The Development of the *Poetry Walking Tour of Niagara Falls* Using Mobile App Technology

A report of a Major Research Project submitted to the

Brock University Department of Communication, Popular Culture, and Film

in partial fulfillment of the requirements for the degree of

Master of Arts in Popular Culture

by

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Introduction

The development of a *Poetry Walking Tour of Niagara Falls* (PWT) using the *GuideTags* Mobile App is my major research project (MRP) and is one of the course requirements to obtain my Master of Arts in Popular Culture degree at Brock University. The PWT is one specific research-creation component of a much larger, open-ended project, the *Niagara Falls Poetry Project*[1] (NFPP) that I have been working on for over twenty years and that I will continue to develop past the completion of the MA, into the foreseeable future. I will incorporate the PWT into the NFPP, continue to enhance and expand the PWT, and add more walking tours of the area. The NFPP as it existed at the beginning of this project included traditional print, image and video resources, and Web 2.0 technologies; I anticipate incorporating and continuing to enhance and expand the PWT and adding more walking tours of the area.

My professional and personal interests and achievements related to Niagara Falls history and poetry position me with a growing reputation as an authority in this field. This reputation is based on my roles as a (now retired) senior manager at Niagara Falls Public Library with responsibility for the local history department; as a television and radio presenter, presenting a number of illustrated lectures and presentations to academic and public audiences, and as a planner and judge in local poetry contests. I have also written articles and book chapters on Niagara Falls history and poetry; and indexed a number of books about Niagara Falls. I am currently contracted to index two books: one on the history of motels in Niagara Falls, the other on the history of theatre

in Niagara Falls. In addition, I have developed and continue to enhance and maintain

the NFPP website; I curate and moderate several relevant social media sites; I have

written a print anthology / photo essay of Niagara Falls poetry and images (Porteus,

2016), and I am in the process of researching and writing two books that will also be

part of the NFPP: a compilation of poems written about events that happened in

Niagara Falls with illustrations and other information to situate it within the history of

Niagara Falls, and an illustrated history of Niagara Falls with limericks describing the

incidents in its history. In addition, I am already peripherally involved in the development

of other tours of the Niagara area using the same mobile app, in partnership with the

Niagara Falls Public Library, the Niagara Falls Museums, and Brock University.

The NFPP is a *bricolage* created from processes from a number of disciplines

including popular culture, visual arts, literary arts, history, geography, sociology,

tourism, communication and technology. The project has been fuelled by my general

interest in poetry, my deep knowledge of and interest in Niagara Falls (both the

waterfalls and the city) as an historical, cultural, sociological, and geological entity. My

professional life also reflected these interests as I became the Manager of the

Reference Department of the Niagara Falls Public Library, and the main local history

researcher at the library in the early 1990s. As such, I oversaw the development and

became the content manager of the Historic Niagara Digital Collections[2] (HNDC) of the

library. Under my stewardship, the HNDC made available almost 35,000 photographs of

Niagara Falls, approximately 2,000 artworks, and approximately 400,000 index and full-

text records of newspapers, periodicals, and books. I contributed several hundred of the photographs of the Niagara area that are now in the HNDC images collection.

I created the *Niagara Falls Poetry Project* website as a research-creation project to collect poems that are connected to Niagara Falls and its immediate surroundings by having Niagara subject matter or being written by a Niagara area poet. From the outset I used traditional research methods and crowdsourcing techniques to find and actively solicit poems, thus inviting the poets or people who recommend poems to be co-creators of the NFPP. I intended the website to become a critical and interpretive anthology of the poetry of Niagara Falls. As such it also contains associated material such as photographs and artworks that are usually either author portraits or that illustrate some aspect of a given poem. As Web 2.0 capabilities increased, I also included additional materials such as embedded videos, music files, and spoken word files performing the poems. In order to situate the poems in the literary, social, and historical canon of Niagara Falls I have also included author biographies, some critical essays, anthology contents, history, and folklore of the area. According to Joe Longo (2004), former Chief Librarian of Niagara Falls Public Library, it is "a unique resource of the social, cultural, and literary history of Niagara Falls."

I started the *Niagara Falls Poetry Project* as a GeoCities site at the turn of the 21st century, in response to finding an unattributed fragment of a poem in a totally unexpected source, the American Institute of Electrical Engineers' 1904 publication *The Niagara Falls Electrical Handbook,* a book written to entice attendees at an electrical

engineering conference in St. Louis, MO to visit Niagara Falls. By the time I discovered

the poem[3] in its entirety in early 2019, with both an author and a title, I had migrated the

site from being hosted by GeoCities to FrontPage and then to WordPress. Although

optimized for mobile devices through WordPress, a separate mobile app does not exist

for the NFPP. I add each poem to the website as a separate blog post, update author

and title indices, and tag and categorize the poem to provide rudimentary subject

access. In addition, the site is fully searchable through a search box on each page and

also by internet search engines such as Google and Bing. In a July 25, 2020 Google

search of "niagara falls poetry" the first page returned nine results, six of which,

including the top three, were either the NFPP itself or its associated social media sites.

For the first 6 months of 2020, weekly visits to the NFPP site ranged from 66 to 281,

with the average being 170 per week.[4] In early September 2018 there were over 1400

hits per day for a week until normal levels were reached by the end of September. An

investigation revealed that University of Toronto professor and prominent Canadian

poet Priscilla Uppal had died, and her poem *Niagara Mermaids,* which is on the NFPP

website had been on the first page of search engine searches for her poetry.

There are four distinct components of the NFPP website: a repository of poems

about Niagara Falls by poets living and dead; a site to showcase Niagara Falls poets

writing on any topic; a site for researchers and academics to easily find critical and

popular writings about Niagara Falls literature; and a site to introduce visitors, locals,

and poetry aficionados to Niagara Falls poetry and history. The NFPP is mainly an

English language site, although there are some French and Spanish language poems

included, and other poems in non-English languages may be added as I discover them.

Indigenous peoples have an oral tradition, if I find any oral or transcribed material

analogous to poetical forms they will be added. Contemporary Indigenous poetry about

Niagara Falls or by Niagara area poets will be included as they are discovered. Eric

Gansworth, for example, is poet who was raised on the Tuscarora Nation in Niagara

Falls, New York, and whose poetry (and other writings) reflect this. He is represented on

the site by bibliographic entries, as he has not responded to emails asking for

permission to publish individual poems on the site. It should be noted that the NFPP

website and the PWT both contain literary and artistic works subject to copyright

legislation. Although copyright is at the forefront of issues affecting the PWT, it is not

integral to its creation. I have included a short discussion of copyright issues in

[Appendix 1](#).

I enrolled in Brock University's Master of Arts in Popular Culture programme out

of a desire to explore the role of the *Niagara Falls Poetry Project* in popular culture, and

to help take the NFPP website from a geographical miscellany to a critical anthology of

Niagara poetry. As such, it would make Niagara poetry, critical writings, author

biographies, and historical context more easily available to students, researchers, and

the general public. This would then more firmly situate the site in historical, social, and

literary contexts, and place it solidly in the roles of discovery, recovery, and

interpretation of the Niagara Falls canon. It would also enhance its standing as a site of

"Poetry of Place," or regional poetry, and a site of literary travel and tourist poetry. I saw

the MA as a way to bring more academic rigour to the work that I have been doing, and

as a means to cement my role as an authoritative interpreter of the Niagara Falls literary history. I chose the Popular Culture programme as I felt it would more easily allow me to explore the topic in an interdisciplinary manner, reflecting both the interdisciplinary nature of the project itself and the "exciting resurgence in poetry which has, in part, left the cloisters of academia and entered popular culture" (Richey and Kratzert, 2005, p. 42). The distinction must be made between capital-P capital-C Popular Culture as an academic discipline and small-p small-c popular culture as things that appeal to a wide spectrum of society.

The inspiration for developing a walking tour app of Niagara Falls came from a number of sources. During our self-directed honeymoon tour to New Zealand in February 2010 my wife and I rented as an add-on to our car rental a GPS-based guide to both anthropogenic and natural attractions, histories of the areas we were travelling through, and natural history of New Zealand. The *Kruse GPS Travel Guide* immensely enhanced our experience of New Zealand. In one particular instance, a road sign said "Waterfall, 1 ½ kilometers." By this point we had seen so many waterfalls that another one was not a top priority. However, the *Kruse GPS Travel Guide* chimed on and mentioned that this was one of the prettiest waterfalls in New Zealand, but takes some effort to access (Kruse, 2011). We ended up going to it, and it was indeed a small but spectacular natural area that was well worth the visit. A drawback to the guide is that it is not searchable, but relies purely on proximity. Had it been searchable we may have visited Niagara Falls in the far southern region of New Zealand. We later found that we were within about 20 miles of it, but not close enough to trigger the information about it.

Another inspiration for the PWT came from a visit to the Gettysburg battlefield. An audio CD, *The Concise Audio Tour of the Gettysburg Battlefield,* had been produced to offer visitors self guided automobile tours of the battlefield and related items of historical interest for a self-driving tour of that area. Although we didn't have time to drive the area, the idea stuck in my mind. Indeed, the Niagara area has had at least two self-directed audio tours on compact disc – the *Niagara Falls Audio Tour* produced in the 1990s, and the wider-based *Niagara…More Than the Falls: a Self-Directed Audio Tour of Canada's Niagara* produced in 2006. In visits to many museums, galleries and historic sites such as the Vatican, Stonehenge, and the Civil Rights Museum in Santiago, Chile, we have used hand-held audio guides activated by pressing the number displayed on the relevant artefact which greatly enhanced the experience. In preparation for the War of 1812 bicentennial commemorations I had suggested to both the City of Niagara Falls and the Niagara Region committees that a GPS-based tour of the battlefields similar to the *Kruse GPS Travel Guide* app be developed to enhance both tourist and local aficionado experience and contribute to the historical and cultural tourism sector in this area. This suggestion was not acted upon, but could still be done using the *GuideTags* app.

The *Poetry Walking Tour of Niagara Falls* was chosen as my major research project (MRP) in order to expand and enhance the scope of the *Niagara Falls Poetry Project*, and, as Berry (2013) puts it, "an impulse to add a poetic layer to a landscape using location based media technologies" (p. 85). In addition, it is meant to provide tourists and locals with easily accessible and informative literary, social, and historical

information about the wonders that they are viewing as they view them, encouraging

contemplation and allowing users the freedom to become *flâneurs*, or strollers

observing everything around them . Solnit posits that "[w]alking tours as a research

method, a tourist event, and an everyday practice are a ubiquitous method of getting to

know a place, including its hidden histories, obscure stories, and state-sanctioned

narratives" (cited in Truman and Springgay, 2019, p. 527). At the conclusion of this

MRP, there is a functioning 3.5 kilometer (2.2 mile) walking tour of Niagara Falls that

can be accessed onsite by smartphones and tablets and through an associated

website. This tour consists of 24 points of interest (POI), some chosen as they are

major landmarks, others as a convenient place to sit, admire the view, and read some

poetry, all of them designed to "get to know the place" to use Solnit's phrase. Although

not evident to the end user, the process of creating the PWT involved many steps,

involving techniques and methods from a variety of disciplines, informed overall by a

social-constructionist viewpoint.

   In order to situate the *Poetry Walking Tour* and its relationship to the *Niagara*

Falls Poetry Project, the development of Niagara Falls as a tourist destination, and its

place in the literary arts in general I will first discuss the poetry of Niagara Falls in a

developmental context, the role of print and web anthologies, and apps for both poetry

and walking tours. As this type of tour would likely be of interest to general tourists as

well as cultural and historical niche tourists, the economic impact on the local economy

of offering an additional attraction to the 12 million tourists who already visit the area

annually (Niagara Falls Tourism, 2020), enticing them to stay a longer and thereby

spend more money, and feel that they have received a value-added experience is discussed. By offering a "niche market" role other tourists that would not necessarily visit Niagara Falls may also be enticed. The role of the NFPP and the PWT in social construction theory, and its refinements, the social construction of technology and the social construction of literature comes under discussion.

Informed by this background and theory, I then discuss the methods and techniques used to create the PWT, most of which are undertaken concurrently. Since the NFPP began, it and its component parts, has been a research-creation project. Finding and researching the poems has involved first traditional print searching techniques, followed by computer-assisted searching techniques, and crowdsourcing to find existing poems and to encourage the creation of new poems on Niagara or by Niagara poets. These processes have been in place since the NFPP website was created, are ongoing (including during the life of this project), and will continue after the MRP itself is finished, in an attempt to make the NFPP as comprehensive as possible.

I conducted a content analysis on the poems that existed on the NFPP website at the time the PWT was underway to determine if they fit the general PWT route and were suitable for inclusion (for example, children's poems and book-length poems were not included in the tour). I then subjected those that met the initial inclusion criteria to a close reading to determine, amongst other things, the subject matter and if any specific location was indicated. If a specific location was indicated, I matched the poem with the

POI that had been previously identified at that location. I grouped other poems by theme and then assigned them to POIs that didn't have a particular poem written about them.

At this point, I used the participatory design techniques of crowdsourcing, and a modified Delphi technique for group decision and consensus making and created a Poetry Selection Event with interested participants to match "the best" poem (in terms of literary or social/historical aspects) for each of the points of interest that weren't represented by a particular poem. By participating in this way, the participants became co-creators of the PWT.

I then created the points of interest on the *GuideTags* website and overlaid them with a Google Maps tour route to join them together and create the cohesive tour experience. After the POIs were created, I added the appropriate poems to each. When possible, a voice actor was engaged to create audio files allow the poem to be read aloud at the appropriate POI. The process of providing recorded readings of the poems will be ongoing after the MRP is finished, as the PWT is open ended and will continue part the MRP completion . Supplementary material was researched, and text written explaining something about each of the points of interest. In addition, photographs, art works, and videos were added to points of interest as appropriate to enhance the user experience. As points of interest were created, they became live on the web and on mobile devices. The initial plan was to have beta testers walk the route once the tour was created, and have them submit comments and suggestions for improvement. Due

to safety concerns arising from the COVID-19 pandemic, however, plans had to be

scaled back and only myself and Dr. David T. Brown and I conducted the beta testing.

Following the methods section, I will discuss the results of the creation of the

PWT, lessons learned to be applied to development of similar projects (another of which

is already under construction), the benefits that may accrue to the community from this

project, and conclusions to be drawn from it. As research-creation projects tend to be

disruptive in nature, they end up "disrupting the reigning paradigms for qualitative and

quantitative methodologies in the process" (Chapman and Sawchuk, 2012, p. 23). In

this paper this disruption is most evident in the "Methods" and "Results" section. Some

of the processes can be carried out without regard to other processes. Other processes,

however, need the results of one process before they can proceed. These results must

necessarily be described in order to proceed to the next process. This has resulted in a

somewhat lengthy "Methods" section and an abbreviated "Results" section.

My Major Research Project, *The Development of a Poetry Walking Tour of*

Niagara Falls Using Mobile App Technology, uses research-creation techniques to

create another component of the *Niagara Falls Poetry Project* by scaffolding upon its

existing components. This MRP will enhance and diversify the end user experience of

the *Niagara Falls Poetry Project* by using mobile smart device technology to create a

Poetry Walking Tour of Niagara Falls, thus giving value-added content to the experience

of Niagara Falls, as end users are actually walking in the area and are immersed in its

physical and natural surroundings. This tour will highlight narratives of the Falls, reveal

some hidden histories and obscure stories, and aid in the discovery of a mostly

unknown trove of poetry of Niagara Falls.

Literature Review

To help lay the framework for the *Poetry Walking Tour of Niagara Falls* it is

necessary to place it and the *Niagara Falls Poetry Project* as a whole in the context of

the literature of Niagara Falls, and its role as a critical and popular online anthology of

the poetry of Niagara Falls, its role as a site of "poetry of place," and of the discovery

and recovery of poetry. The literature, including poetry, of Niagara Falls has been

discussed most notably in recent years by McKinsey (1985), McGreevy (1994), and

Revie (2003), and in the forthcoming book by Carr (2020). Although these works

discuss poets and the poetry of Niagara Falls, and books such as Dow's (1921)

bibliography and anthology listed and annotated some poems, there has been no

comprehensive study of the poetry of Niagara Falls to date.

Niagara Falls Poetry

The first known "book printed in Europe which contains a reference to Niagara Falls,

… also contain[s a] sonnet in which allusion is made to the Falls. The sonnet follows the

dedication" (Dow, 1921, p 693). The book in question is Samuel de Champlain's *Des

Sauvages* of 1604; the untitled poem by Le Sievr de la Franchise contains the line "De

ceux qui osent voir leur cheute nonpareille," where "leur cheute nonpareille," or "their

unparalleled waterfalls" is an obvious allusion to Niagara Falls. Due to the difficulty in

getting to Niagara Falls before the 19th century, little was written about them over the

following two centuries. Starting in the early 1800s travel to the area was getting easier,

and with the completion of the Erie Canal in 1823 and the railways starting in the 1830s

(Holt, 1967, p 60-64) tourism to the area began in earnest. The inclusion of Niagara

Falls as a destination on the "Grand Tour" honeymoon trip, and the popularity of the

War of 1812 battlefields as a tourist destination between that war and the start of the

U.S. Civil War in 1861 helped develop the tourism industry further. The rise of the

private automobile, followed by increased road and highway networks, led to massive

increases in tourism in the 1920s and 30s and that continue to this day. Campgrounds,

cabins, motels, and hotels were developed in Niagara Falls and along the routes to the

Falls. (Holt, 1967, p. 54-59)

The rise of the Niagara Falls tourist industry also saw the rise of literary

descriptions of all types relating to Niagara Falls. One of the earliest anthologies of

Niagara Falls writing is the *Table Rock Album* (1848), a book of poems, anecdotes, and

prose about Niagara Falls taken from albums kept at Table Rock House. Table Rock

was a ledge of land reaching out over the Niagara gorge very close to the western

(Canadian) side of the Horseshoe Falls. Over the years it has either fallen naturally or

been blasted off for safety reasons so that all that remains now is a small outcrop

indicating where it was. There has been some sort of enclosed tourist attraction at the

Table Rock House site since 1827, and albums were kept there to allow tourists to

record their thoughts on Niagara Falls. The editors warn that

"...it should not be forgotten, that the articles of which it is composed are written, not only by persons who are not recognized or professed authors, but without the care, time, or study usually bestowed on composition intended for the press — generally, it is presumed, without any premediation whatever." (p. vi)

Much of the *Table Rock Album* is comprised of doggerel and "tourist poetry," that is hastily written, dealing with obvious and immediate impressions, a "verbal photograph," as Dave Smith would say (cited in Pfefferle, 2005, p. 207).   When speaking of writing about New Orleans, poet Peter Cooley states that "the first thing we think of is tourists and a lot of very trite images. They're commercial…the images of Mardi Gras" (cited in Pfefferle, 2005, p. 151). Not all the poems in *Table Rock Album* are trite, however, and would qualify as travel literature rather than tourist literature in addition to being poems of place. George Menzies, a well-respected, well travelled poet and newspaper publisher, for example, stayed for a number of days in Niagara Falls in 1834, and has three contributions in the *Table Rock Album* that he wrote away from the immediate bustle of the falls area and he returned to Table Rock House to record them. Two of them build upon each other, the second showing a thoughtful addition to the poem he had previously penned in the album. Another of his poems has two different versions, the first published in the *Table Rock Album*, the second published sixteen years later in *The Posthumous Works of the Late George Menzies* (Menzies, 1850). Menzies was not the only poet to revise and publish different versions of a Niagara poem. Vachel Lindsay

and José Maria Heredia, for example, also published different versions of their Niagara poems. While this does situate them in the "poems of place" tradition, it does not make them regional poets in the sense of poets who have lived in, and become identified with, a particular region, as Peter Cooley is for Louisiana, or as Evelyn Watson and Caroline Eleanor Wilkinson are for the Niagara area.

