructed? Should a "replica" Canal be created? Should work focus just on the slip or a larger "cultural landscape" of Canal District streets and buildings? There were a variety of opinions, but the strongest voices were for treatments they considered more authentic and more extensive.

Other concerns and questions were raised about the legal and institutional structure of Canal preservation and interpretation. What would National Register of Historic Places designation or National Park Service status provide or require?

Register designation would bring some resources, but some restrictions, and some protections, the experts said. Park status would likely involve some kind of larger Canal-related entity. Some

speakers argued for building in local control. Engelke, however, advised that state and federal agencies can bring important resources and expertise to the table.

Otherwise, discussion participants grappled with how to deal with the overwhelming richness of interpretive possibilities at the slip and around Buffalo. Stories to be told include not only the Canal and related industrial and transportation heritage, but also the Native American tradition, wars along the Niagara Frontier, immigration, grain elevators, the Underground Railroad and more.

Heritage and Cultural Tourism

Guest speakers Thomas Gallaher and Thomas Moriarity sat in on a session about the exceedingly complex topic of heritage and cultural tourism development, as moderated by Bonney Soley and recorded by Bradshaw Hovey.

Speakers in this session developed two strong themes: the need to create a dense, active, mixed-use development and the demand to produce an attraction that is authentic and uniquely Buffalo. The two themes presented were not necessarily in opposition, but there was some tension between them, as the debate bore out.

Several participants argued the importance of bringing housing, entertainment, recreation and employment into the Canal District so that people might have something to do after they've seen the slip and accompanying museums and exhibits. The area needs to be a "people place" with 24-hour activity in order to succeed, they said.

On the other side of the question were participants who worried that the concern for "mixed use" would overwhelm the need to preserve authentic resources. If the focus is on mixed-use development, one speaker suggested, then all the discussion of recreating the historic Central Wharf may be merely "lip service."

The consultants, as they had done during their presentations, underscored the need to design for the expected market. For example, Roy Mann, a consultant for Erie County, said his concept for the Canal District included only 15 percent for museums and exhibits, the rest for retail, restaurant, office, and housing development.

There were some points of convergence. Whatever is developed should reflect the local Buffalo culture rather than some generic corporate stamp. It will take some time to develop the area; perhaps it can grow "organically." And given that Buffalo is not a "slam-dunk tourist destination," the attraction will have to suit local residents first and draw visitors later. As one citizen said, "It has to work for us."

Like the first group, participants had much to say about the richness of the stories to be told on Buffalo's waterfront, from the Indian running path to the present day. The looming presence of the Skyway – and the desire to remove it – was acknowledged. Others urged their fellow citizens to get involved in the process that will decide all these issues.

Western New York Heritage Institute Collection



Inner Harbor, 1938.

The Financing Challenge

How to finance the process of heritage development was the subject of a third group, moderated by Bob Skerker, with expert advice from Ana Koval and Linda Neal. Laura Vahue took notes.

The public sector is an important source of funding for heritage development, the experts advised, but even the most intensive involvement by the National Park Service is likely to bring only modest amounts of money. The bigger impact of public intervention is in terms of legitimacy and helping leverage other funds.

Private sector funding is crucial, particularly corporate support, the visitors said. Start with local philanthropies, but also seek out sponsorships that will allow area companies to demonstrate they are part of the community. Corporations that favor "site specific" projects, or educational enterprises, include Kodak, Canon, Target and others.

At the bottom of it, however, fund raising will involve direct appeals: "the right people asking the right people." That work has to begin at home. National foundations and sponsors will only be ready to contribute when they see that the local community cares enough about the project to write its own checks.

Attracting adequate financing also requires having one's house in order – business-wise as well as interpretively. Everyone – not just corporate sponsors – wants to fund projects that are self-sustaining, so economic feasibility analysis is vital. Development should also be organized in phases so that successful completion of one phase can help generate funder enthusiasm for the next. Just as important, project organizers have to be clear and strong about what story or stories they want to tell.

Participants seemed well aware of the many intersections between heritage development projects and the surrounding communities. Canal District development could be helped by the larger market that a new convention center might draw. Adjoining property owners will likely benefit from heritage investments in terms of enhanced property values and improved attitudes. But residents of poorer neighborhoods may be

skeptical about economic benefits that will accrue to them. Projects need to deliver benefits to these communities, too.

The Chicago Model

Jerry Adelman, executive director of the Canal Corridor Association, regaled a large group with further details about the development and management of the Illinois and Michigan Canal. Peter Loehr was moderator and Peggy O'Donnell took notes.

When all of the different sites along the corridor are counted, Adelman said, more than five million people visit the I & M Canal each year. Eight million people live within a 90-minute drive of the canal, so, for many this is a day trip. The Association would like to get more people to stay overnight, but high-quality hotel rooms are at capacity. The real key to continued growth, however, is to continue connecting the many small attractions along the canal to the idea of the corridor, that is, making one destination out of many.

One of their needs is to strengthen the link with the city of Chicago. The Stevenson Expressway cut off the final leg of the canal. The original canal never actually went to Lake Michigan, only the Chicago River. Local groups have sprung up to take care of the river and canal, but public awareness is still low. The canal motto of "forever open, free and clear" was part of what made Chicago, but the fact remains little known.

The Canal Corridor Association has had to grapple with some of the issues Buffalo now faces with the western terminus. Adelman said they are studying the possibility of reconstructing and re-watering parts of their canal. But much of the history has been obliterated by the highway construction.

The current story is one of complex inter-organizational collaboration. A federal commission created in 1984 provides coordination and technical assistance with a staff of three. The Illinois Department of Natural Resources owns and manages most of the corridor as a linear park 62 miles long. The state maintains two canal locks. Local historical societies, Rotary Clubs, and others work on a volunteer basis. And the Canal Corridor Association provides planning,

organization, and promotion with a \$1.5 million budget it raises from numerous sources, public and private.