Anthologies

From its inception the *Niagara Falls Poetry Project* began as a combination miscellany / anthology of the literature of Niagara Falls. The common genre: poetry in any and all formats and variations. The common theme: Niagara Falls, in all of its aspects and manifestations. Barbara Benedict describes a miscellany as "diverse writings pulled together from contemporary, fashionable material… a medley, an unordered gathering of writings on the same topic or the same genre, rather than a selective compilation." (cited in Mujica, 1997, p. 203). An anthology, on the other hand, "prompts canon[5] formation" and "invites prolonged study" (Mujica, 1997, p. 203). Hopkins (2008) suggests that there are two types of anthologies: those for the general reader and others that are for the academic reader. For the general reader

> there still seems to be a demand for collections which fulfill
> some of the traditional functions of poetry: to console in times
> of bereavement, to fortify against stress or anxiety, to give
> expression to love and friendship, to celebrate special

occasions, or simply to entertain or amuse. And ordinary
readers still like to collect volumes of verse on their favourite
interests or preoccupations: religion, gardens, food, sport,
music, art, animals, birds, travel, topography, war. (p.285).

Hopkins' went on to say that the "possession of a general anthology of English
poetry…was felt to be…a *sine qua non* [a necessity] for any civilized household" (p.
286) [italics in original], a sentiment that Matthew Arnold would agree with. Kuipers
(2003) would disagree with Mujica, as "an anthology is not the same thing as 'the
canon,'" that "unlike anthologies, the canon is not necessarily transient and quickly
dated." He goes on that "the anthology *is a literary storage and communication form*
[sic]: a textbook, (now) a digital archive, once a commonplace book, (perhaps still) the
poems one has memorized for pleasure." (p. 51) Kuipers gives no mention of the role
digital archives vis-à-vis the canon, even though they existed in 2003 when his paper
appeared. Project Gutenberg, one of the oldest and most prominent digital archives was
conceived in 1971, with the vision that "the greatest value created by computers would
not be computing, but would be the storage, retrieval, and searching of what was stored
in our libraries" (Hart, 1992). Harmon (1992) used computing techniques to deliberately
find "the best that has been written in the shorter poetic forms for about 750 years"
(p.1) by finding those poems that had been chosen as the most anthologized by "poets,
critics, and editors whose judgements has propelled these works into the position of the
"Top 500 Poems" in English" (p. 5). Harmon deliberately set out to anthologize 'The
Canon' using statistical analysis and has bridged the popular anthology and the

academic anthology forms by the use of accessible explanatory text. Although no
Niagara poems appear in the anthology, several of the poets represented in the
anthology have written poems that appear on the *Niagara Falls Poetry Project* website.
Academic anthologies are an attractive and cost-effective way to introduce students to
primary material. Many can be used as stand-alone texts allowing instructors to choose
individual readings; others have associated textbooks to guide students to explain and
enhance the readings (Hopkins, 2008; Mujica, 1997). Hadas (1998), speaking about
Norton's canonical anthologies and the more popular, perhaps idiosyncratic type, states
that she would "happily consign last year's Norton to the used-textbook man; but the
latter kind I tend to hang onto" (p. 126).

The *Niagara Falls Poetry Project* can be described as an online
miscellany/anthology of poems of place. Poems of place can best be accessed as a
group in anthologies. Probably the best-known anthology for English-language, and
translated into the English language, poetry of place is Henry Wadsworth Longfellow's
Poems of Places, a magnificent 31 volume set published between 1876 and 1879. To
Longfellow, Niagara Falls is very much an American spot. Volume 30, *America: British
America, Danish America, Mexico…* does not include Niagara Falls, rather the 10
poems representing Niagara Falls are in Volume 27, *America: The Middle States.*
Although Longfellow did not write a Niagara Falls poem, his brother Samuel did.
Samuel's *Under the Bridge at Niagara* is on the NFPP website and is also on the PWT
on POI 1.

Over the centuries a number of anthologies of Niagara Falls literature have been

published. The most ambitious, Charles Dow's (1921) magnificent *Anthology and*

Bibliography of Niagara Falls attempts in its two volumes to gather as much information

as possible about Niagara Falls, including its literature, music, art, technology, and so

forth. It is always a thrill for me when I discover a pre-1921 poem that is not listed in

Dow's anthology. Other anthologies include the aforementioned *Table Rock Album* and

Myron Pritchard's *Poetry of Niagara* (1901). Other more recent anthologies have been

published but have been as comprehensive as Dow. Many of the tourist guidebooks

published from the mid- to late-19th century included a section of poetry also.

The poems on the NFPP website may be of any type: literary, doggerel, tourist,

travel, historical, or others, and may be in any form: odes, sonnets, concrete, limericks,

narrative, lyrical or others. On the "Welcome" page, I state that:

> This is not a "best of" site or a "critical interpretation"
>
> site. Niagara Falls has a long, unique history – from the site
>
> of the bloodiest battle of the War of 1812 to being named an
>
> International Peace Site, from a quiet, natural area to a zoo of
>
> tourist attractions, from a lover's haven to a site of horrific
>
> death. All of these aspects and more are reflected in the
>
> poetry of Niagara, be it good, bad, or indifferent. This site aims
>
> to explore the history, culture, and social aspects of the two

Cities of Niagara Falls and the natural wonder of the Falls

themselves (Porteus, 2020).

In addition to the uses of the anthology outlined above, anthologies as vehicles of

discovery/recovery/rediscovery and disruption instead of canon creation and

reinforcement of traditional literature cannot be overlooked. Lauter (2019) makes the

case that the first anthology with recovery and inclusion of literature of marginalized

groups as one of the principles of selection was *The Heath Anthology of American

Literature,* published in 1990 (p. 238). In my own case, the *Oxford Anthology of

Canadian Literature* (Weaver[6] and Toye, 1973) was my first real vehicle of *discovery* of

Canadian literature; for others it may have been a vehicle of *rediscovery*; for still others,

a vehicle of *recovery* of forgotten authors and texts. Poetry is often not published in full-

length books, but is in chapbooks, journals, newspapers, newsletters, commemorative

programs and the like, and except for those published in major publications that are

indexed, are in effect lost within a relatively short time of publication. In her work on

recovery of the work of 19th century American women writers, Fetterley states that "the

recovery and reading of primary texts must precede the writing of literary history" (p.

600) The *Niagara Falls Poetry Project*, in its attempt to make these texts available

again, can then also be seen as a site of recovery and rediscovery. Although some are

full-text, most of the poems listed in Dow (1921) are either snippets of poems or contain

just a bibliographic entry. By seeking out these poems, actively searching out earlier

poems not listed in Dow or later poems published after Dow scattered throughout

magazines, newspapers, chapbooks and whatnot I am part of the recovery process.

The danger, as Fetterley points out, is that "it will be all too easy for the texts we have recovered to disappear again from memory" (p. 605). In an effort to avoid the disappearance of these recovered texts the site is actively archived by the Wayback Machine, a major internet archive, and the site and all associated rights to it have been willed to the Brock University Archives on the event of my death. Dr. Jamie Carr, Chair of the Department of English at Niagara University writes that:

> In the spring of 2018, my ENG 110 course, Literary Perspectives, with a focus on the literature of Niagara Falls, worked on a writing project to 'recover,' analyze, and evaluate the cultural significance of a poem no longer in print but available through digital materials… All students read through and selected poems from the Niagara [Falls] Poetry Project website (personal communication, July 23, 2020)

The roles that teachers such as Dr. Carr and their students play will be discussed further in the theory section.

Poetry on the Web

Poetry has been available on the internet since the early days when the internet was opened up to the public. Project Gutenberg digitized the complete works of Shakespeare, including his poetry in the initial phase of the project in the early 1970s. (Lebert, 2008). Richey and Kratzert (2005) maintain that "by bringing poetry to a wider

audience than ever before, the Internet has facilitated a renaissance in poetry" (p. 49)

and that "of all the changes in access to poetry, the Internet has had the greatest effect

on this poetry renaissance" (p. 42) Google's answer to the query "how many poetry

websites are there?" was "over 27 million" in 2005 (p. 42) and "about 36,800,000

results" on July 31, 2020. Presumably, the *Niagara Falls Poetry Project* was just one of

those in both instances. Many of these sites are specialized by subject, format, or other

criteria. One of these areas of specialization is poetry of place, which would include both

travel and regional poetry. One such example is the *CELT: Corpus of Irish Texts*[7]

website, which includes full-text poetry in addition to explanatory texts and criticism,

poet biographies and links to other resources. In addition, huge online full-text

miscellanies such as *All Poetry* not only archive poems that are part of the canon, but,

in an act of co-creation, also allow submissions from members. A search on the All

Poetry site for the word "Niagara" on July 28, 2020, reveals 409 entries. Most of those

are poems that use "Niagara" as a one or two word comparator, not full poems with a

Niagara theme.

Innovative new ways of interacting with poets, creating a "poems of place" or

regional database, use Web 2.0 capabilities to position, and in some cases, solicit,

poems of a particular area. The Toronto Poetry Map (TPM) - created by the Toronto

Public Library in association with George Elliott Clarke, who was both the Poet

Laureate of Toronto and later the Canadian Parliamentary Poet Laureate - positions

excerpts of published poems on a map of Toronto, and provides a link to the book it is

published in that can then be checked out of the library. Submissions were originally

allowed, but were curated. The combination of previously published works and curated

submissions meant that the map creators were effectively creating the canon of Toronto

poetry. The map was launched to mark National Poetry month in April, 2015 (Medley,

2015). Some areas, such as Mirvish Village in the Bathurst and Bloor area are

represented in a number of poems; others, such as the St. Clair subway station area,

are represented by just one poem, in this case Margaret Atwood's *A Bus Along St.*

Clair: December. According to Alan H., a developer at Toronto Public Library:

> the poetry map model is surprisingly complex and multi-
>
> dimensional – a location can have multiple poems associated
>
> with it, or a poem can mention multiple locations, and we
>
> needed to be able to model those relationships in the
>
> underlying data in order to deliver the desired experience
>
> (Toronto Public Library, 2015)

A similar project, that also initially accepted public submissions of poetry,

(Vaughan Public Library, 2016a) is the Vaughan Poetry Map (VPM). It was originally

conceived as a 25th anniversary project of the City of Vaughan, and "celebrates

Vaughan's culture, heritage, and geographical beauty through poems and images."

(Vaughan Public Libraries, 2016b). It now appears to be inactive and no longer has the

"submit a poem" button, although the existing links are still active, as are links to the

library catalogue for poems included on the map that have also been published in book

format. The submission guidelines page is available through the site search engine, but

most of the links in it are broken. When conceived, it was an exciting and vibrant co-creation project between the library and the local poetry community, but has now become a curated project similar to the TPM. I will refer back to these projects later in this paper.

Poetry Apps

A search of apps listed in Google's Play Store and Apple's App store returns a large number of apps for mobile devices to read, write, and listen to poetry. Many of these apps are themed (religion, nature, place) or author-based, for example Biersdorfer (2012) describes *The Sonnets of William Shakespeare*, amongst other Shakespeare apps, in which the sonnets "appear in the app as both annotated text and as performance pieces" (p. 8) with major actors such as Patrick Stewart, Fiona Shaw, and David Tennant reading the poems. Not many poetry apps seem to have geolocation abilities. The same holds true in the literature of poetry. Testing the innovative uses of Web 2.0 capabilities, Sullivan (2014) describes a hackathon in California that developed a "proof of concept" for an app that would allow poets to create Haiku about an area and then tag them with geolocator indicators to create what co-developer Andrea Hernandez referred to as "an art form around our town." The app was never developed.

According to Dickinson et al. (2014) "[s]martphone apps can manage the upload of photos, blogs, and recommendations to various social media sites while on the move" (p. 93) Two apps that make use of these features specifically for poetry are *Poetic*

Places, and *Poetry Pick-n-Mix.* Poetic Places, which unfortunately was discontinued at the end of 2019, " let users uncover hidden histories and culture, bringing poetic depictions of places into the everyday world, helping them to encounter poems and literature in the locations described, accompanied by audiovisual materials drawn from archive collections" (Cole, 2019) This app was a collaboration between Sarah Cole of TIME/IMAGE and the British Library, and later joined by Australia's State Library of Queensland. Poetry Pick-n-Mix, is an intriguing app which "allows people to share poetic responses to place through text and photographs" developed by the University of Newcastle. It is based on the App Movement platform but has not been updated since 2016 and tends to crash after a few minutes. This app allows users to pin their location to a map, and then upload photographs, write poetry or comments, and share it to social media. Registered users can then go to the map, and see the poetry and comments others have left.

Marino (2013) describes the Transborder Immigrant Tool, a unique tool for the "border-crosser who has already crossed into the United States but who is about to die of thirst." This app provides GPS coordinates for water caches close to the border-crosser, and includes desert-survival tips in poetry. These poems are available in multiple languages and are read periodically by spoken word recordings when the app is being used, in a unique, innovative and potentially life-saving use of a poetry app.

Poetry apps abound, but in multiple searches I have carried out few seem to use the geolocation capabilities of smartphones to their full extent.

Walking Tour Apps

The galleries, libraries, archives and museums (GLAM) sector has successfully been using mobile tour apps in their quest to interpret their collections to visitors for many years (Cushing and Cowan, 2017; Othman, Idris, Aman and Talwar, 2018). According to Frith and Kalin (2016) "walking, as a mobile media itself, opens up relations between a past and present embedded in physical places" (p 52). One app based in Dublin, a walking tour of the Easter Rising of 1916 sites, uses "augmented reality and geolocation technology…to tailor access…for "non-traditional" (non-research) users who seek to access digital surrogates for leisure purposes, such as a walking tour" (Cushing and Cowan 2017, p. 918). At each site, or point of interest (POI), photographs and interpretive text from the collections of Dublin's GLAMs illustrate the events of the POI, allowing visual augmented reality comparisons and the knowledge of being in the exact location that historic events took place   Participants reported that comparing the physical POI with the GLAM-produced content added to the experience, and they felt they had learned more than they otherwise would have. In a similar initiative currently under development in a collaboration with Brock University Department of Geography and Tourism Studies, the Niagara Falls Public Library, and the City of Niagara Falls Museums using the *GuideTags* app (the same one the PWT is using), retired Niagara Falls City Historian Sherman Zavitz's *Niagara Then and Now* newspaper columns are being digitized with old and new photographs of a particular site and explanatory text. The columns originally had two photographs each, the digital *Niagara Falls THEN & now* will include other photos if available, and augmented reality "sliders" will compare

photos of different time periods from the same angle.[8] Other information can also be

added, so if there is a poem or anecdote about a particular point of interest it could be

included very easily.

    Additional benefits reported in participant surveys of the Easter Rising of 1916 tour

included health benefits from walking, and the ability to take the tour in any order and to

see as much or as little as they could handle in a particular session (Cushing and

Cowan 2017, p. 930). In a study of the visitor experience using a mobile app at a

botanical garden in Borneo, Othman, Idris, Aman and Talwar (2018) used the Museum

Experience Scale to rate visitor experience. They found

> that visitors' engagement with the use of the mobile guide
>
> application has a higher mean score and a significant
>
> difference in terms of knowledge or learning compared to
>
> those who have either used the paper-based pamphlet or did
>
> not use any guide. (p. 11)

Scores for other components – engagement, emotional connection, and meaningful

experience were "higher for those who used the paper-based pamphlet, but lower than

the group using no guide at all" (p. 11). An interesting finding in this study is that using a

"bring your own device" model resulted in a more satisfactory visitor outcome, and

reduced costs for institutions as institution-supplied devices did not have to be

purchased and maintained (p. 3).

Peet (2018) reports on Field Work: Aligning Poetry and Science, a project run by Poet's House, in New York City, that brings poetry to the Central Park Zoo. Poets and zoo staff are working together to create "a science-themed nature walk, which will feature signage showcasing poetry and science information accompanied by a digital app for self-guided tours" (Peet, 2018). The app has been designed to be portable, allowing other zoos to develop their own local walks. Taking advantage of enforced free time due to the COVID-19 pandemic, Toronto teen Jayden Daniels developed the Toronto Neighbourhood Walks app to showcase and interpret landmarks routes that he walks on a regular basis. Three tours have been completed, with a fourth in progress. The app was designed, researched, photographed and narrated by Daniels. It is free to use, but contains a link to the local food bank for monetary donations (Morrison, 2020).

Another Toronto-based mobile app, which will be referenced later in this paper, is *Driftscape*. This app provides "a platform for local organizations to share site-specific cultural content so that users can see it all in one place" (Superbcrew, 2019). Using geolocation technologies, users can be notified when close to a place with a story attached to it. It arose from an earlier app co-created by Chloe Doesburg, that mapped songs onto the Toronto streetscape. *Driftscape* is available for both Android and iOS operating systems. Organizations benefit from this app as they only have to join *Driftscape* and can push content out immediately, without having to develop and maintain their own app. Although Toronto based, organizations from other areas can also use the site. Individual places and tours can be added, as can events. Partners include national, provincial, and local organizations such as Historica Canada, Cancarta

Historic Sites, Toronto Public Library, and municipalities such as Brockville and St.

Mary's and festivals such as the Canadian National Exhibition and the Sound of Music

Festival. Although the app is free for users, partners on the site must pay to add their

content (Driftscape, 2019).

The *Interpretours* site, on which the *GuideTags* mobile app is built, is an open

source "digital interpretive platform that links places with stories, images, and

multimedia" (Brown, McCormick and Dabrowski, 2016, slide 4). It, as well as *Driftscape*,

is a transmedia site, in that "media content [is] circulated across different devices and

platforms and may be reworked, remixed, and re-contextualized throughout these

processes" (Jansson, 2019, p. 173). *GuideTags* allows creators to tell the story of a

particular point of interest (POI) using geolocation technology, and add images, text

files, maps, multimedia files, links, 3D visualizations, and any other digital information

using 'drag-and-drop' functionality. The POIs can then be put together into a tour, be set

in explore mode to be automatically triggered when you arrive at a POI, or be set to

alert mode to notify you when you reach a certain distance from a POI using criteria that

the user sets. The user can set it for certain categories, such as a battlefield, museum,

cemetery, monument, or whatnot. The app has many free-standing POIs and a number

of tours on it already, including a tour of the grounds of Herstmonceux Castle in

southern England, and the Laura Secord Legacy Trail in the northeastern Niagara

Peninsula. The *GuideTags* website is fully functional for both the creative team and the

public as soon as the information is entered and saved. The app itself is currently only

available for Android users, but the iOS app is under development. Once the

information is entered for a particular POI, it can be reworked into different tours

(Brown, 2019c; Brown, McCormick, and Dabrowski, 2016). For example, POI 12 on the

Figure 1: POI 12 on the NFPP website (top left); the android mobile app (top right) and the GuideTags website
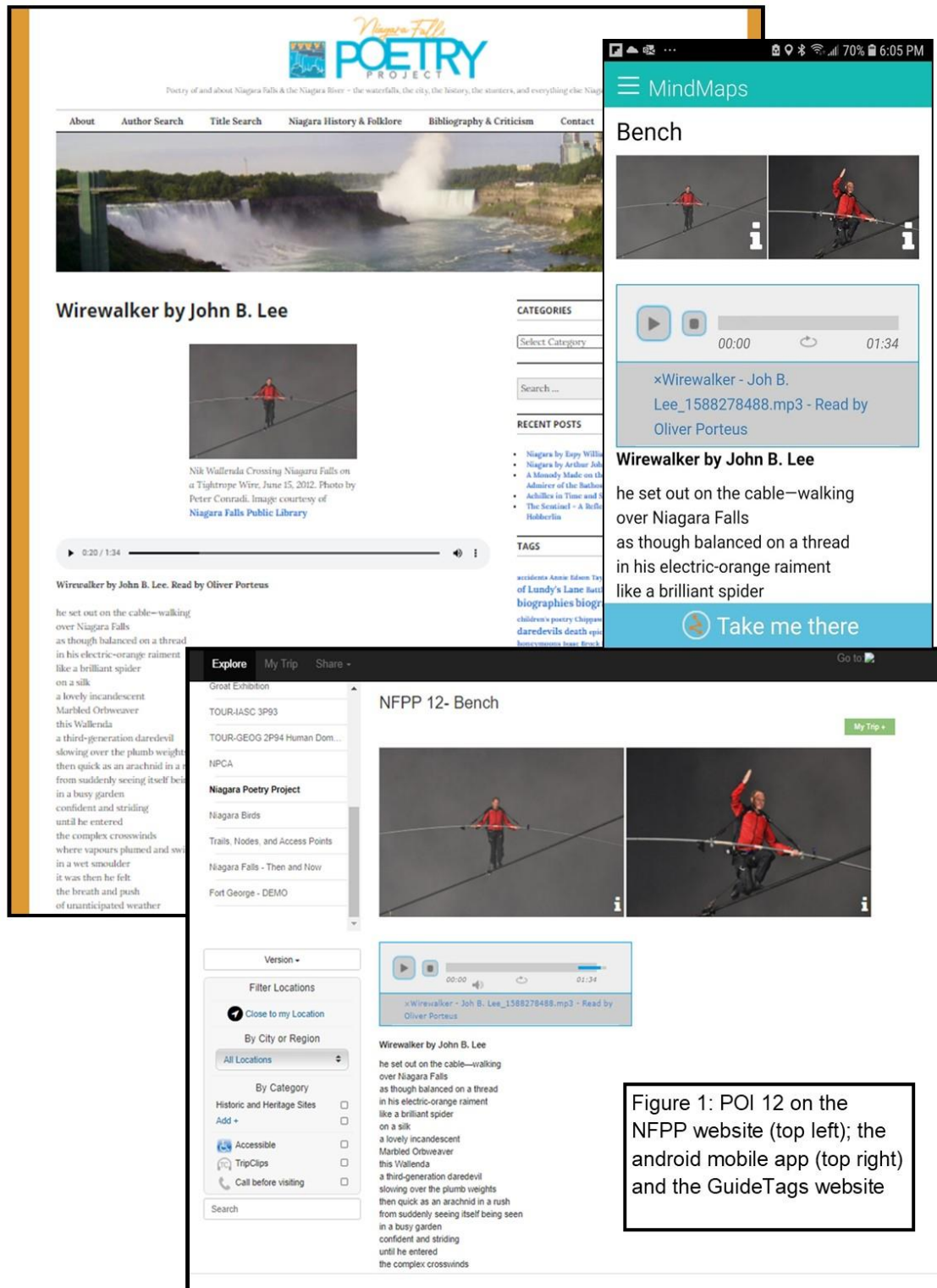
PWT includes photographs of tightrope walker Nik Wallenda, has both the audio file and printed poem *Wirewalker* by John B. Lee, contains information about other funambulists who performed at Niagara, a link to the NFPP web site, an embedded video of Wallenda's walk produced by Niagara Falls Tourism and an interactive map that guides the user to the POI (Figure 1). Although created specifically for the PWT, this could easily be linked into other tours such as those with a historical or daredevil theme. The ability to rework the same material as both web site and mobile app, the textual information, the incorporation of links to other sites, the inclusion of images, audio files, and video files makes this into a transmedia site that can be added to as new technologies become available. Designed to be used online, tours can be downloaded ahead of time so if there is no access to the internet or to data the tour can still be used, but hyperlinks aren't accessible, a factor that creators need to be mindful of. One of the developers of *GuideTags*, Dr. David T. Brown, of Brock University, is the second reader for the *Poetry Walking Tour of Niagara Falls* project.

Tourism and the User Experience

The tourist industry around Niagara Falls is a huge driver in both the local and provincial economies. Pre-COVID-19 the Niagara Region (the Regional Municipality east of Hamilton encompassing twelve separate municipalities between Lake Erie and Lake Ontario) was host to approximately 14 million visitors annually, with 12 million of those coming to Niagara Falls annually (Niagara Falls Tourism, 2020), each of whom is a potential user of the PWT app. In 2017, 13.3% of total visitors to the Niagara Region

reported that their primary reason for visiting the region was for heritage/cultural

activities with another 8.9% in the region specifically for sightseeing [9] (Niagara Canada,

2019, p. 14). Millions of dollars are spent annually on attracting tourists interested in

different activities, and, as Allan Odette, President of the Ontario Chamber of

Commerce says, more coordinated strategies between levels of government and the

tourist industry needs to be increased, and that "[i]t also means developing a suite of

products and services that meet the demand of today's tourists" (cited in Boutilier, 2016,

p. 7). The addition of this tour would help increase the number of activities on offer to

tourists. The more activities available on offer leads to an increased number of

overnight stays, longer day trips, and more economic activity in restaurants and other

amenities. The effect of dollars spent on overnight visits versus same-day visits is

enormous – in 2017 8 million same day visitors injected a total of $686.4 million ($85.80

each) into the local economy, compared to a total of $1.7 billion dollars injected by 4.9

million overnight visitors ($346.94 each) (Niagara Canada, 2019, p. 2)

An earlier effort to attract tourists to Niagara Falls was the 1904 publication of

The Niagara Falls Electrical Handbook, which contained an untitled and unattributed

fragment of a poem. This poem was the inspiration for the development of the NFPP

(see note 3). While in the modern day the production of such a book would be

prohibitively expensive for a relatively low return, much money is spent by both the City

of Niagara Falls and the Regional Municipality of Niagara to keep and enhance this

area's portion of the tourist economy. The Niagara Parks commission also has a huge

interest in attracting and keeping tourists in the area. They have published a number of

guidebooks over the years, such as *A Tour of the Niagara Parks Commission and Surrounding Area* in 1967. Other guidebooks have also been published – *A Traveler's Companion to Niagara Falls: History and Guide* of 1997, and *A Step in the Right Direction: A Guide to Walking Routes* published in 2004 for example*.*

In a study of walkability in the two Cities of Niagara Falls, Ahmadi (2016) cited McManus, who found that in successful pedestrian areas five elements were considered: the existence of two or more primary attractions within walking distances, the existence of supportive activities or the aesthetic qualities along the routes connecting the major destinations, clear entrance points to the pedestrian network, good guidance mechanisms and orientation tools, and the provision of locations or facilities for resting (p. 12). The pathway that the PWT follows includes all of these elements and the inclusion of benches for resting; the PWT enhances those elements with its geolocated POIs and content designed for contemplation and reflection.

The rise of Web 2.0 technology has enabled the rise of digital tourism, "the digital support of the tourist experience before, during, and after the tourist activity" (Benyon et al., 2014, p. 522). In addition to booking hotel rooms and uncovering the main sites of an area that are available on many websites and apps, other sites such as *GuideTags* and the NFPP allow people to match their interests in an area, be it poetry, history, or hiking, and to visit the area with specific activities in mind. Once there, "digital support during the tourist activity is currently a fragmented space" (p. 523) that needs improvement in terms of standardization and expectation of use. Benyon et al. (2014)

also suggest that there is an untapped "market for supporting the remote digital

visitor…[that] requires new forms of presence to realize a rich and improved remote

user experience" (p. 523) to gain economic advantages from those who will never visit a

site they are researching. A site like *Driftscape* would benefit economically from both in-

person digital tourists as well as remote visitors, as the more clicks their site gets the

more they can charge for hosting. The third aspect of digital tourism, which occurs after

the tourist experience, involves the reflection on the experience. The tourist may revisit

the tourist site themselves, but can also serve as a "digital tourist ambassador" (p. 523),

especially when their recommendations and experiences can be easily shared digitally

with friends, family, and social media followers

Benyon et al. (2014) also warn that "technology should aim to improve and not

detract from the experience itself" and to "avoid "periscope tourism" (when the visitor

experiences the destination through the lens of a camera or the screen of a mobile

device)" (p. 523-524). Comments from survey of visitor experiences when using a

mobile app at a botanical garden illustrate the periscope effect: "while at the exhibition I

became unaware of what was happening around me" and "my sense of being in the

exhibition was stronger than my sense of being in the real world" (Othman et al., 2018,

p. 7). Rather, a tourist should be encouraged to become a *flâneur,* a wanderer,

observer, philosopher, "someone who, unlike a tourist, makes a decision

opportunistically at every step to revise his schedule (or his destination) so he can

imbibe things based on new information obtained" (Nassim Taleb, cited in Miner, 2019).

A *flâneur* would enjoy the view, enjoy watching people, all while reading and listening to

poetry of the area, and gaining historical, social and cultural information at the same time.

The PWT, follows a specific path along the west bank of the Niagara River from Dufferin Islands to the Rainbow Bridge. The PWT can be seen as an adjunct to hodology (the study of paths),

> which has proved to be a fruitful avenue to contemplate the relationships between landscapes, places and poetic expressions. It also provided a way to be there in place and ponder the intangibles of being there. It has resulted in a novel way of publishing poetry that is pinned to representations of physical geography that engages with cultural and spiritual geography (Berry, 2013, p. 93)

The *GuideTags* platform, on which the PWT resides, allows for multiple ways of viewing, and invites comparisons within different time frames through its use of augmented reality technologies and the ability to link material from different perspectives. Under development are synchronous delivery to multiple devices and group communication technology to encourage interaction amongst group members, to encourage each member of the group to become a *flâneur*, and to avoid periscope tourism (Brown, personal communication, 2020; Brown, 2019c; Brown, McCormick and Dabrowski, 2016). The aim of the PWT should be, in Cole's (2019) words, "to give a renewed sense of place,

to bring together writings and paintings and sounds to mean more than they do alone, and to bring literature into your everyday life in unexpected moments."

Theory

The *Niagara Falls Poetry Project* and its component part, the *Poetry Walking Tour of Niagara Falls* can be seen through a social constructionist framework. In this section I will discuss Niagara Falls itself as socially constructed, and then how the place, the literature and the technology can be interwoven and interpreted through the lenses of social construction of literature and social construction of technology to develop an effective base for the *Poetry Walking Tour*.

According to Bruffee (1986), "social construction understands reality, knowledge, thought, facts, texts, selves, and so on as community-generated and community-maintained linguistic entities…that define or 'constitute' the communities that generate them" (p. 774). Niagara Falls as it exists today is socially constructed. Artefacts from Indigenous peoples have been found in the area dating back to 7,000 BCE, and Europeans started appearing in the area during the first half of the 17th century. By the end of the 17th century Europeans had built a permanent settlement on the site of present-day Fort Niagara at the mouth of the Niagara River (Holt, 1967, p. 5-10), although European settlement didn't begin in earnest on the Canadian side until after the American Revolution, when Loyalists were given land grants in the area (Hughes, 2019, p. 13-15). Over time, the forests gave way to farms and cities, the advent of the

railroads and the Erie and Welland Canals begat an invasion of tourists, and the

development of hydroelectric power gave rise to industry. Along the way, starting in the

late 1880s, parkland was developed, from Lake Ontario to Lake Erie along the Niagara

River on the Canadian side, and in the immediate vicinity of Niagara Falls, mainly

Prospect Point to Goat Island on the American side (Holt, 1967; Seibel, 1985). Talking

about the Lower East Side of New York, Cresswell (2015) says that:

> [t]o say a place is socially constructed is also to say that the
> materiality – the very fabric of a place – is a product of society
> too. The buildings, the parks, the trees that have been
> planted, the roads and restaurants have literally been built –
> often for the production of profit but also for a range of other
> reasons…It is hard to believe that anyone…could think of the
> place as anything other than a social construct." (p.47)

Literature, including poetry, is also socially constructed:

> We can see literature as objectively real in a corpus of texts,
> an actualized canon, in libraries where it exists as a
> designated part of the collection and is visibly schematized in
> shelving and classification systems that order literature
> internally and differentiate it externally from other categories
> of knowledge (Kernan, 1985, p. 32)

The social construction of literature (SCOL) can also be seen in the increasing "set of well-defined and lived-out literary roles such as poet, critic, scholar, teacher, student, editor, reviewer, and so forth" (p. 31). An important role not mentioned directly by Kernan, but probably implied in the blanket "and so forth" is that of reader or audience. Readers comprise one social group (one of the foundations of social construct theory), that drives the economic forces behind production of literature. Reading for pleasure or knowledge acquisition, the reader provides a critically important component and driver of the literature industry.

A commonality between socially constructed place and socially constructed literature as outlined above is the use of technology. Technology is used to change the face of existing place, and to create new uses and meanings of place. Technology is used to produce and disseminate literature in a diverse number of forms, and has been used to create new forms of poetry incorporating available technologies. There is no one term for this poetry, but they "have been labelled computer poetry, computer-based poetry, multimedia poetry, cyberpoetry, digital poetry, and electronic or e-poetry" (Richey and Kratzert, 2005, p. 41). In an attempt to understand "the developmental process of a technological artefact" (Pinch and Bijker, 1984, p. 411) and offering "a process for understanding how social factors concurrently influence artifacts" (Humphreys, 2005, p. 232), Pinch and Bijker proposed the social construction of technology (SCOT) model, in which "the developmental process is described as an alternation of variation and selection," (p. 411) which results in a multidirectional rather than a linear view of the development of technologies. According to Pinch & Bijker,

there are four main components of SCOT: relevant social groups and the problems they

have with a particular artifact; the interpretive flexibility of a technological artefact; the

stabilization of an artefact; and the closure of the problem in the sense of "whether the

relevant social groups *see* the problem as being solved" (p. 427) (italics in original).

Pinch & Bijker demonstrate the SCOT model using the example of a bicycle. What

seems on the surface to be a linear progression of the development of the bicycle is,

when seen through the SCOT lens, a multidimensional and concurrent progression with

different social groups proposing different solutions to the same problem, or, in the case

of the anti-cyclists, a polar opposite problem of how to stop the development of the

bicycle. Along the way there were many discarded designs for numerous reasons, and

an unintended effect was the contributions the bicycle made to the women's rights

movement, allowing greater freedom of movement, and changing women's clothing

options with the development of bloomers, so their clothing did not get caught in the

bicycle mechanisms (LaFrance, 2014).

Humphreys (2005, p. 233-241) breaks down Pinch and Bijker's relevant social

groups into four components: the producers, the advocates, the users, and the

bystanders. The producers use the technology of their day to commit their poems to

some sort of recording device (paper, digital file), and then finding a publisher, thus

producing an artefact. The publisher could be the producer of traditional print materials,

or be the producers of websites such as the NFPP, the VPM, and the TPM. This group

would also include the researchers, engineers, and web designers. A common

component of this group is that it has an economic interest in the artefact. The second

group would be the advocates: librarians, the critics, the Poets Laureate, the teachers. They often work in institutional settings, and have no direct economic interest in the artefact but may have resources to influence the design and functionality of an artefact. The third group is the users. "Users have a direct link with technology. This group socially constructs technology through their use or potential use of it" (Humphreys, p. 237), and would be considered the "readers" in Kernan's (1985) SCOL model. They are generally not organized into formal, economically invested groups, but may be in hobby or interest groups with limited capabilities to influence the development of artefacts directly. The fourth group is the bystanders, who have only an indirect link to technological artifacts. "They have no vested interest in a particular artifact, nor direct involvement with it unlike users" (Humphreys, p. 238). They may be the family members, neighbours and friends, who may "help shape the cultural and social norms by which we use technology" (p. 239). As Pinch & Bijker (1984) also point out, these groups may be fluid and sub-groups with similar interests may arise.

The second component of SCOT according to Pinch & Bijker (1984) is the flexibility of a technological artefact, "not only that there is flexibility in how people think of, or interpret artefacts, but also that there is flexibility in how artefacts are designed" (p. 421), or, as Humphreys puts it, "the idea that different social groups can have different meanings (as assigned through language) and discourses about a technological artifact" (p. 244), and that artefacts that are more 'open,' or flexible, have more uses than those that are 'closed.' The design of the *Interpretours* platform allows new technologies to be added easily and allow it to be adapted for individual and group

end user experiences. Allowing for simultaneous tours for different users, for example,

having the same tour route tailored for children and a separate one for adults, the

interpretation of the same route through alternate lenses such as historical information

through the lens of First Nations or Settler perspectives. Under development also is the

ability to make tours more socially interactive, including transmission of information to

multiple devices at once, so all group members receive the same information at the

same time (Brown, 2019c)

Stabilization and closure are closely related, or, as Humphreys states, "a

simplified way to distinguish between closure and stabilization is that closure is about

people and stabilization is about the artifact" (p. 249). Differing groups may also have

differing ideas about when an artefact is stabilized depending on their needs. The web

browser Chrome, for example, meets the needs of many, if not most, users when it is

originally downloaded, for them stabilization has been reached. Other users may need a

greater degree of stabilization, such as more specialized tools that may be created as

add-ons or apps that can be integrated with Chrome. Once a consensus that all

necessary tools have been added, stabilization has been reached for that group. As

Pinch and Bijker (1984) said when talking about safety bicycles, "as a result of the

stabilization of the artefact after 1898, one did not need to specify these details: they

were taken for granted as the essential 'ingredients' of the safety bicycle" (p. 416).

Pinch and Bijker state that "closure in technology involves the stabilization of the

artefact and the 'disappearance' of problems" (p. 426). They posit two methods of

closure: rhetorical closure and closure by redefinition of problem. In rhetorical closure,

the problem identified need not necessarily be resolved, but the relevant social groups

see the problem as being solved (p. 427) (italics in original). They cite the example of a

bicycle that had safety issues. The company issued an advertisement claiming that it

had "almost absolute safety," a rhetorical statement that countered the knowledge of

engineers that it was totally unsafe. Humphreys (2005) recognizes that in the case of

rhetorical closure, the potential exists for reopening the debate, such as in the above

example when user groups realized that the bicycle was, in fact, dangerous, and that a

solution still needed to be found (p. 242). Closure by redefining the problem solves the

initial problem or problems by changing the focus of the problem so that the original is

no longer a problem, and in effect has closure. Pinch & Bijker cite Dunlop's introduction

of the pneumatic tire. Vibration was a huge problem for early bicyclists. Sporting

bicyclists on high-wheel bicycles did not accept it as a problem, but recreational riders

did. The general public mocked pneumatic tires as an "aesthetically awful accessory" (p.

427), and engineers found them to be "a theoretical and practical monstrosity" (p. 427).