Buffalo Architecture: A Guide
MIT Press, 1981

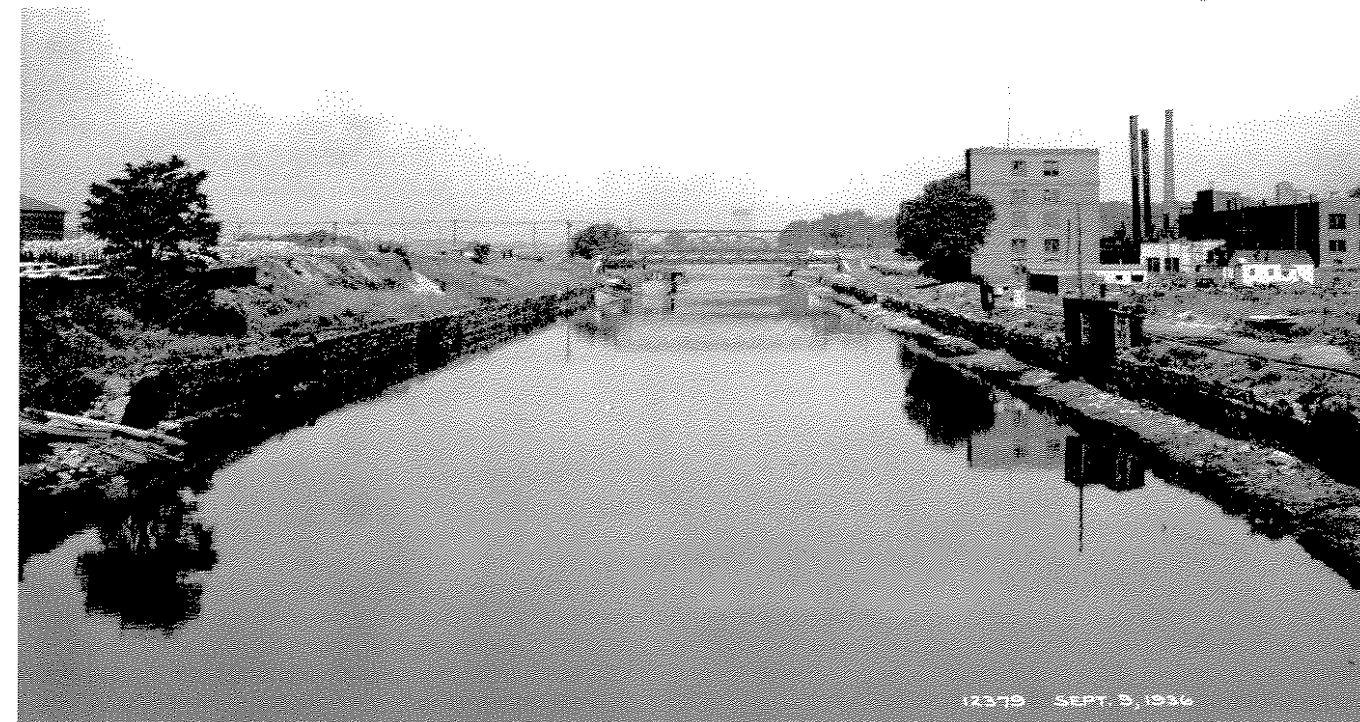


Detail, The Old Post Office.

But the history is still key. What was once a passageway for Native Americans, became an artery of commerce and industry, and is now a venue for recreation and learning. Telling that story for the I & M Canal effectively will require connecting to the Erie Canal, Adelman said. Meanwhile, the most concrete thing Buffalo can do is "let the stories lead."

A Summary of The Conversation

Western New York Heritage Institute Collection



Erie Canal, 1936.

Bradshaw Hovey, Associate Director, The Urban Design Project
University at Buffalo, State University of New York

A Summary of the Conversation

When people talk, different listeners hear different things. This is the case even when people listen very carefully. It is common business practice in Japan for an organization to send multiple representatives to the same meeting. Everyone is expected to take careful notes and afterward they compare to see if they all heard the conversation in the same way. The hope that drove this analysis was that a systematic form of listening would also produce a summary of the proceedings that everyone would recognize. We will let readers be the judge of that.

Because not all of *A Canal Conversation* was tape recorded, it was necessary to assemble these proceedings in a variety of ways. Opening remarks on Monday evening by Catherine Schweitzer and Kevin Gaughan were taken from their prepared texts. Gerald Adelman's key-note address was reconstructed based on a telephone interview with Adelman and a subsequent write-up by the editors. Adelman reviewed and approved that text.

The two Tuesday morning sessions were both tape recorded by WNED radio, and included here are the edited transcripts from presentations by Karen Engelke, Tom Gallaher, Tom Moriarity, Elaine Carmichael, and their respective moderators. Homer Russell's noon-time talk on urban design was not recorded. But he graciously agreed to replicate his performance, showing slides to himself in his office in Boston and speaking into a tape recorder. A transcript of that is included here.

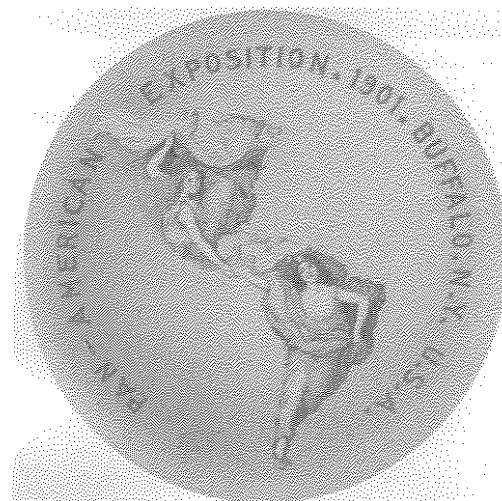
The text representing Tuesday afternoon's session includes an article previously written by Gerald Adelman on the heritage corridor development process as a substitute for his remarks that day; Ana Koval's prepared text; and a fleshed-out version of Linda Neal's outline notes for her remarks. There is no record of the afternoon panel discussion. The discussion sessions that ended the conference are captured in the notes of volunteer facilitators.

Buffalo's Opportunity

The speakers clearly agreed that Buffalo faces an extraordinary opportunity for economic and community development under the rubric of "heritage." Our resources in general, not only great architecture by America's acclaimed masters, but the rich city fabric of downtown, neighborhoods, and parks, arresting geography, and a community steeped in the great stories of our nation, bode well for work in heritage development. As the site of the western terminus of the Erie Canal, however, Buffalo has a kind of "name brand" recognition and identity that have power across the country and around the world.

Discovery of remains of the Commercial Slip has brought this opportunity into public consciousness and magnified its importance. Karen Engelke said that no other site in Buffalo could match the western terminus for either historical significance or visitor-attracting potential. It is a key site for "the story of America," she said, as well as a potential world heritage site. It links the story of the growth of Buffalo to the story of the emergence of New York State to the greater story of the making of a great continental nation. Others agreed, but also emphasized the need to find out more about what is there and what it might mean for preservation, interpretation, and development. Tom Moriarity quoted the English landscape painter Constable in advising Buffalonians: "we see nothing until we understand."

Buffalo and Erie County Historical Society



Logo for the 1901 Pan-American Exposition.

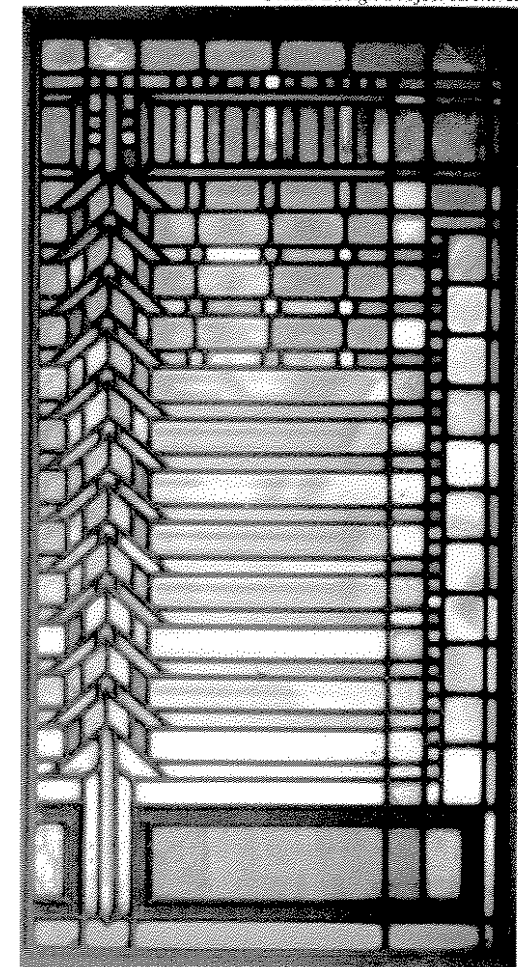
The Idea of Heritage Development

As Tom Gallaher pointed out, the term "heritage development" sounds at first like an oxymoron. We might see it, as Gallaher described, as a process of "using what you got to make money." Or we might accept Moriarity's suggestion that heritage development represents a "community development ethic" in which the resources of city and region are preserved, repaired, and enhanced for the benefit of residents and to attract visitors and the prosperity they bring. Understood this way, heritage development is a holistic approach to integrating strategies of economic development, cultural and historic preservation, environmental stewardship, and placemaking. Or, as Wendy Nicholas put it, heritage development is fundamentally about "community building."

While part of the motivation behind heritage development is to develop the local tourism industry, speakers warned that the process must pay attention to community benefits and values as well. As both Adelman and Moriarity pointed out, telling the stories of the Canal and of Buffalo in general can help provide Buffalonians with a sense of shared meaning and experience that is often absent from our lives. If we pursue the economic rationale for heritage development too narrowly, it can backfire, Carmichael warned. Residents need to appreciate the Canal, too. Or as one citizen said, "it has to work for us."

Heritage development is also about the big picture and the long haul. The theme of "region" came up again and again in the conversation. Planning, development, marketing, and image-making all need to be carried out on a regional scale. The many resources and attractions of the region need to be connected both thematically and logistically. For one thing, the Erie Canal isn't the region's only "brand name" attraction. Moreover, the process is necessarily long-term. "Are people patient?" Gallaher asked. They must be, because the process of heritage development in other communities has consumed not years but decades. Homer Russell went even farther, noting that buildings we create today will likely be around for a hundred years.

Urban Design Project Archives



Window, "Wisteria Blossom," Martin House.

The Values of Heritage Development

In one sense, heritage refers to all the things we have received from the past. As such, heritage development embraces and celebrates a wide array of values including environmental restoration and protection, waterfront access and development, and downtown revitalization, but it begins with historic preservation.

Participants in the conversation emphasized the need to "honor and cherish the past" and to "protect the irreplaceable." This means avoiding the mistakes of demolition which Homer Russell lamented in his hometown of Boston as well as "investing in our history" through preservation, rehabilitation, and re-use of historic buildings. But, as Jerry Adelmann pointed out, the definition of what is worthy of preservation has broadened over the years to include not only great buildings, but ordinary ones, as well as the "older patterns of community," the fabric of cities, districts, landscapes and regions.

Part of what makes this significant for both visitors and residents is a focus on preserving what is unique to Buffalo. Karen Engelke advised us to identify those "icons" that represent the essence of our community and its stories. Moderator John Sheffer underlined the particular economic and cultural leverage provided by "distinctive assets." And Gallaher emphasized the importance of "home-grown" and "grassroots" ideas in the heritage development process. Keeping and highlighting what is special about our community provides residents with a heightened sense of identity and offers visitors a better reason to come here.

The heritage development approach has also encompassed environmental protection and restoration. This also has value for both residents and visitors. Sometimes this is expressed in terms of striking a balance between the value of ecological stewardship and economic development. More and more, people are seeing these values as connected rather than opposed. Within the heritage development paradigm, brownfield redevelopment, open space acquisition, preservation of scenic resources, or, as one

citizen noted, the clean-up of the Buffalo River, all have both economic and environmental benefits.

As Elaine Carmichael put it, "water is an automatic amenity." For twenty years or more, American communities have been working to reconnect themselves to their waterfronts. In case after case, improving public access to waterfronts and promoting popular activity there has been an integral part of heritage development. Boston has enforced a policy of continuous waterfront access and continues to work to reconnect its downtown to the waterfront. There are, however, challenges in the process. Successful waterfronts, Carmichael advised, require good programming, management, and maintenance to become identifiable destinations for residents or visitors. And, it is crucial to pay attention to what happens on both the waterside and the landside.

Traditional downtowns have also been an important value in the heritage development process. Preserving and revitalizing downtowns, big and small, has meant working against powerful trends toward suburbanization in general, and "big box" retail more specifically. Tom Moriarity suggested that planners use "the memory of the market" to preserve downtowns as an alternative to malls and power centers. Downtown won't necessarily be like it was again, but it can provide people with something they have been missing in the suburbs. Evidence from Homer Russell's Boston indicates that a compact, dense, lively downtown can be an attraction for everyone.

Real Places and Telling Stories

The heart of the heritage development process, however, is telling stories in real places. On this point there was no disagreement. "The power of real places," and perhaps even "sacred" ones, is what draws potential visitors and what keeps residents here, Adelmann said. "It has to be real," Moriarity added, and we have the real thing right here. "Let's work for authenticity," urged one citizen in a discussion group. Such real places and the real fabric of our city, our experts advised, need strengthening as well as preservation.