The introduction of pneumatic tires in bicycle races, however, showed how much speed

could be increased by them. So although introduced as a solution for the vibration

problem, the public and the racers redefined the problem as one of speed, not vibration,

and accepted the tires. Engineers, however, did not accept them initially as they still had

other problems such as frequent punctures.

The development of the *Poetry Walking Tour of Niagara Falls* as an integral

component of the *Niagara Falls Poetry Project* fits well within the framework of the

Social Construction of Technology, and will be discussed in more detail in the

"[Discussion](#)" section of this paper.

Methods

In developing the *Poetry Walking Tour of Niagara Falls* a number of individual

processes had to be undertaken, some sequentially, others not dependent on previous

steps but necessary to bring the project as a whole to successful completion. [Chart 1](#)

serves as a visualization of these processes, each of which starts with one of the seven

green boxes, and takes a different route to merge with other processes, until a unified

whole is reached. The *Niagara Falls Poetry Project*, including the PWT, is a disruptive

research-creation project, a *bricolage* created from a number of disciplines, and the

processes and methods used reflect these various disciplines.

This section begins with a discussion of research-creation, the overarching

method of creating the NFPP and its component, the PWT. As the PWT uses humans

at various points during its creation, I discuss some of the ethical issues involved in the

process, including the results of a submission to the Brock University Research Ethics

Board which is included in [Appendix 2](#). I then discuss crowdsourcing, a method used in

the development of different components of the NFPP and the PWT, although it is not

used as the complete method in any of them. I then describe how a content analysis of

all of the poems on the site was conducted to select poems that are relevant to the

PWT, followed by a section describing a close reading of the poems to further narrow

them down. The poems chosen in this close reading were then matched up with a

selection of points of interest along the walking tour to lay the groundwork for a Poetry

Selection Event. Using two participatory design techniques, crowdsourcing, and a

modified Delphi technique, I directed participants in the event to match what was

deemed to be the best poem (using the wisdom of the crowd) to be included for each of

the points of interest along the PWT. I then used traditional research-creation

techniques to create historical and explanatory text, and to find images and videos to

interpret each point of interest. I created audio recordings of both the poems and

supplementary text using voice actors and computer-generated text-to-speech files. I

will then describe how the walking tour route for the mobile app was created, and how

the POIs were populated using the poems and supplementary material that was

discovered / created. The final step before making the tour generally available was to

beta-test the route, using volunteers. This step had to be delayed due to the COVID-19

pandemic that broke out during the course of this research project.

Research-Creation

The *Poetry Walking Tour of Niagara Falls* is a discrete component of a much

larger project, the *Niagara Falls Poetry Project*. Since I first started the NFPP over

twenty years ago it has been a research-creation project, and as Truman (2017) puts it,

"[t]hrough…research-creation, something new is added to the world" (p. 41). A

distinction must be made between Truman's research-creation project and mine.

Truman, whose thesis has the subtitle "*Walking & Writing as Research-Creation*" is

using walking as an integral component of the research-creation process, as evidenced

by "a thought that Nietszche claims came to him during a walk and is one of his more

significant philosophical notions—the eternal return." (p. 52). My project, on the other

hand, uses walking as a component of the research-creation project in three ways: as it

relates to the placement of points of interest in the walking tour; in order to beta test the

tour itself; and as the end user's mode of transportation to move along the tour route.

Truman's projects use walking as creative inspiration; on the surface mine uses walking

in a purely pedestrian manner. It is likely that the poets themselves walked along the

same route, and also drew inspiration from the walk itself, and that current day end

users become *flâneurs,* for as Lee and Ingold (2006) state: "the locomotive (or getting

around) aspect of walking allows for an understanding of places being created by routes

(cited in Berry, 2013, p. 86).

In the NFPP, the research-creation process involves discovery research to find

the poems, to write the text to put them in their historical and literary context when

possible, to research pertinent images, to illustrate the poems, and the artistic and

technical creation of a website to make them widely available. In addition, the NFPP

acts as an agent of co-creation, defined by Sanders and Stappers (2008) as "any act of

collective creativity, i.e. creativity that is shared by two or more people (p. 6) I actively

solicit and encourage poets to submit their work, whether they be a Niagara-area poet

or a poet writing about Niagara. These poems are solicited on both the "About" page

and the "Contact" page of the NFPP website, by using Google Alerts to automatically

search worldwide for articles on Niagara poetry, on the NFPP social media sites, and at

in-person events, and publishing activities. The PWT uses the NFPP as a scaffolding and incorporates Web 2.0 capabilities to move beyond merely a website to create a totally new, independent component to the NFPP that is fully linked to and refers back to the website. According to Chapman & Sawchuk (2012):
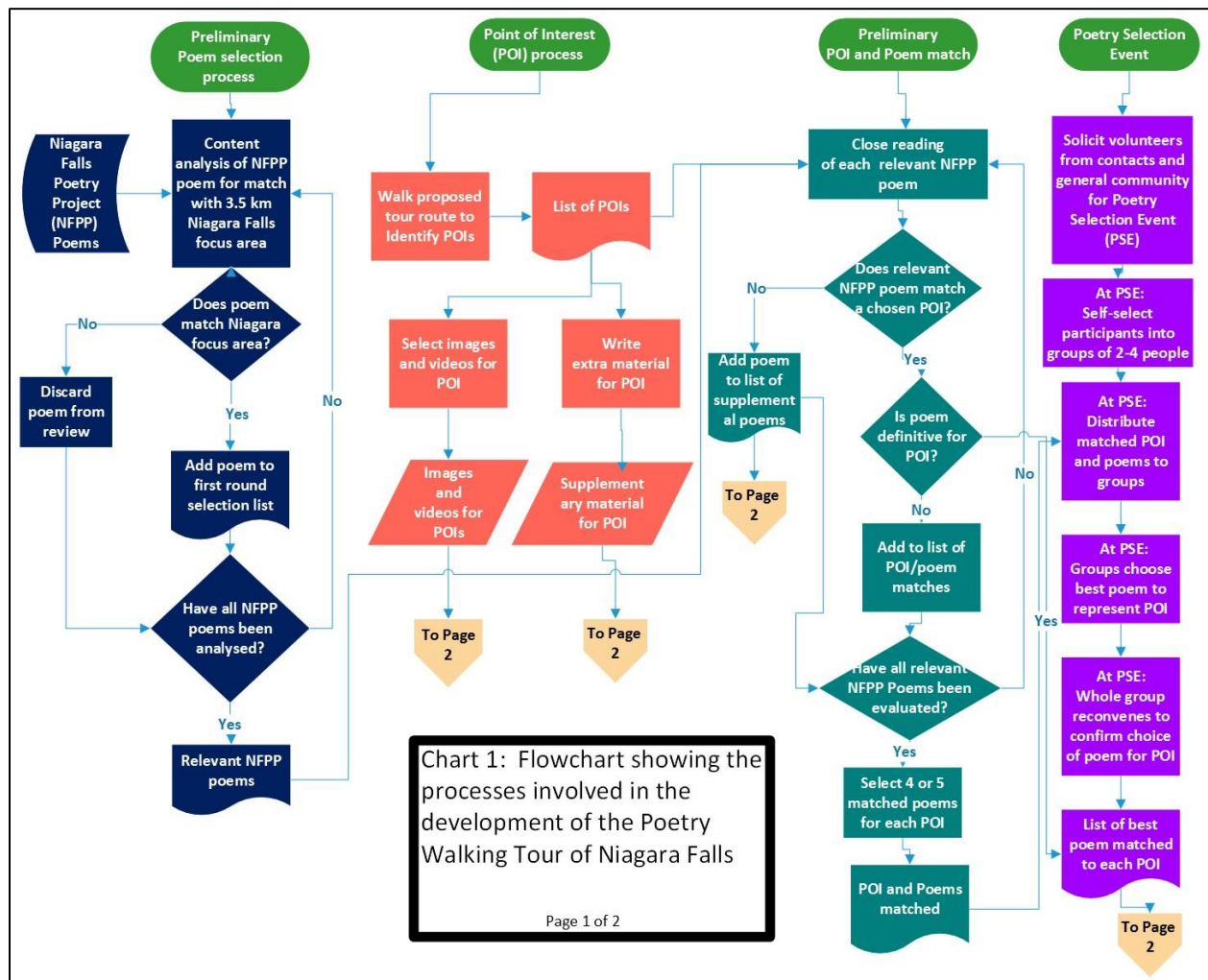
> [r]esearch-creation "theses" or projects typically integrate a creative process, experimental aesthetic component, or an artistic work as an integral part of the study. Topics are selected and investigated that could not be addressed without engaging in some form of creative practice, such as the production of a video, performance, film, sound work, blog, or multimedia text (p. 6)
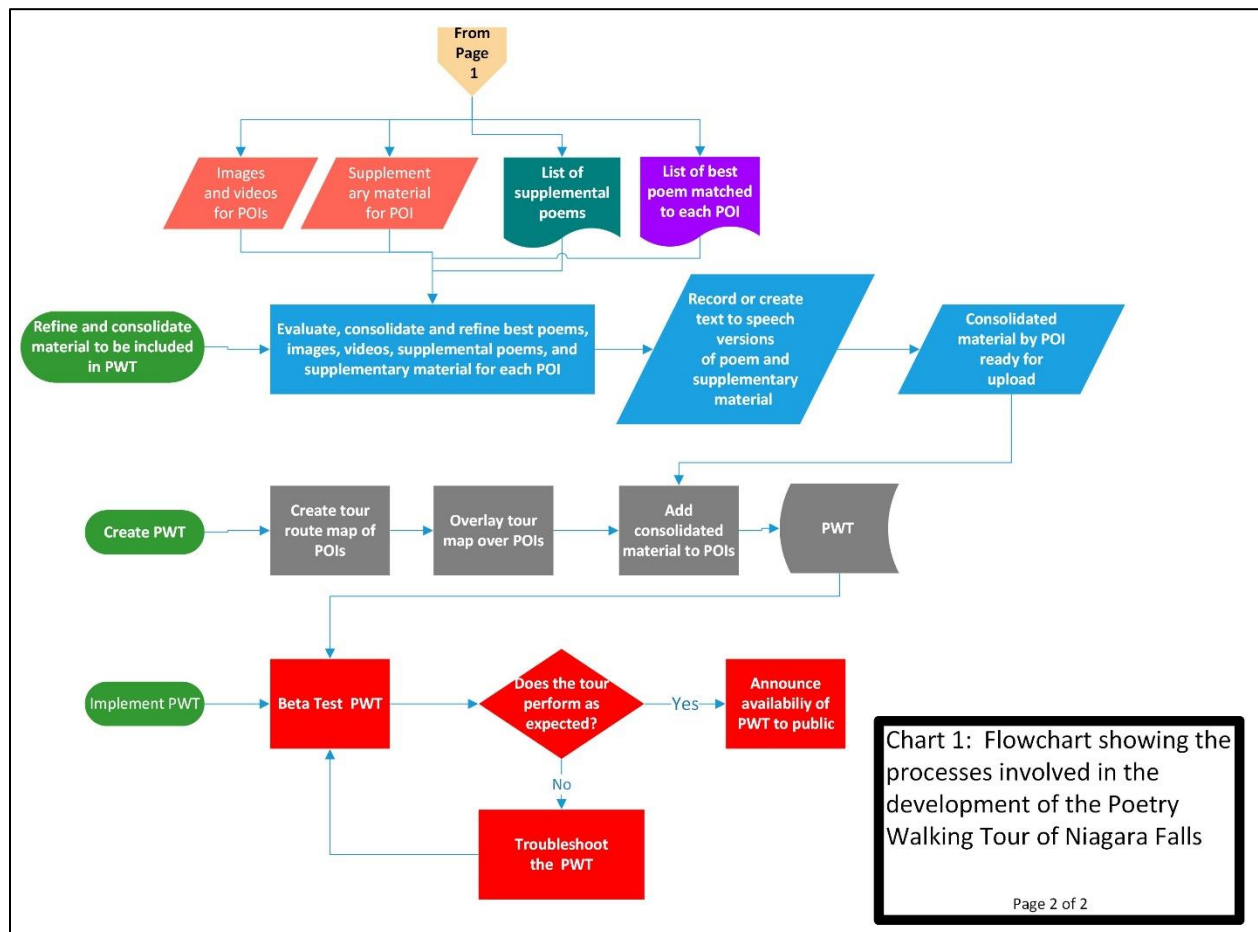
In addition, "[i]n research-creation approaches, the theoretical, technical, and creative aspects of a research project are pursued in tandem…" (p. 6). In the case of this project, I have continued research into the poems themselves, including adding newly submitted and discovered poems to the website (at least two of which have been added to the PWT). As part of the academic work involved in the MA program, I have written five papers on different aspects of Niagara Falls and its poetry and three papers on institutions and their relationships with amateur enthusiasts, independent scholars and the local. All of these papers have in some way informed this paper and the project as a whole.

Although no new poetry was created for the site, many poems have been recovered / rediscovered from sources inaccessible to most people, and presented in an entirely new way, as discussed in the section on Niagara Poetry.

Research-creation can encompass a number of different multidisciplinary techniques. Besides building on the techniques used to develop the *Niagara Falls Poetry Project* website, the *Poetry Walking Tour of Niagara Falls* uses additional techniques that will be described further in sections below. I used content analysis, followed by close reading of the poems, to preselect the poems that were then presented at the Poetry Selection Event. I used participatory design techniques, including crowdsourcing and a modified Delphi method, to select the poems and elicit feedback by beta testers. I used traditional research and writing skills to identify points of interest, and create relevant material, including multimedia, for each to provide context and information to supplement the poems themselves.

Chart 1 shows the processes used in creating the *Poetry Walking Tour of Niagara Falls*. Each of these processes starts in one of the green boxes. Their relationships with each other and with the project as a whole will be further discussed in the sections below.

Chart 1: Flowchart showing the processes involved in the development of the Poetry Walking Tour of Niagara Falls

Page 1 of 2

Chart 1: Flowchart showing the processes involved in the development of the Poetry Walking Tour of Niagara Falls

Page 2 of 2

Ethical Considerations

This project used human subjects in three ways in separate parts of the project. The first used people as an 'expert panel' of practicing poets and publishers, academics, and end users with an interest in poetry to crowdsource a qualitative analysis of poems being considered for inclusion in the app. The second use of human subjects was as voice actors to perform the poems for the website and the app. The third use of human subjects was to fill out a survey / interview about the user experience of the app. An application to the Social Sciences Research Ethics Board was submitted

on October 28, 2019. On November 13 the Brock University Research Ethics Board

(REB file# 19-111) issued an Exemption Certificate ([Appendix 2](#)) indicating that this

project does not need an Ethics Board review, based mainly on the fact that although

humans are used in the project, they are not the focus of the project.

       During the course of this project, the COVID-19 pandemic broke out. In order to

minimize risks to human subjects and keep to social distancing guidelines issued by the

Canadian government and reiterated by Brock University, the recording of poems was

done only by one voice-actor who had access to his own equipment allowing for

completion of some poems. In addition, beta testing the app by volunteers was

suspended, although Dr. Brown and I did test to ensure it was working properly and to

incorporate improvements based on our observations.

Crowdsourcing

       The term "crowdsourcing" was coined in 2005 by Jeff Howe in an article in *Wired*

Magazine published in 2006 (Howe, 2006b). In a follow-up blog, Howe (2006a) defined

crowdsourcing as "the act of taking a job traditionally performed by a designated agent

(usually an employee) and outsourcing it to an undefined, generally large group of

people in the form of an open call." Howe points out that the concept is based on James

Surowiecki's book *The Wisdom of Crowds,* and "both owe a further debt to Charles

Mackay's *Extraordinary Popular Delusions and the Madness of Crowds*, a work from the

early Victorian era" (Howe, 2006). Landemore (2012) points out that crowdsourcing was

used far before that – that in fact Aristotle wrote about it in his *Politics* (p. 1). Although

talking exclusively of online crowdsourcing, in a study of over 200 academic papers,

Estellés-Arolas and González-Ladrón-de-Guevara (2012) found that

> [t]he undertaking of the task, of variable complexity and
> modularity, and in which the crowd should participate bringing
> their work, money, knowledge and/or experience, always
> entails mutual benefit. The user will receive the satisfaction of
> a given type of need, be it economic, social recognition, self-
> esteem, or the development of individual skills, while the
> crowdsourcer will obtain and utilize to their advantage that
> what the user has brought to the venture, whose form will
> depend on the type of activity undertaken (p. 196-197).

The NFPP, and later the PWT, have used crowdsourcing, including crowdsourcing as a

co-creation technique, since the NFPP was formed. On the NFPP website and

associated social media sites and in personal contacts poets are asked to contribute

their poems about Niagara Falls. Anyone who accessed the site is encouraged to let me

know about poems written by others that deal with Niagara Falls. Submissions have

come from both, and the satisfaction realized from those contributions would come from

both social recognition (mainly for the poets whose names are immortalized on the

NFPP), and self-esteem, the knowledge that they have contributed something

worthwhile for the social good, and that they are involved in the project as co-creators.

Some of the supplementary material was discovered using serendipitous

crowdsourcing, where the audience was actually another group (online FaceBook

group) that I happen to be a member of and recognized it as a valuable source for the
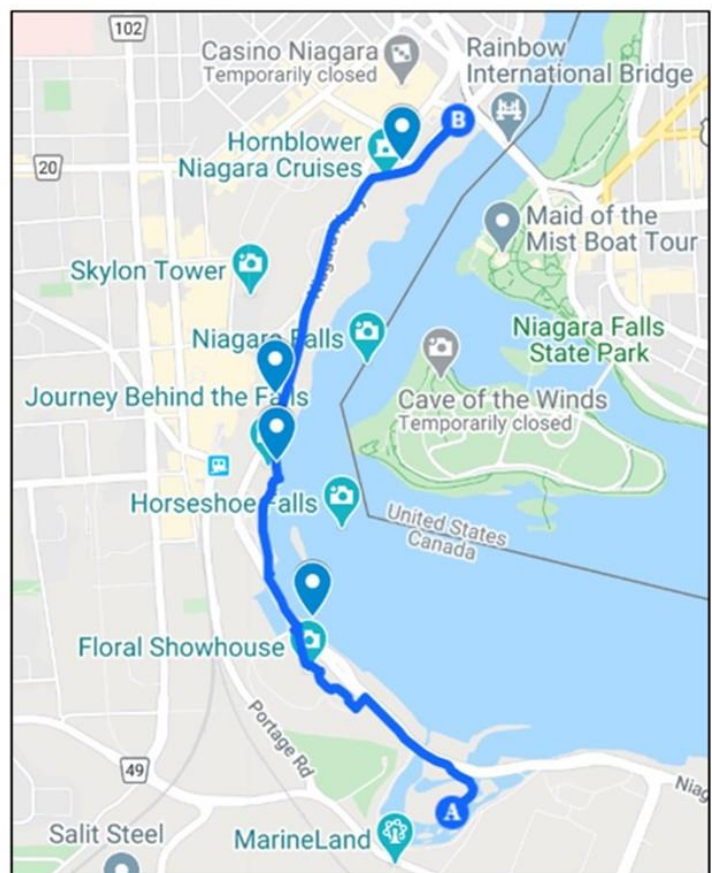
research that I was doing.

The Poetry Selection Event was an event using a modified Delphi Technique as

its main component and structural base, but also using crowdsourcing for more general

questions about the project as a whole. The participants' satisfaction would come from

self esteem and social recognition as they were seen by others at the event itself as

contributors (and would be seen on social media posts about the event to be

contributing) for a project that they believe to be worthwhile, to help out a friend, and

that I as the project creator believed that their input would be valuable . The initial

purpose in coming may have been to just attend a social event with free refreshments

on a cold January afternoon with friends, but by the end of the event the satisfaction of

other needs would come into play. Although beyond the scope of this paper, an analysis

of the participants with respect to Humphries' (2005) groups (the producers, the

advocates, the users, and the bystanders) and Kernan's (1985) literary roles (poet,

critic, scholar, teacher, student, editor, reviewer, and so forth) would have been

interesting. Although most participants would have arrived in a fairly well defined role in

my understanding of the event, by the end of the event the groups would have shifted

and sub-groups would potentially have been formed, changing the role that I saw the

participants playing.

Content Analysis of Poems on the *Niagara Falls Poetry Project* Website

The *Niagara Falls Poetry Project* includes on its website an ever-expanding collection of poems dealing with all aspects of Niagara Falls, including the two cities, the three waterfalls that make up Niagara Falls, and poems written by Niagara-area poets. The poems on the NFPP are the dataset upon which this analysis is performed. These poems, as described above were found by a combination of traditional print and Web 2.0 searching techniques, as well as crowdsourcing from poets themselves or people who knew of these poems. Even though coming initially from partially crowdsourced material, this step was undertaken as a solitary process.

Map 1: Poetry Walking Tour of Niagara Falls Route Map – Point A (Dufferin Islands) to Point B (Rainbow Bridge)

Not all of the poems are suitable for inclusion in a walking tour of a particular area. In order to narrow the focus of the poems, I performed an initial content analysis, or a "data-reduction process by which the many words of texts are classified into

much fewer content categories" (Weber, 1990, p. 15). In this initial analysis, outlined in

Chart 1 page 1, I chose to include only English language poems that are positioned

within the 3.5 kilometer stretch of the Niagara River between Dufferin Islands and the

Rainbow Bridge and between Goat Island and the Rainbow Bridge on the American

side, which is the area the PWT is situated in. This area includes the rapids just upriver

of the Falls, the American Falls, and the Canadian Horseshoe Falls (see Map 1). The

result of this analysis excluded poems set in either of the American or Canadian City of

Niagara Falls proper, the Battlefields, and communities such as Chippawa, Queenston

and Lewiston. In addition, children's poems are excluded, and many of the poems

written by local poets that are included on the website are excluded unless the subject

matter fits within the parameters that I have described. Extremely long poems that are

not suitable for an on-site, casual reading in a busy tourist area were excluded. Short

poems were included, as more than one poem can be added for any particular point of

interest. The aim was to strike a balance between poem length, and too much or too

little information in order to minimize cognitive overload, maximize the experience, and

to fully engage the end user. This step needed to be completed before the close reading

or the preliminary POI and poem match could be completed.

## Close Reading of Poems on the *Niagara Falls Poetry Project*

Website

Once the initial content analysis was performed, I then performed a close reading

of each of the poems following the steps outlines on Chart 1, page 1 under the green

box labelled "Preliminary POI and Poem Match," another solitary step. Close reading,

defined as a "mindful, disciplined reading of an object with a view to deeper

understandings of its meanings" (Brummett, 2010, p. 9), allows comparisons of texts

between different eras and styles to tease out the underlying meaning of those texts in a

structured, organized fashion. Close reading also allows a winnowing out of poems that,

in my view based on my reading and writing about poetry for over half a century, are of

dubious literary quality. Although the NFPP site does contains poems of dubious literary

quality those poems often contain valuable social and historical information that would

be meaningful on a site of poetry of place. I felt that the PWT needed to be of a higher

literary quality as its intended audience would be more interested in that aspect rather

than in teasing out social and historical information. Exceptions may be made if there is

an unique or fascinating story at a particular POI, such as at POI 20, which looks

directly toward the American Falls. A picture on the POI shows Bossy Simms, a cow

that became a tourist attraction in the 1860s as she stood at the brink of the falls at

Prospect Point every day. I had written a limerick to illustrate this photograph, both, as

well as some explanatory text, are included in the PWT. When the close reading was

finished, a second, more in-depth content analysis of the poems was then undertaken

with the aim of identifying the subject matter of the poems in order to group them into

themes. In addition to the content analysis of the poems, the date that each poem was

either written or originally published was noted in order to get a good sampling of poems

from across the two hundred years, since the 1820s, when most of the available poems

were published.

Point of Interest Selection Process

The *Poetry Walking Tour of Niagara Falls* has been designed to start in a parking lot at Dufferin Islands, 1.5 km south of the brink of the Horseshoe Falls, and to end at the Rainbow Bridge, 1.6 km north of the brink of the Horseshoe Falls. At the time this route was chosen, parking at Dufferin Islands was free, but starting with the 2020 tourist season paid parking has been instituted. Some points of interest were preselected based on my deep knowledge about the area or the presence of some sort of plaque, monument, building or landmark.[10] To select the other, not so obvious, points of interest I walked the area twice, once on November 24, 2019 again on January 14, 2020, asking Tilden's questions "[what] is the keynote of this place? What is the over-all reason why it should have been preserved? (p. 60). Geospatial coordinates were gathered automatically by my camera as photographs were taken for each point of interest to accurately locate them and in order to give precise directions from one to another when the walking tour app is completed (Figure 2). The points of interest follow the footpath going north on the west side of the Niagara River from Dufferin Islands to the Rainbow Bridge, as shown in Map 1. This part of the process is shown on Chart 1, page 1, under the green box labelled "Point of Interest (POI) process, in the top two orange boxes. The tour ranges from a thriving natural area and wanders into increasingly developed tourist areas, ending at the base of Clifton Hill, the gaudiest part of the Niagara Falls Tourist area. This step was again a solitary endeavour, and did not depend on any other step to complete. This step was necessary, however, as the starting point for selecting and creating POI supplementary material, shown in the

orange boxes underneath the "List of POIs" box. It is also necessary for it to be

completed before the "Preliminary POI and Poem Match" process can be undertaken.
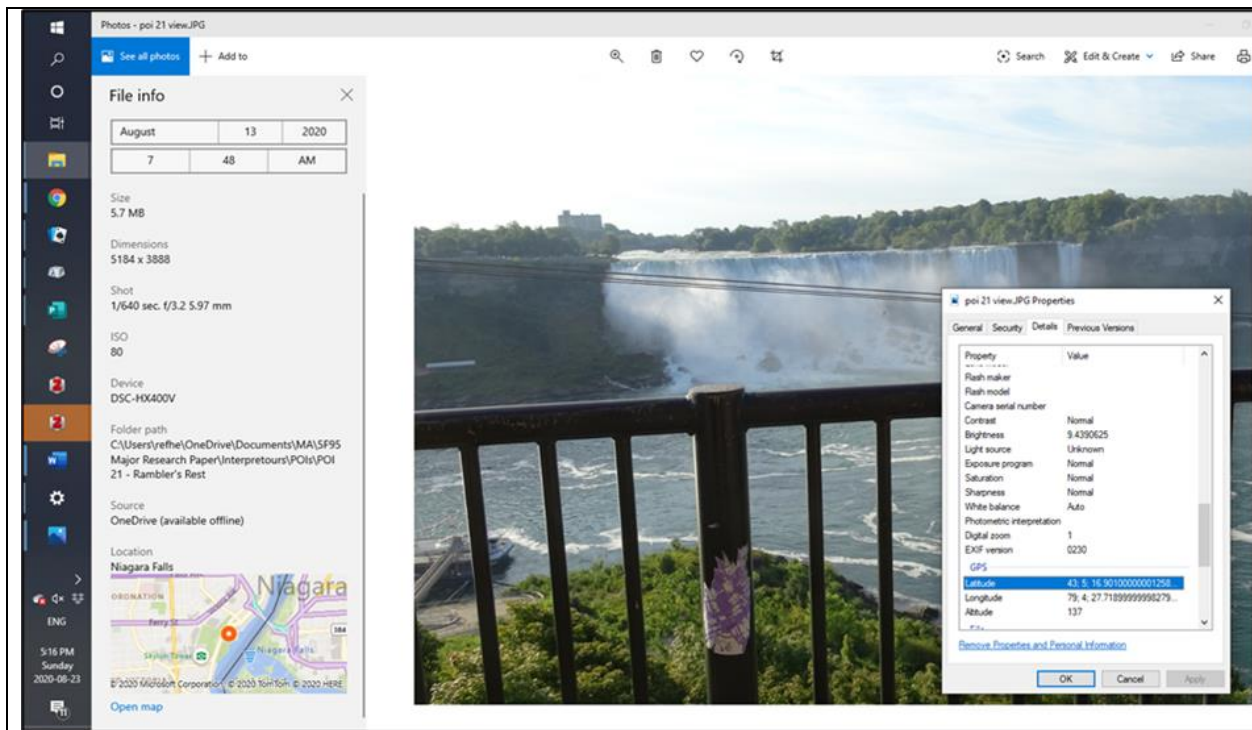
Figure 2: View from POI 21 – Rambler's Rest. File info (left hand side) shows geolocation on scalable map. Insert (on right) shows file properties, with geolocation coordinates provided by the camera's GPS system. Possible subjects that could be discussed seen in this photograph include Goat Island, the Bridal Veil Falls, Luna Island, The American Falls, Prospect Point, the Goat Island bridge, the Hornblower Tours landing area, and the zipline.

Matching the Selected Poems and the Points of Interest

Once the poems and the points of interest had been selected, I performed a scan of each set of data to match up poems with a particular theme (selected previously in the close reading step) with a particular point of interest, as shown on [Chart 1, page 1](), under the green box labelled Preliminary POI and Poem Match. This analysis resulted in four points of interest being identified with only one poem that had a good match with that particular spot. For example, the plaque at the brink of the Horseshoe Falls commemorating José María Heredia (1825) was matched up with his poem *Niagara,* with the best known translation, by William Cullen Bryant. The statue of Nikola Tesla was matched with Miloje Popović's (1976) *Poem of Tesla*, the only poem about Tesla on the site. In this way, four points of interest were matched with poems (Table 1).

Table 1: Points of Interest With One Poem Matching

Point of Interest	Poem Author	Poem Title
# 2 — Scow	Amanda Tulk	*The Niagara Scow*
#7 — Heredia Plaque	José Maria Heredia	*Niagara*
#9 — Table Rock Plaque	William Allen	*Niagara Falls*
# 10 — Tesla Statue	Miloje Popović	*Poem of Tesla*

For each of the remaining 20 POIs I selected up to five poems to be considered by the Poetry Selection Event participants. Some were themed to represent the story I wished to tell about that particular spot. For example, POI 20, a bench across from the northern tip of Goat Island was chosen to tell the story of Annie Taylor, the famed first person to go over Niagara Falls in a barrel. In addition to a captivating true story, there

are seven poems on the NFPP about her and she is mentioned in several others. Of these seven poems, three were rejected during the content analysis / close reading process, leaving four to be presented at the Poetry Selection Event. Some POIs have no particular story associated with them, and in these cases one of the many Niagara Falls poems with a non-specific geographic location can be attached to them.

The time range of poems on the NFPP identified in the close reading is from 1604 to the present, with most written in the 200 years since the 1820s. To reflect this wide time frame, wherever possible the poems preselected for the POIs come from different eras. Similarly, the writing style of poems varies, and this was also taken into consideration to get a wide range of poems for each POI individually, and to get a good representation when the POIs were presented to the participants at the Poetry Selection Event.

Poetry Selection Event

The Poetry Selection Event, represented on Chart 1, page 1 on the right hand side under the green box labelled "Poetry Selection Event," has several processes involved, and relies heavily on processes that have gone before it. The event itself was created with three separate but complementary participatory design methods: crowdsourcing and co-creation as discussed above, and the Delphi method of consensus building.

Participatory Design & The Delphi Method

Poetry is very much a form of literature that appeals to a broad range of people, but the style, format, subject matter and era in which it was written can elicit strong reactions, both negative and positive. One only has to look at anthologies of "the best" poetry to see how diverse the poems are and how totally different the anthologies are, in large part based on the biases and preferences of the anthology editor. In order to select poems for each point of interest, minimizing my biases and preferences in favour of appealing to a wider audience, I decided to crowdsource to solicit opinions from a cross-section of individuals who would also potentially be end users of the *Poetry Walking Tour of Niagara Falls* mobile app. This moved the project from an individual design model to the realm of a participatory design, or participatory modeling process.

Participatory design, or modeling, is difficult to define as Harder, Burford and Hoover (2013) point out, in that "two significant difficulties we have noted in our interdisciplinary study of participation are the diversity of approaches taken, and the lack of a common vocabulary for its characteristics" (p.42). This is partially due to the fact that "the multiple origins of the term participatory design (PD) are a reflection of the different disciplines, domains and communities in which it is practiced" (Luck, 2018 p.2). In addition, "different expertise is brought to participatory design….from the liberal arts and humanities, the social sciences as well as in computing and information and technology design" (p.2). Stave defines participatory modeling as "an approach for including a broad group of stakeholders in the process of formal decision making (as reported in

Voinov, et al. 2018, p. 233). Sanoff, as reported in Luck (2018) says that "there is no PD

process as such…participatory design is not a single method that can be applied like a

boilerplate from one situation to the next. By necessity, participatory design practices

are situated." (p.3). Kezar and Maxey (2016) have identified 5 characteristics that

typically exist in participatory design research, all of which are present to a greater or

lesser degree in this project:

- Emphasizes and draws upon the knowledge within the community or

  among stakeholders who are part of the issue or problem;

- Focuses on problems that exist in the real world

- Involves stakeholders in designing studies and approaches to inquiry

- Includes stakeholders in data collection and interpretation

- Helps to facilitate the integration of research findings by raising

  consciousness or engaging participants in problem definition, policy

  design, political action, or other means (p. 146)

Kezar and Maxey (2016) point out that a particular participatory design method,

the modified Delphi technique, can be used to obtain information from stakeholders in a

flexible manner (p. 143). Based on work by Helmer (1967) and Ziglio (1995), Fletcher

and Marchildon (2014) found that "the key purpose for using the Delphi method remains

the collection of informed judgment on issues that are largely unexplored, difficult to

define, highly context and expertise specific, or future-oriented" (p. 3). In the case of the

PWT, informed judgement comes from the combination of poets, academics, and end

users contributing their particular points of view to make the PWT appealing to a wide audience. This ties in with the vague and nebulous future uses of the *Poetry Walking Tour of Niagara Falls* as new technologies emerge.

The Delphi technique is named after the ancient Greek oracle at Delphi. It was developed in the late 1950s by two employees of the Rand Corporation, Olaf Helmer[11] and Norman Dalkey, who were working on military forecasting methods, especially the aftermath of a nuclear war (Ungvarsky, 2017, p. 2). Helmer (1967) believed that "projections into the future…are largely based on personal expectations of individuals rather than on predictions derived from well-established theory." (p. 4). As a result, the Delphi method was designed in order to "try to obtain the relative intuitive insights of experts and then use their judgements as systematically as possible." (p. 4). According to Brady (2015) "the Delphi method is a pragmatic approach rooted in the philosophical assumptions of philosopher and educator John Dewey, who believed that social science research should directly relate to and inform real-world practice and decision making" (p.1). Using the flexibility that Kezar and Maxey (2016) recommend, the experts that Helmer (1967) calls for and the informed judgement that Fletcher and Marchildon (2014) recommend are fulfilled in this case by using poets, academics, and end users.

Brady (2015) then lists five attributes that fixes the Delphi method firmly in the pragmatist fold:

i.   it is flexible and can accommodate both qualitative and quantitative
      data

ii.   it is affordable

iii. it seeks input from specific expertise

iv.   it is relatively simple and can be used by both community researchers
      and practitioners

v.   research questions have a direct bearing on informing practice, policy,
      or decision making (p.2).

The Delphi method, as originally conceived, was a consensus method aimed at
achieving "a general agreement or consensus around a particular topic" (McMillan,
King, and Tully, 2016, p. 655). Helmer (1967) had acknowledged that consensus is not
always achievable, but noted that even if no consensus was reached "it should be
realized that the Delphi technique would have served the purpose of crystallizing the
reasoning process that might lead to one or several positions on an issue and thus help
to clarify the issue" (p.9). I had previously participated in decision-making using a
modified Delphi technique when I participated in the development and ongoing
monitoring and enhancement of the Niagara Knowledge Exchange (Niagara Research
and Planning Council, 2012) and in several of the *Living in Niagara Reports* (Niagara
Connects, 2017).

A criticism of the Delphi Technique is the lack of academic rigour as there are
few guidelines for its application, administration and reporting (Hasson, Keeney &

McKenna, 2000, p. 1009) and lack of trustworthiness (Brady, 2015). To counteract this

criticism, Hasson, Kenney & McKenna (2000) proposed research guidelines to be used

when designing a project using the Delphi Technique (Appendix 3). These suggestions,

criticisms, and guidelines were taken into account when I designed the Poetry Selection

Event (described below). In addition, a poem score sheet was designed so that

participants were encouraged to perform a close reading of each poem, without having

to be conversant with the method or to study literary theory (Appendix 7) This allowed

for the evaluation of each poem on its own merits and in a structured comparison with

other poems.

Advertising / Publicity

Prior to the Poetry Selection Event I had managed to generate some publicity. I

had been interviewed about the *Niagara Falls Poetry Project* website including the

development of the *Poetry Walking Tour of Niagara Falls* on the internet radio show

Fika With Vicky[12] on November 2, 2019. On January 3, 2020 I had given a public

presentation called *An Incomplete and Non-Chronological History of Niagara Falls in

Poetry* at the Niagara Falls Public Library in which I also talked about the walking tour,

as well as handing out flyers advertising the Poetry Selection Event (Appendix 6). In

addition, I had announced the event on social media on the FaceBook and Twitter

accounts associated with the *Niagara Falls Poetry Project*, as well as my personal

Facebook and Twitter accounts. I had also made posts separately in FaceBook groups

such as *Niagara History and Trivia, Artists of Niagara,* and *Niagara Falls Photos and*

Folklore. These resulted in retweets and reposts, including from the Brock University community. I had also given presentations to classes and conferences.[13] At each of these I had talked broadly of the walking tour, and invitations for interested parties to attend the Poetry Selection Event had been extended.

The Poetry Selection Event

On Sunday, January 19, 2020 fifteen people gathered at the Third Space Café[14] on Queen St. in Niagara Falls, Ontario, for the Poetry Selection Event, outlined on Chart 1, page 1. The Third Space Café, which is normally closed on Sundays, was chosen as it is located in Niagara Falls, Ontario, 3.5 kilometers from the tour site and often hosts literary and other cultural events. All participants signed a selection event consent form (Appendix 4) and the videographer / photographer also signed a statement of confidentiality (Appendix 5). Consent forms included permission to use participants' names, and any photographs or videos that they appeared in, along with on opt-out option if they so desired. Pictures 1 – 7 and Video 1 illustrate the event.[15] Beverages and baked goods were served to participants, which, along with a fee for opening the café after hours, were funded by a Graduate Student Research Award granted by Brock University's Faculty of Social Sciences. Although the event was held after-hours and the café was closed to the general public, a few members of the public wandered in for refreshments over the course of the afternoon but paid for their own refreshments and did not participate in the event.