Likewise, participants were unanimous about the central role of "telling stories" in the heritage development process. The Commercial Slip might well remain a "pile of rocks in a hole," as Carmichael put it, until we tell the stories that explain why the Canal was important for Buffalo and the nation. These stories, moreover, become the "thematic glue" that make all of the places offered to visitors comprehensible. Plus, there is much more than just the Canal story as citizens in one discussion group detailed. The stories of Native American inhabitation, the Underground Railroad, military history across the centuries, of ethnic immigrations, industry, railways, genealogy, bicycling, art and more all need to be told.

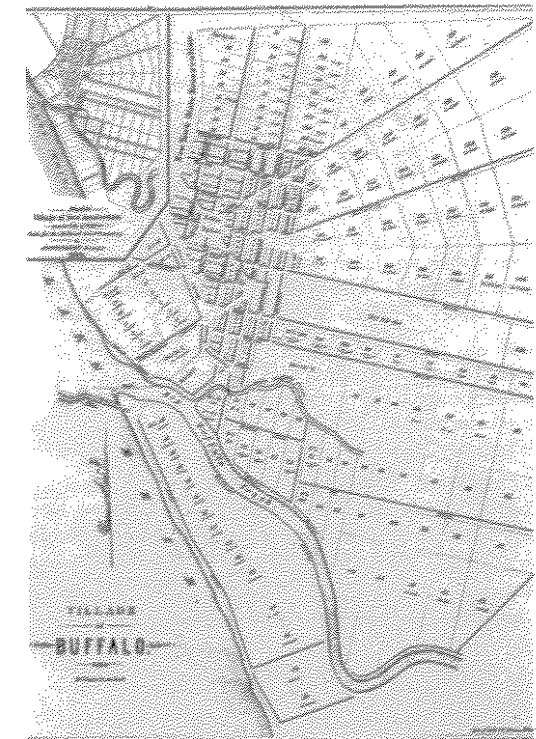
People in the heritage development industry call it "interpretation." More straightforwardly it is education. As Moriarity put it, "interpretation is teaching." It plays a role for visitors and residents. It is a key value motivating tourists. It is an important benefit for residents. And it is a part of the planning process. Getting everyone to understand the meaning and significance of buildings, places, and landscapes is a key to making the right choices in preservation and development.

The interrelationships between the meaning of "real" and the process of "telling stories" presents some crucial choices for how to handle the historic resources at the center of the conversation. As Elaine Carmichael asked, "what level of authenticity is required to tell the story?" Answering the question involves striking a careful balance between the "real," the "story," and

the economic limits of the situation. The specific answer, she suggested, might range anywhere from putting up a plaque to creating a total "cultural landscape" or "immersive environment" recalling the Canal.

In Augusta, Georgia, Gallaher noted, they combined real canal with replica canal and "you can't tell the difference." On the other hand, Moriarity warned, it is a "slippery slope" we travel from restoration to reconstruction. At some point, he said, reconstruction or re-creation risks losing the essential message of the place. As one citizen pointed out, you don't need one hundred percent of the physical relic in order to tell the story. Several speakers emphasized that all elements of the development don't have to be right at the slip. But the whole thing has to generate enough revenue to keep the attraction going.

Buffalo and Erie County Historical Society



Joseph Ellicott's radial-grid street plan for Buffalo.

Heritage Development and the Tourism Industry

Far less ambiguous is the fact that the tourism industry holds enormous potential for the Buffalo-Niagara region. It is a trillion dollar a year business in the United States, Moriarity said, with 7.6 million people directly employed. It provides regions that draw visitors with a kind of export income. People arrive with the dollars they earned somewhere else and spend them here.

Heritage tourism more specifically is one of the richest and fastest growing segments of the tourism industry. Heritage tourists tend to be older Americans who have more disposable income, more discretionary time, and who place a higher value on the authentic, educational, and unique experiences that heritage tourism offers. Three quarters of American tourist trips occur by car or bus, Moriarity said. That means Buffalo is well-located in relation to U.S. population centers to take advantage of a regional market. There's also a market in families with children. Casino-goers in Niagara Falls, however, are not likely to be customers for historic attractions, too.

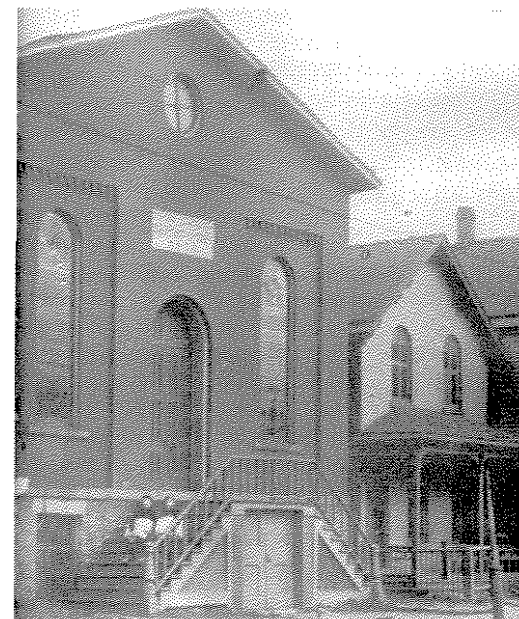
Speakers emphasized that it is the experience that visitors are buying. As such, it behooves host communities to create a "continuous experience" of heritage sites and attractions. Nor is the experience all about heritage, either. Partly it is about how restaurants, hotels, and shops, as well as attractions, treat the customers, as Carmichael put it. Or, as Gallaher said, it is about "eating and drinking and strolling and drinking some more." Above all it is about providing an experience that is complete, satisfying, unique to the place and not "everyday."

Consistent with the general themes of the heritage development concept, the best visitor attractions are also the ones most likely to attract residents. In Buffalo's case – "not a slam dunk destination" – Moriarity suggested it might make sense to start with the resident base and build the visitor traffic. In any event, attractions must have appeal to both residents and visitors.

Likewise, the experts agreed, it is crucial to develop attractions with multiple components and multiple story lines, to make thematic links among attractions throughout the region, and to

work for that "ever elusive critical mass." As Engelke put it, it's important to "link the places that tell the stories." Some of the connections that need to be made in order to maximize the region's potential are the historic connection between the Canal and Niagara Falls, local connections between the Canal and other generators of visitor activity like the convention center, and even longer links such as between the Erie and Illinois and Michigan Canals. This sort of complexity, as well as a continuous renewal and refreshment of attractions, is exactly what will create habit and promote repeat visits by both residents and tourists.

Buffalo and Erie County Historical Society



The Michigan Avenue Baptist Church was an important stop on the Underground Railroad.

Tourism is a Byproduct of Good Places

Creating "well-animated places" is one of the goals of heritage development, Gallaher and others stressed. But it is also one of the means by which such development is accomplished. People visit other places because they are attractive. Gallaher, Adelman and Russell all emphasized the need to set high standards for the quality of public spaces through strict guidelines, sensitive design, and good maintenance and programming.

What are good places? They are places that provide people choices of things to do, other people and activities to watch, and do so on a 24-hour, year-round basis. Creating such places involves promoting a mutually-reinforcing set of characteristics. Many speakers mentioned, and Homer Russell hammered home, the central importance of mixed uses. Putting housing, employment, shopping and eating and drinking along with heritage attractions can provide the activity, choice, and continuous animation that define good places.

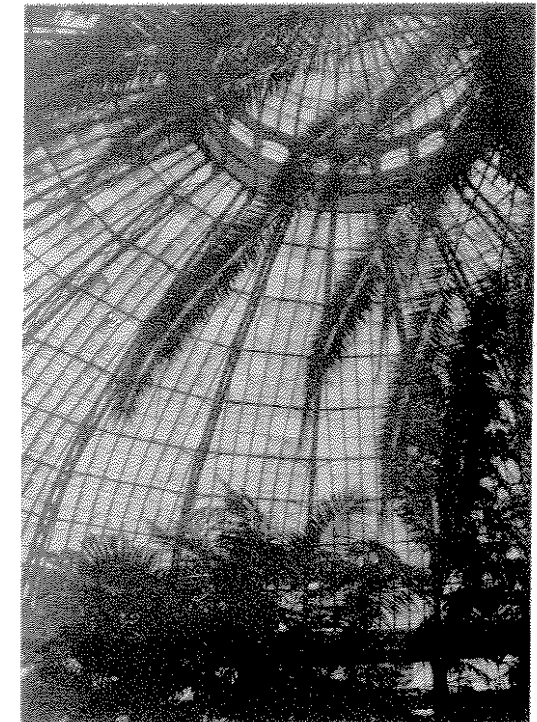
Mixed uses, combined with a density of uses and activities at a fine-grained scale, can promote the kind of animation we seek. Russell talked about the importance of doorknobs. The more doorknobs on a particular street the greater the density and finer the grain of activity and use. Such streets are the active ones and the ones visitors seek out. It is also important to make such streets pleasant to walk, which means preserving mixed uses, fine grain, and pedestrian scale, but also improving the streetscape and putting some limits on the automobile.

Finally, some urban places require good programming in order to be successful. Public squares and waterfront promenades need festivals, concerts, farmers markets and other affairs to draw people and create habits of visitation. Buffalo's waterfront in particular, one citizen noted, will need creative programming to create year-round activity.

The invited guests gingerly suggested, as in Moriarity's words, that "seasonality issues call for some creative alternatives in marketing."

Harsh winter weather also presents operational dilemmas, cost premiums and programming limitations for the waterfront site. Still, Russell urged Buffalo to avoid using tunnels and skywalks as strategies to deal with climate problems. Carmichael also noted the noise, shadow and safety issues presented by the Skyway. A number of citizens knew exactly what should be done – take it down.

Buffalo Architecture: A Guide
MIT Press, 1981



Interior of The South Park Conservatory.

Making It Work Economically

Heritage development in general, and dealing with the Canal site more specifically, involves complex challenges in marketing, finance, the economics of project programming, federal and state involvement, and organization and management. What we do with the Commercial Slip and its surrounds will be conditioned not only by the imperatives of authenticity and story-telling but of market, finance, and revenue generation.

The broadest area of agreement was that some kind of public sector recognition, whether federal heritage corridor status, National Park status, or the current New York State designation, will provide access to necessary financial and technical assistance and give legitimacy to fund raising efforts in the private sector. Although public resources are seen to be shrinking, as Adelman noted, they remain vital to the process.

Still, there are lots of sources for development financing. As Gallaher noted, ticking off a list of canal-related investments in recent years, "I assume the money can be found." Much of the money, however, will need to come from the private sector. That means getting the right people to ask the right people to give money. Private sector funds, Ana Koval suggested, can provide the seed money necessary to develop a concept and prove support on the way to getting public money. Beyond that, Adelman said, it is necessary to demonstrate the heritage development concept piece by piece, moving strategically from one project to the next. In this regard, organization and management are also central to successful heritage development.

Market demand and economic feasibility analysis are also vital. As Carmichael put it so succinctly, Buffalo needs to consider who will come and how to get them here. Part of that, Moriarity said, is a matter of packaging attractions appropriately. But even new packaging may not deliver the desired market, Carmichael warned. Moreover, promising what can't be delivered will lead to bad word-of-mouth and visits that are never repeated. Some success, Carmichael suggested, may come from exploiting niche markets, such as the family reunion business.

The design of Canal site and vicinity requires a particularly careful balancing of values. There's a direct trade-off, Carmichael said, between the amount of space devoted to story-telling and interpretation and the amount of space given over to other things. The former usually requires some sort of subsidy while the latter generates revenue. Making a successful project requires a site program that balances economic and historical values, and produces a mix of costs and benefits that works financially. All of the things that might go into the project – housing, retail, restaurant, office, festival markets, and museums – have distinct pluses and minuses, she said.

Otherwise, successful heritage tourism development will require some further investment in "visitor infrastructure." Tourists use the same roads and airports that residents do. But there will need to be additional hotels, restaurants, and entertainment venues to accommodate many more visitors.

Finally, as important as the local tourism industry could become, it's important to think about it in the context of the region's overall economic goals and strategies. Any community, Moriarity said, should diversify its risk and pursue multiple development strategies. Or, as Carmichael asked, how does tourism development fit in with the region's other economic objectives?

The Process is Important

If the experts' clearest and strongest advice could be boiled down to a single phrase it would be "find a way to work together." Although they agreed it made sense to take time to consider the implications of new discoveries at the Commercial Slip site, the invited guests also warned about the dangers of protracted stalemate, "polarized opinion," and seeing the issues only in "black and white." Tom Gallaher emphasized the need for "good humor and good will" and he urged all of us here to "declare The Peace of Buffalo" and get on with doing what is best for the community and the region.

Working out just what that is, everyone agreed, will require a continuation of the conversation the conference epitomized. It doesn't always need to lead to complete consensus, Carmichael noted, but it does need to be civil and reasoned and open to the possibilities that an examination of "shades of gray" offers. Open information, full participation, inclusive decision-making, and a process that all recognize as legitimate are the requirements for success.