Picture 1: Initial Welcome Screen of Presentation

Picture 2 Some of the Participants in the Poetry Selection Event

Picture 3 Group Watching the Presentation
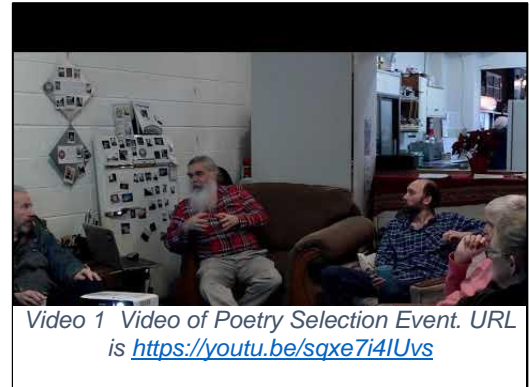

Picture 4 Small Group Selecting Poems

Picture 5 Small Group Selecting Poems

Picture 6 Small Group Selecting Poems

Picture 7 Most of the Poetry Selection Event Participants

Video 1 Video of Poetry Selection Event. URL is https://youtu.be/sgxe7i4IUvs

I began the event by welcoming participants and offering free beverages and baked goods to be consumed throughout the event. As most of the participants were already familiar with the *Niagara Falls Poetry Project* and the *Poetry Walking Tour of Niagara Falls* proposal, I showed an abbreviated PowerPoint presentation to refresh the participants' understanding of the project and I reiterated that photographs and video recordings of the event would take place, and once again offered an opt-out if people desired. No-one opted out.

I then outlined the structure of the afternoon, using the Outline/Script of the Poem Selection Event (Appendix 8). This structure was a combined crowdsourced and modified Delphi technique of my own design, based on my readings of the technique, keeping in mind the checklist developed by Hasson, Keeney, and McKenna (2000), and on my experiences as a participant in the process with the Niagara Research and Planning Council (2012) and Niagara Connects (2016). The participants broke up into small groups of 2-3 people, although as the afternoon wore on some smaller groups came together to create larger groups. Each group was then given the previously

selected poems (up to 5 poems for each POI) for 2 points of interest (see the "Matching the Selected Poems and the Points of Interest" section above). They were asked to rank and arrive at a consensus on the best poem per POI, using the Poem Score Sheet (Appendix 7). After individual groups finished their two assigned sets of POI poems, they were given another set of poems to evaluate until all 20 sets of POIs were completed. The groups then came together, and each group read aloud the top two poems they had selected for their POIs for comment by the group as a whole for comments and to validate the choices made by the smaller groups.

At the end of the event, participants gathered for a group photograph, except for 3 people who had left. I asked for volunteers to beta test the *Poetry Walking Tour* and thanked the participants. After I got the photographs and videos of the event, some were posted on the NFPP website and social media accounts. After the event, all participants were then contacted by email to thank them, and to provide links to the photos and videos.

Supplementary Materials Process

As outlined above, I selected each of the points of interest because of its relationship to either an anthropomorphic or natural feature of the Niagara Falls landscape. In many of the cases there is a building, a statue, or a plaque, that creates an obvious POI, in the others there are convenient benches for becoming a *flâneur,* admiring the view and contemplating the wonders of Niagara Falls. I felt that although

this is primarily a walking tour to showcase the *poetry* of Niagara Falls, the value of the

tour would be enhanced if each POI also contains supplementary explanatory material,

as outlined on Chart 1, page 1 underneath the orange box labelled "List of POIs". While

supplementary material could be researched and created at any time, either before or

after the PWT is live, I have made a significant effort to write as much as possible so as

to present as comprehensive a PWT as possible from the start. This value-added

material could contain information about the poem, the poet, and with material placing

the poem and the POI in historical and cultural context. As I worked as a librarian with

responsibility for Niagara local history for almost 30 years, have written articles and

book chapters, done many presentations about the falls, and was a co-creator and the

content manager of the online *Historic Niagara Digital Collections* I felt that I am

uniquely qualified to select photographs of, and research and write upon some of the

more interesting and most asked-about incidents, of Niagara Falls lore and legends.

This knowledge, along with the physical features of many of the POIs, the poems,

available photographs, videos, songs and paintings, and with copyright restrictions in

mind (see Appendix 1), informed the additional text researched and written for each

POI. While researching and creating the supplementary materials, I heeded the

concepts espoused in Tilden's (1977) book on the interpretation of heritage sites.

According to Tilden, the measure of success for interpretive plaques (in the case of the

PWT each POI could be considered to be a type of mobile plaque) is "making a few

words tell a full and moving story" (p. 57) and to caution that "some millions of visitors

are going to receive their first – and many will unfortunately get their only – impressions

from this source" (p. 58). Otter and Johnson (2000) also warn that "too much

information could lead to 'cognitive overload' and users can become 'lost in hyperspace'", particularly when using mobile devices (cited in Othman et al., 2000, p. 2). After having participated in many tours in other tourist destinations, museums, art galleries, and other institutions, with both audio guides and with docents, I know that keeping a balance between cognitive overload and keeping engagement on the tour is paramount. Keeping these principles in mind, the supplementary material section on each POI tends to be on the briefer side, but with links to resources that can actively be accessed if the participant wishes more in-depth information. In addition, the user can stop listening or reading the material at any time, and exit the tour altogether if they want. I found it interesting, though, that even though the researching and writing is

inherently a solitary exercise, crowdsourcing still came into play. In one example, a member of the Niagara History and Trivia FaceBook group posted a link to a short, 3 minute film on the Library of Congress website that showed people crossing the ice bridge in the winter of 1903/04. (Figure 3) I had

Figure 3: Film *Crossing Ice Bridge at Niagara Falls* video from Library of Congress inserted into POI 8 (Click to view)
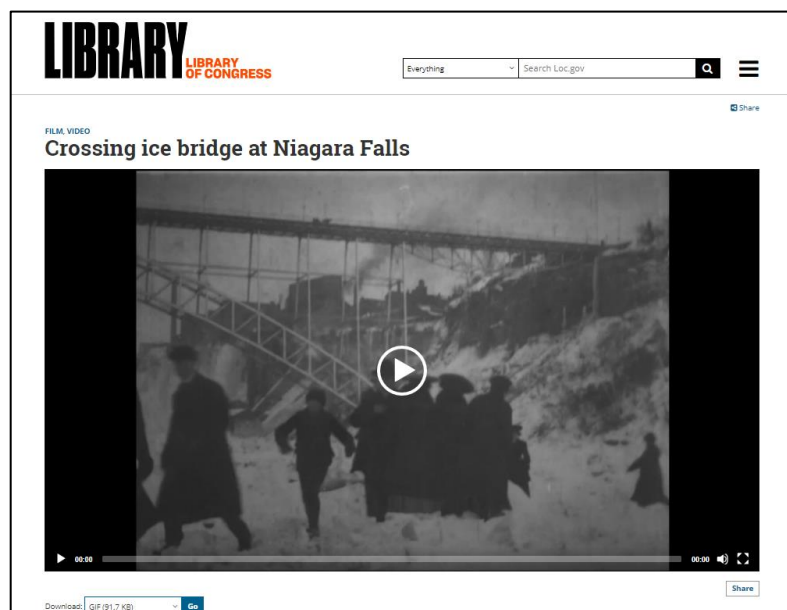
seen the film before but had forgotten about it. In POI 8 I had photographs of, and discussed the ice buildups in the Niagara Gorge in winter. Using the quick drag and

drop feature on the *Interpretours* platform allowed me to embed a link to that video, thus encouraging the viewer spend a few more minutes, bringing a connection to the past on the spot that it had happened and comparing it with the same spot in the present. As one participant in the Walk1916 put it when presented with a similar historical comparison, "[m]ost people I know are interested in comparing, especially when its to do with history, because there will always be comparisons, for the similarities, differences" (Cushing and Cowan, 2017, p. 926).

Refining and Consolidation of Material for the Poetry Walking Tour

Once the processes on Chart 1, page 1 were completed, each POI had the best-matched poem to that POI, images and videos, written supplementary material and supplementary poems that could be used (for example, if the best-matched poem is very short another was added). At this point, all of the material for each POI was refined and consolidated to be included in that POI (green box on Chart 1, p.2 labelled "Refine and consolidate…"). The initial proposal for the *Poetry Walking Tour of Niagara Falls* called for the featured poems to be recorded by voice artists recruited through Brock University's Marilyn I. Walker School of Fine and Performing Arts, through advertisements at events and talks, and through personal contacts in the performing arts field. Voice artists were to be assigned poems, rehearse them, and then I was to record them in a face-to-face setting. However, due to the COVID-19 pandemic, and heeding Public Health and Brock University guidelines, I decided that no face-to-face

contact would take place. My son Oliver, who is striving to become an audiobook

narrator, has recording equipment[16] that he uses for his YouTube channel.[17] He created

recordings of some of the poems to be used in the PWT using his home recording

studio and transferred the files electronically to me in both .mp3 and .ogg formats, as

required by the *GuideTags* platform. He completed the Poem Recording Research

Invitation and Consent Form (Appendix 9). In addition to being used for the walking tour,

these recordings have been added to the appropriate page on the *Niagara Falls Poetry*

Project website. Oliver was given a $25 gift card for each short poem he recorded and a

$50 gift card for each long poem that he recorded, as laid out in the initial proposal.

Funding for the gift cards came from a Brock University Faculty of Social Sciences

Graduate Student Research Award. Some of the audio files that don't rely as much on

inflection and context have been created from automated text to speech generators.

The recorded material was consolidated with the other material selected for each POI,

ready to be uploaded to the PWT.

Creating the *Poetry Walking Tour*

The *Poetry Walking Tour of Niagara Falls* uses *GuideTags* mobile app which is

housed on the *Interpretours* platform developed in part by Dr. David Brown at Brock

University. "Together, they constitute a two-part digital platform which automatically

links places with stories, images, and multimedia" (Brown, 2019c, p. 2-3). The start of

the process involved is found on Chart 1, page 2 in the green box labelled Create PWT.

Brown (2019a) has developed protocols for naming points of interest, adding content to

each POI, and then linking them together using a Google 'My Maps' tour route map with

geospatial co-ordinates marking each POI. Content for each POI can include text,

images, videos, audio files, links, maps, and any other multimedia content that may be

applicable and is designed so future developments can be easily incorporated. Each

element can have multiple fields, so, for example, a number of photographs, video, or

audio files can be added to a POI (Brown, 2019b) (see Figure 4). In the PWT, for each

of the POIs there will be a minimum of two text files, one giving supplementary historical

/ social information about the POI, and the other containing the selected poem or

poems, and biographical and contextual information about the poet or poem as

available. As these text files are recorded and become available as audio files they will

be added to the POI also. Other elements may include links to more online information,

audiovisual material such as contemporary and historical images related to the POI,

some using augmented reality sliders, videos, and a map situating the POI.

Figure 4 shows the template being developed for POI 21. Photographs of

Princess Diana, Prince Harry, and Prince William abord the *Maid of the Mist* are shown,

along with a poem below them. The available drop boxes are on the right, and this

screenshot shows a video drop box being dragged on to the gray line to allow a video to

be added.
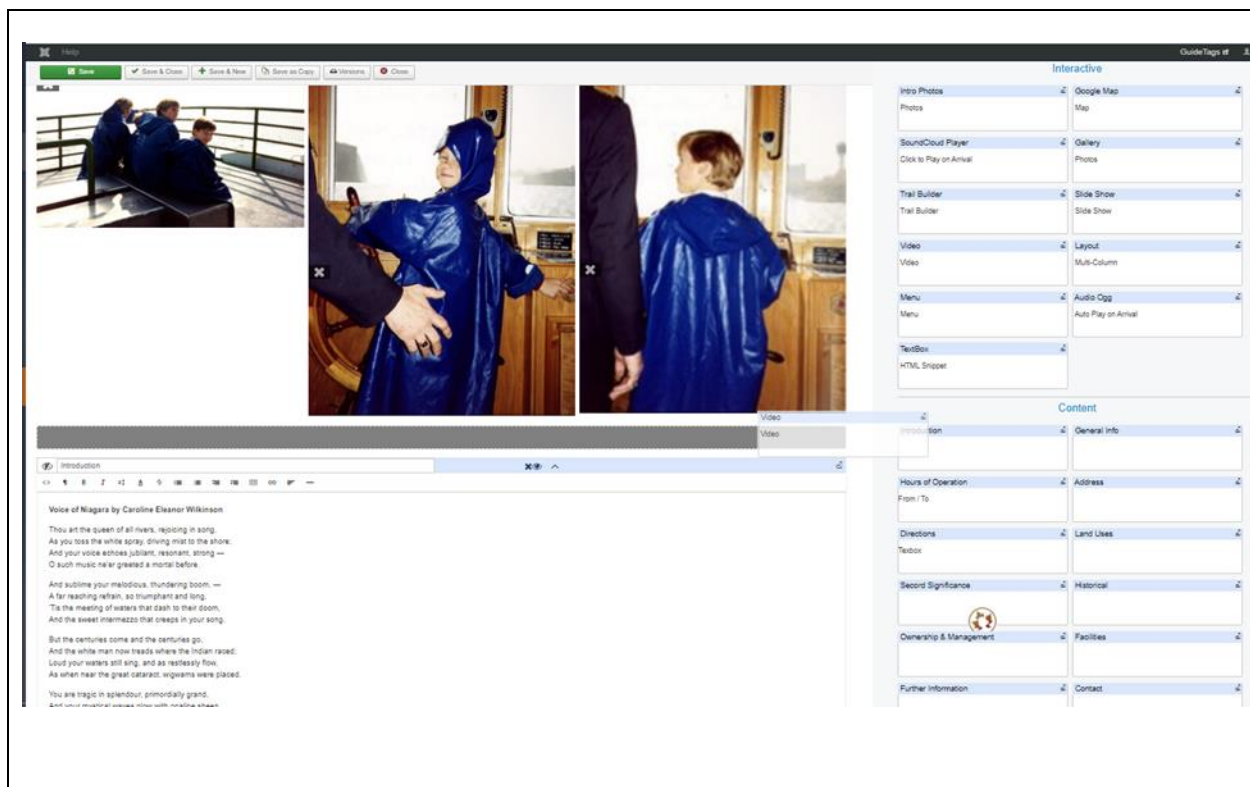
Figure 4: GuideTags template for creating a point of interest. "Video" box from right hand side is being dragged to the grey line to drop it into the POI so that a video can be embedded.

Although the development of the *Poetry Walking Tour of Niagara Falls* was conceived and developed as a Major Research Project to fulfill the requirements of my Master of Arts in Popular Culture degree, it is also a component of the *Niagara Falls Poetry Project* which began in the late 1990s and has been available on the internet since 2001. As such, the creative process will continue as new poems may become available and as the physical components of the walking tour change. For example, the best viewing spot of the scow which is stranded in the Niagara River, is the second POI.

The scow has been a fixture in the rapids just upstream of Niagara Falls since August 6,

1918. It was joined in May, 1923 by the sub-chaser "Sunbeam." The "Sunbeam" was a

wooden boat that ended up being completely destroyed over the winter of 1936/37 – all

that remains of it are the engines and propeller shaft that are still on the river bottom but

can be seen from the air when water levels are low. The scow still remains but is

severely rusted. It had remained in the same spot since 1918 until the winter of 2019/20

when it shifted and rolled during severe storms, revealing the major damage to the hull

that had occurred over the years. At some point it is expected to completely

disintegrate. Changes like these will be reflected in the photographs and text associated

with each POI even after this particular project is ended.

Creating the Walking Tour Route Map

Following the guidelines created by Brown (2019a) I created the walking tour

route map on the Google 'My Maps' app using the title "NFPP Walking Tour" following

the process outlined in Chart 1, page 2 to the left of the green box labelled "Create

PWT." I ensured that each of the twenty-four previously selected POIs was in a logical

sequence for walking, and then pinned them on the map and named them using a

standard nomenclature that would later be used in adding the POI to the tour. For

example, the first POI was named "NFPP 1 – Dufferin Islands," the second "NFPP 2 –

Scow" and so on. The prefix NFPP stands for 'Niagara Falls Poetry Project' and is the

identification used in the GuideTags interface used to build the tour (described below).

A total of 24 POIs were selected, as outlined in the Points of Interest Selection Process

section (described previously). After each POI was pinned to the map, I then created directions from the previous pin using the 'walking directions' feature on My Maps. Once all 24 POIs were marked on the map and directions from one to another were created, the file was saved in a keyhole markup language (.kml) format, which "is an XML language focused on geographic visualization, including annotation of maps and images" which "includes not only the presentation of graphical data on the globe, but also the control of the user's navigation in the sense of where to go and where to look" (Open Geospatial Consortium, 2020). As the POIs are populated, each will use the exact name given to it on the tour route map to ensure proper integration of data. It is intended to use a standard computer text to speech generation program to provide directions from point to point. Some minor tweaking had to be carried out when it was found the location of a couple of the pins were not positioned accurately on the map.

Populating the Points of Interest for the Mobile App

        Once the map was created and overlaid on the POIs Chart 1, page 2, then all of the information for the mobile
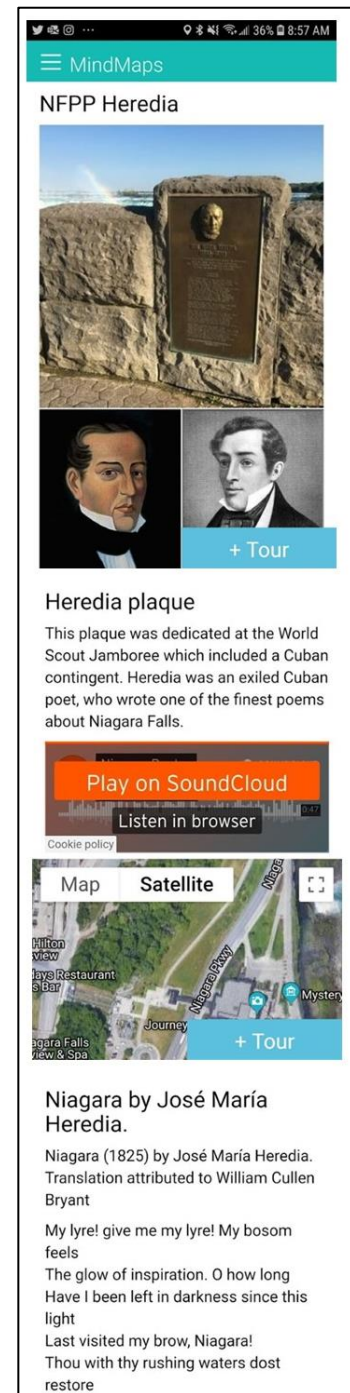
Figure 5 – Part of Point of Interest 7 – the Heredia Plaque, as seen on a mobile phone (scrolled)

app was be input into the *GuideTags / Interpretours* web site, on the Joomla! open source content management system. Administrators created a folder for all *Niagara Falls Poetry Project* material to be stored. The *GuideTags* site has a number of tours on it already, including the local *Laura Secord Legacy Trail.* Following instructions and guidelines such as C*reating POI Pages and Organizing Multimedia* (Brown, 2019b), individual POI pages can be created, as shown in Figure 5. To facilitate data input, administrators have created generic templates with the most-used components ready to drop into the template. These components allow for easy input and uploading of data, including text, image, map, audio and video files. A number of file types can be added to each point of interest, and each file type can have multiple instances of it. Each POI is populated separately, and can be customized to reflect the type of information that is available for the POI. Each POI has images (either photographs or art works), a brief description of the POI, the poem that was selected for the POI, some historical facts about the POI, links to both further information about the POI and to the poem on the *Niagara Falls Poetry Project* website, and a map pinpointing the position of the POI. In addition, some of the POIs include video files audio files with a recording of the poem and supplementary material. If shorter poems were selected, there may be more than one poem at that POI. All of the POIs for the *Poetry Walking Tour of Niagara Falls* can be found on the web at http://www.guidetags.com/mindmaps/explore/niagara-poetry-project. The app itself is presently only available for android devices, although the iOS version was imminent at the time of writing. To download the app and walking tour please follow the instructions at http://www.guidetags.com/mindmaps/explore/niagara-poetry-project/4317-nfpp-instructions.