Beyond the immediate controversies, the experts agreed across the board that collaboration and partnerships are essential to success in heritage development. The days when a single agency could do the whole job are now gone if they were ever here. The process needs to bridge overlapping and multiple jurisdictions, include multiple stakeholders, forge diverse partnerships, build new constituencies for change, bring in new players and mend some fences, too. As Homer Russell put it in a slightly different context, no one makes a city, everyone does.

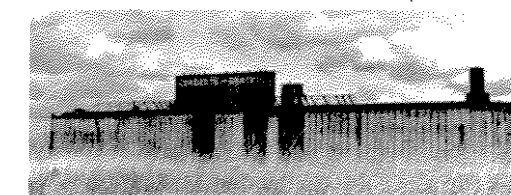
This will mean getting leadership and support from a lot of different places. Catherine Schweitzer noted in opening the conference the significance of the involvement of County Executive Giambra and Mayor Masiello. Gallaher remarked on the prevalence of younger faces in the audience and suggested that leadership was being passed to a new generation. Others stressed the need for leadership from the private sector. Several noted the important role volunteers have played in other communities, and the need to develop broad public support for heritage development initiatives.

Buffalo has made its share of mistakes in city-making. We talk about them often. The guests at *A Canal Conversation* advised that it is important both to learn from such mistakes and to work to fix them. As Homer Russell noted, Boston made more than its share of mistakes over the years. But when the city-making process is measured in decades, it is possible to go back and make some repairs, step by step. Russell's advice for the future was similar. Make no big plans, he said, countering the famous Burnham quotation. Big visions plus big money often result in big mistakes. Or, as one citizen put it, "no grandiose plan. Let it unfold."

To make that work will require some intangibles and a little bit of good luck. Boston was lucky back in the 1970s when a developer named James Rouse showed up to redevelop Quincy Market. Augusta, Georgia was lucky to find an old canal boat at the bottom of its canal. Buffalo has some of these things going for it. We have some precious momentum in the process, as Carmichael noted. According to Adelman, we have an emerging collective vision. Moriarity and Wendy Nicholas both observed that we have citizens who care about places. And, as Kevin Gaughan put it, we have a great stock of "human capital."

Finally, there is optimism. Schweitzer noted the quality in Gaughan, the founder and organizer of *A Canal Conversation*. But given the level of involvement, interest and commitment to the Canal and all the issues attached, given all those who attended, listened, and thought, it is clear we all retain some vital measure of optimism. Which is, perhaps, the most important result of all.

Patricia Layman Bazon



Concrete Central Elevator.

Content Analysis

Western New York Heritage Institute Collectio



Arch Truss over the Commercial Slip, Circa 1870.

Individually and collectively, the speakers at *A Canal Conversation* provided information and advice of substantial depth and complexity. Our goal in analyzing the proceedings was to preserve those qualities and, at the same time, summarize their messages in a concise and accurate manner.

Toward that end, we conducted a line-by-line review of the assembled texts and transcripts from the conference. We noted key ideas in each presentation. Then we sorted those notes into almost fifty categories. Most of the categories were either familiar or obvious. Collecting statements about “collaboration” and “partnership” was reasonably straightforward. A few were somewhat more interpretive, perhaps. Finally, these were organized in related clusters (e.g. ideas about “process” or about “economics”). These are all shown in the tables on the following pages. The preceding summary was based on this analysis.

	The Importance of Commercial Slip	"Brand name" recognition	Buffalo's physical resources	Unique to Buffalo	
Jerry Adelmann	A key site with rich resources. (3) A growing interest in archaeology. (2) "We see nothing until we understand." Maximize potential.	"A brand-name attraction." (2) An engineering marvel, too.	Great architectural heritage.	Preserve "defining" resources to preserve unique character of the region.	
Karen Engelke	The most important site in Buffalo (5) and key site for the "story of America." (2)	"Brand name recognition." Strong identity. (3)		Identify icons that capture essence of Buffalo (the slip).	
Tom Gallaher			"Interesting geography." (2) Buffalo is resource rich. (2)	Grass roots, home grown ideas.	
Tom Moriarity			Very rich.	Unique to Buffalo.	
Elaine Carmichael			"I have a lot of affection for Buffalo."		
Homer Russell			Impressive architecture, downtown, open space.	Make Buffalo like Buffalo.	
Others*	"What's there, what is its significance?" (Catherine F. Schweitzer -- CFS)		"Buffalo has great resources." (Wendy Nicholas -- WN) Great historical resources. (Linda Neal -- LN)	"Sense of place, sense of identity." (KPG) Create places that are uniquely Buffalo. (WN) "Community icons" and "distinctive assets." (JBS)	
Citizens	"It's the focus." (3) Find out more about what's there.				

	The Concept of Heritage Development	It requires a regional perspective	Heritage Development as a long-term process.	Community benefits of Heritage Development	Historic preservation
Jerry Adelmann	"A community development ethic." Heritage a unifying concept for a holistic approach to integrating strategies; a framework for collaboration, toward economic, cultural, historic, environmental development and stewardship. (11)	It's about planning, development, identity on a regional scale.		Values for residents and communities are central. A sense of shared history can lead to collaboration.	Broader definition of what's worth saving -- districts, regions, etc. They need development, not just preservation. Respect older patterns of community. (4) Preserve at a "landscape scale."
Karen Engelke					Preservation for posterity.
Tom Gallaher	"Using what you got to make money." "Consultants don't do it; communities do it."	Think regionally (5) and about regional economy and jobs (2).	"Are people patient?" This is a 20-year process. (5)		Honor and cherish the past. Take care of places. Rehabilitate resources.
Tom Moriarity			It's a long term process about dealing with growth and change (2).	Values are not just economic; historical continuity, shared experience, sense of identity. (7)	
Elaine Carmichael			This will take a long time -- twenty years or so.	Residents need to appreciate the canal, too. Economic rationale can backfire.	Preservation doesn't guarantee people will come or that you will succeed financially.
Homer Russell			City-making is a long-term process. What we build will last 100 years.		Demolitions were some of the biggest mistakes in Boston. Promote and reward preservation, reuse.
Others*	Preservation is about "community building." (WN) (John B. Sheffer, II JBS)	Create a regional image and a regional theme. (Ana Koval, AK) (JBS)			... for posterity. (Kevin P. Gaughan -- KPG) Protect the irreplaceable. Invest in historic resources. (WN) (JBS) (AK)
Citizens		We need planning on a regional scale.	Twenty, thirty-year time frame. Long-term change in attitudes.	"It has to work for us."	Restoration, preservation, reuse. "Invest in our history."

	Environmental protection and restoration	Waterfront	Recreation	Downtown	Authenticity
Jerry Adelman	Preserve and repair natural, scenic, open space resources. Environmental clean-up has value. Attitudes have changed. (10)	Reconnect waterfronts to downtown and other communities, provide access. (5) A thousand acres newly accessible along I & M (3)	Recreational opportunities and resources are key. (5)	New focus on city centers and Main Streets and the Main Street program. (4)	The "power of real places" and sacred (5)
Karen Engelke		Waterfronts are important, but there will always be more landside visitation.			"Real places" need strengthening (2)
Tom Gallaher	Protect natural assets	Provide continuous waterfront access. (2)	Recreation networks.	Downtown is part of heritage development. (2)	Real city fabric. Real + replicas - "you can't tell the difference."
Tom Moriarity				Use the "memory of the market" (e.g. the way downtown used to be) to make money.	"It has to be real" and "you have it here." Balance authenticity with ability to interpret, revenue.
Elaine Carmichael	Balance ecological stewardship with other goals.	Successful waterfront places require activity, provide identity, become destinations, need management, should be visible, need waterside activity, programming.		Reinvigorating downtown.	"What level of authenticity is required to tell the story?" And "new is old-making" "Ersatz can outbid" the real.
Homer Russell		Boston working to connect waterfront to downtown. (3) Finding new waterside uses. Providing continuous access. (2)		Compact, dense downtown is an attraction.	
Others*	Preserve natural resources. (AK)	Always more land-based visitors than water-based (JBS)		Protecting Main Streets against "big box." (WN)	"Real places, real people," (AK) (WN)
Citizens	Clean up the Buffalo River. (2)				"Let's work for authenticity." But, you don't need 100% of the relic to interpret.

	Telling stories	Education	Interpretive choices	It's about experience	Attract residents as well as visitors
Jerry Adelman	Telling stories is central - interpretation, celebration, etc. (9) Take a multi-disciplinary approach. Thematic "glue" for the region.	Education is a key value in heritage development; a key element in planning. Interpretation is also education. (2)	Not everything has to be located right at the slip.		
Karen Engelke	Tell real stories.			Create a continuous experience.	
Tom Gallaher	First of all, tell the story. Interpretation is key. (9)	Education is a key element for visitors and residents. (2)		Eating and drinking and shopping and drinking some more.	
Tom Moriarity	It's important to tell the stories. (3)	Interpretation is teaching. (3)		It's the experience for sale - not the everyday.	Attractions for residents as well as visitors.
Elaine Carmichael	Canal and canal story are important		Where do we want to be on the continuum between marker plaque and immersive environment? What story? How much context? Where must we tell the story?	It's about the quality of the visitor experience. (2)	It should be good for residents as well as visitors. Best projects are. Tourists may not carry whole freight. (4)
Homer Russell					
Others*	Resources require interpretation. (JBS) Find the story line. (AK) Find compelling stories. (LN)	Education is a part of heritage development. (AK)	Context. (JBS)		
Citizens	Tell the story of Buffalo including railroads, Underground Railroad, Prohibition, War of 1812, military heritage, bicycling, Native Americans, ethnic history, industrial heritage, genealogy, art.	Link to education.	Just the slip? Cultural landscape (canal, wharf, streets)? Replica or real? Interpretive center?		Start with residents and then develop visitor traffic. (2)

	Multiple attractions/ make connections	Renew attractions	Promote repeat visits	Activity programming	Good places draw tourists
Jerry Adelmann	Reconnect canal and The Falls.				Set high standards for public spaces, urban design. (3)
Karen Engelke	Link the places that tell the stories; pay attention to what your neighbors are doing.				
Tom Gallaher		Constant change and refreshment.		Programming is key: festivals, farmers markets, etc	Goal is strong, well- animated places. Practice quality. Strict guidelines for development and preservation. Tour- ism is a result of having good places.
Tom Moriarity	Multiple compo- nents, multiple story lines, create the total experience, create multi- generational appeal. Canal is only part of it.	Renew the attrac- tion.	Multiple attractions, marketing to chil- dren, promote repeat visits.		
Elaine Carmichael	The "ever elusive critical mass" is achieved through choice, activity, a sense of complete experience.		Critical mass, com- plete experiences creates habits and repeat visitors.		Meet larger place- making goals. "Spiff up" for business travelers, location decision-makers. Stick to quality.
Homer Russell			Good programming creates visitor and participant habit.	Public spaces re- quire programming: public events larger and small.	Practice strict guidelines for urban design (5) with capable architects (6) and quality developers.
Others*	Make thematic links among attractions. Critical mass creates economic viability. (AK)				
Citizens	Canal, convention center provide mu- tual support. Diversity of attractions adds up. Co-market Erie Canal and I & M.			Twelve months a year programming.	Tourists are a by- product of good places.

	Mixed uses	Promote density	Scale - urban and pedestrian	Deal with "season- ality"	The Skyway
Jerry Adelmann	Promote mixed uses.				
Karen Engelke					
Tom Gallaher	Mixed uses are important.				
Tom Moriarity				"Seasonality issues call for some crea- tive alternatives in marketing."	
Elaine Carmichael				Seasonality presents operational dilemmas, cost premiums, pro- gramming limits.	Skyway involves noise, shadow, safety issues.
Homer Russell	Mixed use is crucial. (7)	Density (4) and round-the-clock activity (3) are goals. How many door knobs on the street? (2)	Highways have provided access but hurt downtown. (6) Narrow streets, street scape amenities, some- times car-less areas, infill of compatible scale, ground-level retail, buried parking.	Boston built an empty, windswept plaza - don't do it. Resist tunnels and skywalks.	
Others*					
Citizens	Create a mixed use area with housing, office, retail, restau- rant as well as tour- ism attractions.	Promote urban den- sity (2) and 24-hour interest. Yes, it's about doorknobs.	Urban scale. (2)	Deal with seasonality	Get rid of the Skyway (4)