Once all of the POIs are populated, the tour is ready for beta testing.

Beta Testing the Walking Tour

The final process in the development of the PWT is its implementation, shown in the bottom green box in Chart 1, page 2 labelled "Implement PWT" The end result of this process is announcing that the tour is available for the public to use. Due to the COVID-19 pandemic, the original beta testing process as designed was not carried out. Rather, I took the tour myself early in the morning to avoid crowds and using physical distancing measures. Once pandemic restrictions are lifted, beta-testers will be asked to walk the tour, and filling in the evaluation form (Appendix 10).

As soon as a point of interest is populated with the poem, images, descriptions and other supplementary material and is saved it becomes live on the *Interpretours* / *GuideTags* platform, and when linked with the other POIs through a tour route map the tour itself becomes live, as described in the Creating the *Poetry Walking Tour* section of this paper. Before being publicized the plan was for beta testers to follow the tour route to evaluate the interest level, ease of use, appropriateness of the poem and information provided, and offer comments to improve the app. Beta testers were recruited from the conferences and presentations listed in Note 5, from the Poetry Selection Event described above, as well as by word of mouth and social media advertisements. Beta testers were to be rewarded with a $25 gift card, funded by a Brock University Faculty of Social Sciences Graduate Student Research Award. Each beta tester was to fill in a

consent form as well as the survey (Appendix 10). Although using human subjects, an

Ethics Board review exemption was issued as they are not the focus of the project,

rather they are 'tools' used in the completion of the project, and that risk factors were no

greater than regular life risks (Appendix 2) Comments were to be used to tweak some of

the POIs as appropriate.

Results

The development of the *Poetry Walking Tour of Niagara Falls* was a complex,

multi-step research-creation process, using interdisciplinary tools and methods. A

combination of solitary work, such as the content analysis and close reading, and

participatory work, such as the Poetry Selection Event was undertaken. This was not

merely a linear progression, as demonstrated on Chart 1, where the start of each of the

seven major processes is represented by a green box. Although some processes could

be carried out simultaneously and with no dependence on or interaction with another

process, at least to a certain point, some did depend on and interact with other

processes. Ultimately, all of the processes had to come together to make the PWT

complete.

The results section will only cover material not already discussed in previous

sections. Therefore results will not be given here for the Supplementary Materials

Process, Refining and Consolidation of Material for the *Poetry Walking Tour*, and

Creating the Walking Tour as they have been discussed already and the results of those processes were necessary for the completion of other processes.

Content Analysis & Close Reading

I examined a total of 241 poems during the first round of content analysis. Of these, 184 met the criteria for location, language, and reading level (i.e. – no poems aimed at children were selected). After performing a close reading of these poems I identified a total of 176 poems for further analysis. The time period covered by these poems was 1807 to 2019, just over two centuries.

One of the big draws at Niagara Falls, for example, has always been the stunters and daredevils. This is reflected in the poetry of Niagara Falls, which ranges from poems about Sam Patch, who jumped into the Niagara River from a platform on Goat Island in 1829 (Sands, 1834), to Nik Wallenda, who walked across Niagara Falls on a tightrope in 2012 (Berketa, 2020; Lee 2017). Most of the poems reflect the exploits of an individual stunter, while some, such as Aimee Nezhukumatathil's (2017) *The Falling* represent a number of them. In addition, some of the stunters, such as Annie Taylor, the first person to go over Niagara Falls in a barrel, are represented on the site by a number of poems. Likewise, other historical events and places of interest are represented by differing number of poems for each. During the second content analysis process I grouped the poems into themes, which ranged from 1 to 7 poems per theme. I undertook a third round of content analysis for the poems in the themes that had more

than 4 poems, in order to reduce the time taken in the Poetry Selection Event. In the

end, 75 poems were preselected for presentation to the Poetry Selection Event.

Points of Interest

Initially, 34 points of interest were chosen on both sides of River Road. With

feedback from interested parties, including some of those attending the Poetry Selection

Event, I decided to lower the number of POIs to 24 in the interests of safety (not

crossing roads when immersed in phone). Except for the first POI, they are all located

along the east side of River Road, between it and the river ([Map 1](#)). During the height of

tourist season River Road is congested with both pedestrian and automobile traffic, and

it is common for pedestrians to step into the roadway without paying attention to

vehicular traffic. The area immediately around the Horseshoe Falls now has concrete

barriers between the sidewalk and the roadway, with gaps for crosswalks. To minimize

dangers to end users who would be engaged with mobile devices and others I felt it

best to not have the tour cross the road.

Poetry Selection Event

The Poetry Selection Event proceeded with an engaged group of people,

including five that I had never met before but who were interested in both the event and

in the *Poetry Walking Tour* and were brought by people I did know. Of the fifteen people

in attendance, four were published poets, two were university professors, one of whom

specializes in Niagara literature, two are radio hosts, one is my spouse, one was a

teenaged child who was brought along by her parents, all three of whom are interested

in poetry, and the other five were interested members of the public. Also in attendance

were myself, the café manager, and my son who acted as videographer / photographer,

none of whom participated in the selection of poems. All reside in the Niagara area,

three of whom live on the American side of the river.

Participants were engaged in the evaluation of the poems, with lively discussion and negotiation about the best poem to represent a particular point of interest. The most common questions that I was asked were about the specific location of points of interest, and the meanings of some words, particularly in the 19th century poems where many words have fallen out of use. Many of the groups reached a consensus on the best poems to represent a particular POI, and asked for additional ones to evaluate. All of the POI poems were examined and the best ones for that spot were chosen. The groups then came

Table 2: Number of Poems Selected by Decade Written	
Decade Poem Was Written	Number of Poems Selected
1830-1839	1
1840-1849	2
1850-1859	2
1860-1869	3
1880-1889	1
1920-1929	2
1980-1982	2
2000-2009	6
2010-2020	4

together, and the top two for each POI was read aloud to the group. It became evident

after several groups read that, although there was discussion about the top two poems,

the group as a whole was not going to override the smaller group that had reached a consensus on the best poem to represent that particular POI.

After the event, I examined each of the poems selected for the POIs in relation to the time frame in which it was written. Table 2 shows that nine were written in the 19th century, 4 in the 20th century, and the remaining 10 in the 21st century. Many of the selection sheets had comments written on them, a selection of which are attached in Appendix 11.

Beta Testing the Walking Tour

I beta tested the walking tour twice as of this writing. The first time I was unable to complete the tour. It had been loaded on my phone, but I accidentally backed out of it and couldn't get either data or wifi at that time. I did walk the tour route as a tourist would but without the PWT activated, and did note a number of things, such as the Niagara Falls Observation Tower, that would be useful to include in the supplementary materials. From having many questions and hearing comments, many visitors to the Falls think that the observation tower is a never-completed bridge, rather than one of the latest in a string of observation towers going back to the start of the Niagara tourist industry. The second walk was successful as the tour started properly, the audio notifications that notify the user of a new point of interest went off at the right spots, although I did optimize the audio notifications for some of the geographically larger areas to ensure users got to the correct spot. Audio and video material is available on

some POIs, and I found that the roar of the falls is so loud that it was difficult to hear the recorded material clearly if using the phone speakers, which needs to be taken into account when recording in the future. There was evident interest from bystanders when they heard the audio notifications (loud pinging sound), the recorded material, and saw that I was looking at the smart phone to the view and back. Using the PWT also slowed my progress along the tour route – a number of people that were jogging or strolling passed me going in both directions. I found that it took between three and seven minutes to read or listen to the poem, the supplementary material, and any multimedia clips. Additional time could be spent looking at the images and comparing them with what they see in the present at the same spot through the material on each POI.

Discussion

The *Niagara Falls Poetry Project* in all of its component parts can be examined through the lens of Pinch and Bijker's (1984) social construction of technology theory to understand its genesis and continued growth. It is a technological artifact that uses Web 2.0 technology to interpret and disseminate information about a socially constructed place: the shore of the Niagara River in the vicinity of Niagara Falls. Even the local nomenclature for the river, and the peninsula that it moves through are socially constructed. The Niagara River is not a river, but is a strait, a passageway of water between two larger bodies of water. The Niagara Peninsula is not a Peninsula but an isthmus, a narrow strip of land connecting two larger strips of land with water on both

sides. For convenience's sake, the Geological Survey of Canada named them "River" and "Peninsula" to reflect the usage that had been common for many years.

Looking at the users of the NFPP, they can be broken into the four component parts outlined above by Humphreys (2005). The producers are myself as the researcher-creator and curator of the project, the people who suggest poems to add to the site, and the poets whose poems populate the site. The poets have no economic interest in the site, whereas I do as I pay monthly hosting fees, annual web domain registration fees, and various miscellaneous costs associated with gathering the poems, often photocopying them, and sometimes buying obscure poetry books with Niagara material that cannot be obtained elsewhere. In addition, my book *Niagara Mornings* (Porteus, 2016) generated a smidgeon of income. By enrolling in the Master's program I received a bursary each semester, had to pay tuition and associated fees to Brock, and received a research award. The second group with an interest in the site are the advocates, again, myself, various Niagara poets that value the contribution the site makes, educators such as Professor Jamie Carr of Niagara University, whose students use the site, and local librarians who suggest the site to those looking for Niagara poetry. In addition, those programmers at conferences, libraries, and classrooms that host my public talks fall into this category. The third group is the users of the site, those who produce the 170 "hits" per week on the site as outlined in the Introduction, and others such as the students of Dr. Carr using the site to study local literature and place. Included in this group is the potential 12 million visitors to Niagara Falls who may use the *Poetry Walking Tour* to enhance their visit here, perhaps stay a little longer, become

a *flâneur* and spend a little more money in Niagara Falls. The people who purchased my book, and will potentially purchase future books also fall into this category. The final category, the bystanders, is comprised of different subgroups such as my cohort in the MA in Popular Culture program, my Brock University professors, local bookstore and library employees, my family and friends all fall into this category, and sometimes into others as well. All use some form of technology in their interactions with me and the NFPP site.

The NFPP has been flexible in its use of technology from the start. Initiated in the Web 1.0 era, it has used traditional print technology, static web pages, presentation technology, television and radio, social media and smart phone technology, and feedback. In line with Pinch and Bijker's (1984) contention that the development of technological artifacts happens in a multidimensional fashion, there have been alterations and dead ends, including one period of time when the software I was using was discontinued and I ended up losing access to the site for months. The *Interpretours / GuideTags* platform's technological modularity allows for the incorporation of existing technologies not currently used, and new technologies as they become available to be easily incorporated. A comment made by one of my classmates and at the Poetry Selection Event recommended the use of rollovers to define words or references that may not be well known any more. References to Patmos, for example, occur at least three times on the NFPP, including in Brainard's poem (Figure 5). When these poems were written in the 19th century, and many more people were schooled and well-versed in the Christian tradition, most people would have known that Patmos is a small Greek

island where St. John the Theologian (who many believe to be the Apostle John) wrote

the Book of Revelations (New World Encyclopedia, 2020). As my studies end and time

becomes more abundant, this and other improvements will be incorporated into the site.

More use will also be made of mobile technology to better format and make available

the information on the NFPP.

Stabilization and closure as outlined by Pinch and Bijker (1984) and Humphries

(2005) of the NFPP and the PWT will be completed for the user group that consists of

the majority of my professors and academic advisors at Brock University when they

accept this paper as the final step in the process of awarding me a Master of Arts

degree. For them, the academic work is complete and the promised artefact (the PWT)

has been produced. For other user groups, which may include some of those same

advisors and professors, stabilization and closure has not been reached, and may never

be reached, as other enhancements, tours, and other ways of using the NFPP and PWT

are explored. For myself as the primary producer, stabilization and closure may never

fully happen for the site as a whole, but smaller component problems may be solved.

One of the problems is the fact that not all of the poems in Dow's (1921) anthology have

been added to the NFPP website. That is partly because many of the entries are purely

bibliographical and the original sources have been inaccessible, and partly because

there are so many of them that I have been balancing putting newer material up and

getting the older material on the site. Another problem is cultural sensitivity. Many of the

older poems include racial slurs and misogynistic language, and some are written by

people responsible for state-sponsored atrocities. I have a statement about the

historical value of these poems, and why they are included, but I have also rejected a

recently written poem that showcased gratuitous racism, an unacceptable stance in the

21st century. I anticipate that the project will become stagnant when I expire, but

provision has been made in my will to transfer the project and its component parts to the

Brock University Archive. The WayBack machine also archives my site on a regular

basis.

The two other relatively local poetry-of-place sites – the Toronto Poetry Map and

the Vaughan Poetry Map are similar in many respects to the NFPP. Major differences

are that they are both developed and administered by institutions (libraries), and that

they pin the poems to a map of their city. The VPM is a full-text database, the TPM

makes only excerpts available. Both are designed to promote their collections by

including links to their catalogue for each poem that is in a book that they own. Both

sites initially accepted contributions that went to a committee to judge their literary merit,

although I can find no evidence that they still do. These practices differ from the NFPP

in that I accept virtually all contributions. While my site now has a walking tour

associated with it, neither the TPM nor the VPM have them, although the TPM uses

Driftscape (2019) to make poems of a particular place available when a person visits

that place. *Driftscape* thus taps into the monetarized digital tourism landscape whereas

GuideTags, an app with many similarities, is involved in digital tourism in a non-

monetarized fashion. With the addition of the *Poetry Walking Tour of Niagara Falls,* the

Niagara Falls Poetry Project has been transformed into a transmedia site, similar to

Driftscape and *GuideTags,* as the media content is used on different devices in different

formats.

Looking at the three poetry websites, the TPM, the VPM, and the NFPP, through

a SCOT lens demonstrates the differences that may occur when the basic problem is

the same. All three are sites of regional poetry, and want to make that poetry available

to users. They all have several commonalities, but their journey to stabilization and

closure is very different through flexibility in the way that the creators conceptualized

and designed them.

During the Poetry Selection Event attendees were asked about the number of

points of interest that there should be (I had initially picked 34), with the initial suggested

recommendation being approximately 12. The consensus was reached that as many as

possible should be added to give as much value to the tour as possible. It was felt that

end users could always suspend the tour and come back another time, or simply leave

when they have had enough. One event attendee who will remain anonymous

remarked that "if I went to the trouble to find and download the app and there were only

twelve points of interest I would be really pissed off." POIs were also chosen, and

limited in number, with safety in mind. As both visitors following the PWT and drivers on

the extremely busy River Road might not be paying attention to safe walking and driving

as they are distracted by their digital device and their physical surroundings, the PWT

crosses the road only once – between POI 1 (Dufferin Islands) and POI 2 (the scow).

POI 10 (Tesla Statue), for example, is on the west side of River Road but can be clearly

seen from the east side. The POI is set to activate on the east side of the road to avoid having to cross over. (However, after the Poetry Selection Event the number of POIs was changed to 24, with the last being the site of the Upper Suspension Bridge. The rest of the points of interest would require crossing busy streets). It was noted that having a map of the precise location of the POIs would have been helpful in visualizing the area when choosing the poems. It was evident from my observations that the participants in the Poetry Selection Event received some form of satisfaction, a key motivator in crowdsourcing and co-creation projects, from the comments and evident enjoyment they expressed, as well as the enthusiasm shown when signing up to be beta testers of the PWT. An exit survey would have been useful to quantify this result.

The *GuideTags* app also has functionality for a discover mode. In this mode, POIs are set up in the same way as in the tour, but are not connected to each other. As a user approacheds a POI, an audible alert is triggered and poems, supplementary material, and audiovisual material about that spot can be consumed. All of the POIs in the PWT can be configured to be triggered in this way also. Additional POIs in the area but not on the walking tour route can easily be added, to give even more value to the tour, and engage *flâneurs* even more fully.

The range of poems chosen for the POIs was quite diverse. As Table 2 shows, 10 poems were published in the 21st century, 4 in the 20th century, and 9 in the 19th century. While it is personally gratifying to see such a broad representation it is also an outcome of the recovery work of the NFPP as a whole. The 19th and early 20th century

poems had been collected in Dow's (1921) *Anthology and Bibliography of Niagara Falls*. When I first started the NFPP in the early 2000s, the poems in Dow that I could locate were amongst the first ones to be added to the site. At the same time, I actively sought out currently published poems, a practice that I have continued to this day. I searched for poems published in the last 80 years of the 20th century using

> **The Fall of Niagara** by John Brainard
>
> THE thoughts are strange that crowd into my brain
> When I look up to thee. It would seem
> As if GOD pour'd thee from his "hollow hand,"
> And hung his bow upon thine awful front;
> And spoke in that loud voice, which seem'd to him
> Who dwelt in Patmos for his Saviour's sake,
> "The sound of many waters;" and had bade
> Thy flood to chronicle the ages back,
> And notch His cent'ries in the eternal rocks.
>
> Deep calleth unto deep. And what are we,
> That hear the question of that voice sublime?
> O! what are all the notes that ever rung
> From war's vain trumpet, by thy thundering side!
> Yea, what is all the riot that man makes
> In his short life, to thy unceasing roar!
> And yet, bold babbler, what art thou to HIM
> Who drown'd a world, and heap'd the water far
> Above its loftiest mountains? — a light wave,
> That breaks, and whispers of its Maker's might
>
> *Figure 6 – The Fall of Niagara by John Brainard*

indices such as *Granger's Index to Poetry,* (later *The Columbia Granger's Index to Poetry Online*) (Granger, 1904), and literature indices. These indices index mainstream and more popular sources, whereas much poetry is published in chapbooks, newspapers, and obscure journals. Another interesting result was that the two most popular (anthologized) poems about Niagara Falls in the 19th century (Porteus, 2003) are represented in the PWT, Heredia's 1825 poem *Niagara* and Brainard's 1841 poem *The Fall of Niagara.* The Heredia poem had been preselected for POI 7, where a plaque in his honour stands. The Brainard poem (Figure 6) was chosen for POI 14 during the Poetry Selection Event with both "Literary Quality" and "Historical/Social Value" marked

as "excellent," and comments included "represents Niagara well historically speaking"
and "I love it!!" At an earlier time, Dow (1921) stated that "the editor of Littell's Living
Age in 1874, pronounced this the finest poem ever written on Niagara" (p. 702). This
reinforces Harmon's (1992) idea that to select the "best" poems one must look to the
collective wisdom of previous editors and anthologizers and find those that have been
most anthologized. It also speaks to the efficacy of crowdsourcing at the Poetry
Selection Event as a method for selecting the best poems for the PWT. Both the
selection of "the best" poems and selecting "the best" poem at the Poetry Selection
Event may be said to reinforce the notion of crowdsourcing, or "the wisdom of crowds."
Due to time restraints the event was ended before all of the POIs had been evaluated
by the whole group. It had become clear early on, though, that the group as a whole
was not challenging, but reaffirming the choices made by the smaller group, which could
now be described as the 'experts' in regards to the poems that they had evaluated. This
may be due, in part, to the fact that the large group only heard the poem read aloud,
whilst the smaller groups were able to both hear and read the poems in a less hurried
environment.