	Tourism potential	The visitor market	Marketing	Financing	Revenue
Jerry Adelman	Heritage tourism is rich, fastest growing niche in fast growing economic sector.			Demonstrate heritage philosophy with concrete projects; think strategically; get the money piece by piece. Private funding is crucial. \$130M have been invested in Illinois	
Karen Engelke	There is great economic growth potential			There are lots of sources.	
Tom Gallaher				You need public and private support; creative financing from inside (leveraging things you have); "I assume the money can be found."	
Tom Moriarity	A trillion dollar industry and growing, 7.6 million direct employment, not necessarily low-wage jobs. "Export" income with a multiplier effect, taxes.	Older Americans with disposable income and time, higher spending. Buffalo well located for a regional market by car or bus. Pleasure trips more important than business. Don't count on casino goers. There's also a families and children market -- parents follow kids.	Attractions need appropriate packaging. (3) Public image needs help.		Need to be self-sustaining. (2)
Elaine Carmichael		Seek creative niches (family reunion market?).	Market it as a destination. Market demand, feasibility analysis are key. New packaging may not deliver the market you want. Consider who will come and how to get them here. Over-promising leads to bad word-of-mouth.	Financial strategies must outlive current interest in heritage development. You will need some subsidy.	There's a trade-off between space for interpretation and space that generates revenue.
Homer Russell	In Boston tourism sprang up without warning.				
Others*	Be clear on what the benefits are. (CFS) Tourism and heritage tourism are growing. Buffalo has a great opportunity. (WN) Economic impact of cultural tourism is key. (JBS)			Seed money comes from private, foundation sources; public money follows; spend a lot of time fund-raising. (AK)	
Citizens				It's about people asking people for money. You need corporate commitment.	You have to cover costs.

	Project economics	State and federal roles	Other investments	The bigger picture, economically	Organization
Jerry Adelman		Federal recognition is a catalyst for collaboration. Public resources are shrinking.	Tourism uses the existing infrastructure.		Take care of management structure.
Karen Engelke		Designation leads to funding eligibility. NYS agencies are listening.			
Tom Gallaher	You have to be a financial planner.	Public investments are crucial e.g. Army Corps of Engineers dredged their canal.			
Tom Moriarity		What are proper roles for public and private?	Tourism gives high return on investment in local infrastructure. Airport -- and new Southwest Airlines service is a plus. More investment needed in places to eat, sleep, play. (2)	Diversify risk, pursue multiple strategies.	
Elaine Carmichael	A site program that meets all objectives, balances economic and other values, right mix of costs and benefits, and works financially. Housing, retail, office, festival markets, museums all have pluses, minuses.			How does this fit in with other economic objectives?	Organization and management can't be an after thought.
Homer Russell					
Others*		The canal is ready for federal designation and will bring a range of benefits.			
Citizens		Official designations will bring public money, technical assistance, protection to sites, access to private funds, too. (7) But will this forfeit local control?	Build the visitor infrastructure.		

	Conflict	Collaboration and partnerships	Conversation and participation	Role of volunteers	Leadership
Jerry Adelman	Important to come together.	Deal with multiple jurisdictions; multiple stakeholders; diverse partnerships; shared understandings; building new constituencies. (9)	Civic dialogue is good. Citizens like Kevin are, too. I & M Canal was "grass roots" effort. Regional dialogue, participation, key.	Volunteer base was key.	Local, private sector, and business leadership are crucial.
Karen Engelke		Bring in new players.	Provide opportunity for conversation, input.		
Tom Gallaher	"Declare the Peace of Buffalo", find good humor, good will. (5)	Collaboration and partnerships are key. (5)	Conversation is essential. (3) Lots of meetings on the way to consensus. (2) Do people know how to party? (2)	Volunteers - like the boat builders.	Leadership passing the grail to new generation; Be ready for change; courage, perseverance.
Tom Moriarity	Avoid polarized opinion (2), "Channel energy into projects, not disputes." (2)	Overlapping jurisdictions are a problem.	Keep the conversation going; make it an open process.		
Elaine Carmichael	(See right)	Mend fences with the investor community. (2)	An ongoing process, not necessarily consensus, but civil, reasoned conversation, sensitive to shades of gray. Black and white thinking obscures possibilities.		
Homer Russell		No one makes a city; everyone makes a city.	Don't exploit weak constituencies; don't make plans in secret.		
Others*		"Learn to succeed at partnerships." (CFS) Replace conflict with collaboration. (KPG) (5) Need to reach a consensus (WN). (LN)	Open information; conversation a chance to learn (CFS) "Inclusive decision-making" (2) and conversation. (KPG) Great turnout! (LN)	A role for volunteers. (LN)	Giambra's, Masiello's attendance was meaningful. (CFS)
Citizens	Find common ground, good will.		Citizens should speak out, get involved.	Volunteers are crucial.	

	About the process	Learn from mistakes, fix them	Planning	Politics	Intangibles and Serendipity
Jerry Adelman	An important moment for Buffalo. Not a parochial issue - broader impacts.	Learn from the mistakes you, others have made.	Insensitive development damages the resource. Planning is a way to explore our collective future.		Collective vision.
Karen Engelke	These decisions will have broader impact.				
Tom Gallaher					Boats found at the bottom of the Augusta canal...
Tom Moriarity					We have citizens who care.
Elaine Carmichael	Good to think things through; need a legitimate process to reach decisions.				Don't squander the momentum.
Homer Russell		Learn from your mistakes, and fix them: like Boston's Government Center, the Central Artery.	Make no big plans. Big vision plus big money equals big mistakes. Fix the city a piece at a time.		A developer named Jim Rouse showed up...
Others*	Take time to do it right. (KPG). Smart to think this through. (WN)			You need bi-partisan support (LN).	Optimism is a resource. (CFS) We have human capital. (KPG) People who care about places. (WN)
Citizens	How will final plan be decided?		No "grandiose plan." Let it unfold.	Public support is crucial.	

The Urban Design Project is a center devoted to service, teaching and research in the pursuit of a critical practice of urban design. It was founded in 1990 by Professor Robert G. Shibley, and is located in the School of Architecture and Planning at the University at Buffalo, State University of New York.

The Urban Design Project seeks to serve the communities of the Niagara-Buffalo city-region by bringing urban design students and faculty together with local governments, community based organizations and citizens in general, to engage the work of making better places and stronger communities.

The Urban Design Project also works to enrich the body of knowledge about the practice of urban design. Research conducted through the center is aimed at expanding our understanding, not only of the practice of urban design in general, but also about specific places, sites, neighborhoods, and districts in our city-region.

For further information, contact:

Robert G. Shibley, Director
The Urban Design Project
University of Buffalo
School of Architecture & Planning
3435 Main Street
Buffalo NY 14214-3087
ph 716.829.3485 x 218
fax 716.882.3722
email rshibley@ap.buffalo.edu
web www.ap.buffalo.edu/~urbandesignproject