  As I discovered in the beta testing of the PWT, it will encourage tourists to slow
their progress, make meaning and understand the area they are in, perhaps become
flâneurs, to observe, rather than be periscope tourists, as they wander through the
Queen Victoria Park area listening to and reading poems and about historical events
that took place there. Between the poems themselves, the explanatory material, and, at
some POIs media such as videos and songs, it could take between three and seven

minutes, with more time spent looking at the images and comparing them with what they are currently looking at. This could mean an additional one to three hours spent at the riverfront compared to people not taking the tour. Although not designed with this in mind, the tour does end near the bottom of Clifton Hill with any number of cafés and restaurants to obtain refreshments, and perhaps visit some of the attractions there. As both Ahmadi (2016) and the Niagara Falls Tourism (2020) point out, the longer people stay in Niagara Falls, the more money they will spend per visit. Although not a major attraction, the PWT may encourage people to stay that extra time. In addition, there may also be a bystander effect. When I was beta testing people were curious as to what I was doing. If tourists are seen (and heard) to be engaged with their surroundings others may ask them about what they are doing, leading to increased use of the app as they decide to follow their lead.

During the course of finishing the PWT and writing this paper the COVID-19 pandemic broke out. This disrupted the project in three ways. The first, as previously mentioned, was that recording of the poems could not be done in the manner originally described in the methods section. The second way the project was impacted was that beta testing had to be postponed. The third way the project was impacted was that I had been scheduled to present a paper about the NFPP and the PWT at the Popular Culture Association National Conference in Philadelphia in April, on a panel dealing with poetry of place. This conference was cancelled due to the COVID-19 pandemic. My understanding is that the same panel will be invited to present at the 2021 conference in Boston provided the pandemic has abated.

Next Steps

As previously mentioned, the *Poetry Walking Tour of Niagara Falls* is one component of the *Niagara Falls Poetry Project*, a research-creation project which has been under development for some twenty years. Neither the NFPP nor the PWT was meant to be a static project; rather they have been designed to be enhanced and added to over time. Ongoing additions including adding new poems and enriched historic information to either enhance or replace material already on the site can be made at any time. The creation of new tour routes, such as a tour of the American side of the river with different poems, images, and historical insights could be developed, as could more far-ranging ones such as a tour of the battlefields of the War of 1812, for which poems already exist on the NFPP. Other POIs in Queen Victoria Park, along the west side of River Road, and on Clifton Hill can be added as "discoverable" POIs, (Brown, 2019b) so that a notification is made on a person's mobile device as they approach it, so wandering the area without following the tour route results in triggering the information about the POI. Before and after augmented reality image sliders could be added to the tour also to give it added value. As new technologies become available, they can also be incorporated into the PWT. Google Maps, for example, announced enhancements to their visual experience as I was writing this paper (Banerjee, 2020). Although I am not sure at this point how these enhancements might impact the PWT, an examination of them could lead to more enhancements and improvements to the PWT.

In order to enhance the walking tour experience for members of a group, to avoid 'periscope tourism' and encourage discussion amongst group members, a separate walking tour could be developed using different poems and supplementary material for the same POIs. The supplementary material could be rewritten or focussed on other events that occurred in the same area, for example. For family groups, tours could be developed to include things of more interest to children, and a poetry form that may be more accessible to them, such as limericks, could be written so that adults and children are taking the same tour, looking at the same things, but be participating in an entirely different set of materials. One of the projects already under development as part of the NFPP is a book about Niagara Falls based on a series of images, and then each is to be illustrated with a limerick and explanatory text. This could easily be adapted to the area covered in the PWT, to give a parallel tour for children. Under consideration also are synchronous broadcast to multiple devices so all members of a group get the same information at the same time, and walkie-talkie-like communication between group members built into the app (Brown, 2019c).

One missing component is the availability of the *GuideTags* app for iOS devices; at the time of writing it is only available for Android devices. A new project for *GuideTags* involving the Niagara Falls Museums and the Niagara Falls Public Library resulted in a cash infusion that may aid in the development of an iOS app for Apple devices, which has been in the planning stages but lacked the financial resources to complete it. Once the iOS app is developed, a more comprehensive marketing plan could be developed to promote the PWT and other tours, such as the Laura Secord Legacy Trail.

Enhancing the NFPP website with things such as a poetry map similar to the Toronto and Vaughan Poetry Maps could be added, including a more prominent page for poetry submissions. This has the potential to become a crowdsourced digital version of the *Table Rock Album*, where impressions and "tourist poetry" could be gathered. The gathering process should include soliciting submissions through the PWT, where immediate and spontaneous impressions of the Niagara Falls experience could be gathered. As Frith and Kalin point out, "place-based digital memory" for individuals by route-tracking and checking in (p. 46) has become a norm. Developing the *GuideTags* app to allow easy check-in at POIs, and perhaps to share them to social media would increase exposure to all of the *GuideTags* information. Gamification, such as awarding "Master explorer" designations to those who have been to a certain number of POIs, say to those on the Niagara – Then and Now site and the PWT site would increase interest.

Benefits to the Community

The development of the *Poetry Walking Tour of Niagara Falls* benefits the different groups in different ways. For user groups, such as those in the historical, cultural and literary tourism sectors, it gives value-added activities for encouraging people to stay longer, and spending more money in the community. Local users will also discover aspects of Niagara Falls that they were perhaps not previously aware of. For producers and creators, it allows their works to reach a wider and different audience. When soliciting an article about the PWT[18], Rhonda Kronyck (editor of *Write* magazine, the

official magazine of the Writer's Union of Canada) said "Our members have expressed

interest in learning about new ways to get their writing to the public. I love the idea of

the app you're working on…it's one of the emerging ways writers can get their work

heard" (personal communication). Advocates, such as Professor Jamie Carr, have

already introduced their students to the site, enhancing their experience of the local.

Libraries, such as the Niagara Falls Public Library have links to the NFPP site in their

catalogues, so that if someone searches for Niagara poetry the website will be one of

the resources that shows up.

The PWT also benefits Niagara as a whole, as it enhances the reputation as not just

a glitzy tourist site, but a cultural destination with a long history behind it, including being

a centre of industrial innovation during the early years of hydroelectric power

generation. By posting in Niagara-themed social media sites such as *Niagara History*

and Trivia on FaceBook I am also making the users who are interested in Niagara but

don't necessarily know much about the literature of the area more aware of how deep it

goes.

Conclusion

The development of the *Poetry Walking Tour of Niagara Falls* successfully used

research-creation techniques to develop a unique component of the *Niagara Falls*

Poetry Project using a mobile app and smart device technologies. The PWT will offer

users an enriched perspective on Niagara Falls' history and poetry, in the setting in

which that history art and poetry was created. By its nature, it will encourage people to slow down, perhaps become *flâneurs*, and spend more time in Niagara Falls, whilst enhancing the local economy in the process. The addition of the *Poetry Walking Tour of Niagara Falls* to the *Niagara Falls Poetry Project* enhances the NFPP and changes it from a site of recovery / discovery of poetry, and of poetry of place to a transmedia site that includes interpretation and a deeper understanding and appreciation of Niagara Falls, and that, in Berry's (2013) words, "add[s] a poetic layer to a landscape using location based media technologies" (p. 85).

On a personal note, the development of the *Poetry Walking Tour of Niagara Falls* and the research associated with it has resulted in giving me a much deeper understanding of the literature of Niagara Falls in the poetry of place tradition. Although I knew the *Niagara Falls Poetry Project* website was an anthology / miscellany and made hard to find poems available, I was not aware of its role as a formal site of recovery / rediscovery of lost literature, a role I intend to investigate more fully in the future. The development of the walking tour itself has given me a greater appreciation of the technologies available and the potential uses that may arise from these technologies. I look forward to working with the Brock University / Niagara Falls Public Library / City of Niagara Falls Museums project that I in a small way helped facilitate, and look forward to other projects that may arise. As these are open ended projects, I fully intend to enhance and enrich the *Poetry Walking Tour of Niagara Falls* and the *Niagara Falls Poetry Project* as a whole in the future, and encourage tourists and locals alike to discover more about the rich heritage of the area.

Acknowledgments

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n.b. poems cited in the text are referenced in the "Poems Cited" section, immediately

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    http://niagarapoetry.ca/2019/01/08/menzies-great/

- *On the Same* http://niagarapoetry.ca/2019/01/09/menzies-roll/

- *Verses Written in the Album Kept at the Table Rock, Niagara Falls, During a

    Thunder Storm (1834 version)* http://niagarapoetry.ca/2019/01/08/menzies-1834/

- *Verses Written in the Album Kept at the Table Rock, Niagara Falls, During a Thunder Storm (1850 version)* http://niagarapoetry.ca/2019/01/08/menzies-niagara/

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Appendices

Appendix 1 - Copyright Issues

Generally speaking, copyright for a creator extends for the lifetime of the creator

plus fifty years after their death, administered by an executor or estate administrator. In

Canada, after the fifty year period, the work then usually moves into the public domain

(Canadian Intellectual Property Office, 2019). The creator can also waive or limit their

copyright protections by releasing them under a Creative Commons licence, allowing

others to use or build upon their works (Creative Commons, 2020). The vast majority of

the poems and images on the *Niagara Falls Poetry Project* website are in the public

domain by virtue of their age. For those poems still under copyright protection I have

been given permission by the author, publisher, or the estate to include the poem on the

site and associated media. Where permission hasn't been granted, or the poet could not

be contacted, mention of the poem has been made along with appropriate links. In this

way the NFPP site mimics and continues the tradition of the Dow (1921) *Anthology and*

Bibliography of Niagara Falls, in that some poems have just a bibliographic entry rather

than the whole (or excerpt) of a poem. For example, local poet Eric Gansworth has

written two books of poetry, many of them with Niagara connections. Gansworth has not

responded to emails sent to his website contact page or his work email address. Each

of his poetry books[19] has a number of Niagara-related poems, none of which are

included on the site. However, a bibliographical entry including the publisher's summary

of each of the books, an image of the book cover, along with a link to his website are

included on the site to ensure that his contribution to Niagara poetry is not overlooked.

The summary and cover image are provided copyright-free by the publishers to be used

for advertising and promotional purposes. Each of the poems included in the *Poetry*

Walking Tour of Niagara Falls mobile app has a link back to the original poem on the

NFPP site so that users may access complete source information.

Images used on both the NFPP and the PWT are either in the public domain or

permission has been received to use them.

Appendix 2 – Ethics Board Exemption Letter

Brock University
Office of Research Ethics
Tel: 905-688-5550 ext. 3035
Email: reb@brocku.ca

Social Science Research Ethics Board

DATE:	November 13, 2019
FROM:	Lynn Dempsey and Robert Steinbauer, Co-Chairs
TO:	LOUISE SMITH, Karen - Communication, Popular Culture and Film
FILE:	19-111 - LOUISE SMITH Masters Thesis/Project
TITLE:	The Development of a Poetry Walking Tour of Niagara Falls

On behalf of the Brock University Social Science Research Ethics Board (SREB), the Research Ethics Office has conducted a review of the above titled proposal and has reached the following decision:

DECISION: **Project Exempt**

Upon review, it has been determined that this project does not require ethics clearance due to the reason(s) stated below:

The project is exempt as per TCPS2:
- Article 2.1 (Application) whereas the people involved are not themselves, the focus of the research;
- Article 2.5 which extends to quality assurance, program development and evaluation activities;
- Article 2.6 as the project has been deemed by the REB to be creative practice;

While not strictly necessary, you may want to indicate on relevant documents that the study has been reviewed by the Brock University Research Ethics Board (REB file# 19-111) and found to be exempt from REB oversight.

Thank you for submitting your application to the Brock University Social Science Research Ethics Board.

Lori Walker, MED, OCT
Manager, Research Ethics
Brock University | Office of Research Ethics
Niagara Region | 1812 Sir Isaac Brock Way | St. Catharines, Ontario L2S 3A1
brocku.ca | T 905 688 5550 x 4876

Appendix 3 - Checklist of Issues to be Considered When Using the Delphi Technique

- Clarify the research problem, remember the Delphi technique is a group facilitation technique and as such only lends itself to group involvement

- Identify the resources available and skills of the researcher in analysis, administration and relationship building

- Understand the technique's process and decide upon which medium to use (electronic or written communication)

- Decide on the structure of the initial round (either qualitative or quantitative) and the number of rounds to employ

- Determine the criteria and the definition of 'expert' and the meaning of 'consensus' in relation to the study's aims

- Give careful thought to the criteria employed, the justification of a participant as an 'expert', the use of non-probability sampling techniques, either purpose or criterion methods

- Give attention to issues which guide data collection: the discovery of opinions, the process of determining the most important issues referring to the design of the initial round, and the management of opinions, analysis and handling of both qualitative and quantitative data

- Consider how to present the final results in either graphical and/or statistical

  representations with an explanation of how the reader should interpret the

  results, and how to digest the findings in relation to the emphasis being placed

  upon them

- Finally, address issues of ethical responsibility, anonymity, reliability, and validity

  issues in an ongoing manner throughout the data collection process

From Hasson F, Keeney S, & McKenna H. (2000). *Research guidelines for the Delphi*

survey technique. P.1013-1014

Appendix 4 – Research Invitation and Consent Form

Faculty of Social Sciences
Communication, Popular Culture and Film

Brock University
Niagara Region
1812 Sir Isaac Brock Way
St. Catharines, ON
L2S 3A1   Canada

brocku.ca

Research Invitation and Consent

***Poetry Walking Tour of Niagara Falls*: Selection of Poems Event**

Principal Investigator: Dr. Karen Louise Smith
Principal Student Investigator: Andrew Porteus
Department of Communication, Popular Culture and Film
Brock University, 1812 Sir Isaac Brock Way, St. Catharines, ON
karen.louise.smith@brocku.ca and andrew.porteus@brocku.ca
905-688-5550 x6497   289-686-2563

INVITATION

You are invited to participate as a poem selector in a group process to select the most relevant, literary, and interesting poems about Niagara Falls. These poems are included on the *Niagara Falls Poetry Project* website.

The purpose of the research project is to develop a poetry walking tour of the Canadian side of Niagara Falls, between the scow near Dufferin Islands and the Rainbow Bridge, using the free, downloadable *Interpretours* app for mobile devices, developed, amongst others by Brock University's Dr. David Brown. This app has been designed to interpret selected heritage and cultural points of interest, using photographic, text, video, and sound recordings. Poems selected during this event will be added to the app in both text and recorded formats to provide added value to the walking tour.

The Principal Student Investigator on this project is the webmaster and compiler of the *Niagara Falls Poetry Project* and associated social media. The Principal Investigator is

the Principal Student Investigator's faculty advisor. This project is supported by a Brock University Faculty of Social Sciences Student Research Award.

WHAT'S INVOLVED

Selectors will be seated at tables with other selectors, and will read a series of poems about Niagara Falls together. Participants at each table will rank the poems in order of relevance, literary value, and interest. Volunteers will then read their table's top selections aloud to the whole group for their input. The end result will be to have a number of quality, interesting poems to be included on the app.

POTENTIAL BENEFITS AND RISKS

Selectors will be provided food and non-alcoholic beverages, paid for as part of the Brock University Faculty of Social Sciences Student Research Award. In addition, selectors will gain a deeper understanding of the literary heritage of Niagara Falls. They will also gain satisfaction with assisting with the development of a walking tour app and enhancing the literary experience of those visiting Niagara Falls. Selectors will be credited on the website. There may be minor risks associated with the recording such as embarrassment reading the poetry aloud in front of a group. The risks are not anticipated to be greater than everyday life.

RESPECTING YOUR PRIVACY

The selection event will be photographed/videographed for use on the *Niagara Falls Poetry Project* website and social media accounts, and in scholarly or trade journals or on other websites as a description of the selection process itself or as part of a larger publication on the project as a whole. Selectors will be named in the acknowledgements You may opt out of being photographed or videorecorded, and you may opt out of being named in the acknowledgements.

VOLUNTARY PARTICIPATION

Participation is voluntary and you may withdraw from the selection process at any time.

PUBLICATION OF RESULTS

Poems that have been selected will be recorded by voice actors and may be used on the *Poetry Walking Tour of Niagara Falls* app in either written or performed versions, or both. A description of the selection event, possibly illustrated by photographs and videorecordings, may be submitted internally as part of the Principal Student Investigator's Major Research Project. Publication of descriptions of the selection event, including photographs and videorecordings, in scholarly or trade journals, at conferences, on the *Niagara Falls Poetry Project* or other websites, and on social media accounts may occur. This publication may occur either as an account of the session itself or as part of a larger publication on the project as a whole. Poem selectors will be thanked and named on the website.

CONTACT INFORMATION AND ETHICS CLEARANCE

If you have any questions about this research project or require further information please contact Andrew Porteus using the contact information provided above. This project has been reviewed by the Brock University Research Ethics Board (REB file# 19-111) which issued an Exemption Certificate indicating that this project does not need an Ethics Board review.

Thank you for your assistance with this project. Please keep a copy of this form for your records.

Poetry Walking Tour of Niagara Falls **– Selection Event Consent Form**

Thank you for agreeing to participate in this event.

Do you agree to participate in the poem selection event as described above?

Yes   {   }   No   {   }

Do you agree to be photographed or videotaped at the recording session?

Yes   {   }   No {   }

Do you agree to allow the publication of any photographs or videorecordings of that include you in scholarly or trade journals, on the *Niagara Falls Poetry Project* website and social media accounts?

Yes   {   }   No   {   }

Do you agree to the Investigators following up with you by email to share results?

Yes   {   }   No {   }

Do you want to be a beta tester for the *Poetry Walking Tour of Niagara Falls* once the app is developed?

Yes   {   }   No   {   }

I agree to participate in this study as a poem selector as described above. I have made this decision based on the information I have read in the Research Information and Consent form. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future.

Name (please print) _____ Signature _____

January 19, 2020   email (please print) _____

Appendix 5 – Videographer / Photographer Statement of Confidentiality

Poetry Walking Tour of Niagara Falls

Statement of Confidentiality

Videographer / Photographer

Name of Videographer / Photographer:

Title(s) of Research Study:

An important part of conducting research is having respect for privacy and confidentiality. In signing below, you are agreeing to respect the participant's right to privacy and that of the people and organizations that may be included in the information collected. Such information may include interviews, questionnaires, diaries, photographs, audiofiles, and videofiles. You are asked to respect people's right to confidentially by not discussing the information collected in public, with friends or family members. The study and its participants are to be discussed only during research

meetings with the Principal Investigators, Co-Investigators, Program Manager, and/or others identified by the Investigators.

In signing below, you are indicating that you understand the following:

☐ I understand the importance of providing anonymity (if relevant) and confidentiality to research participants.

☐ I understand that the research information may contain references to individuals or organizations in the community, other than the participant. I understand that this information is to be kept confidential.

☐ I understand that the information collected is not to be discussed or communicated outside of research meetings with the Principal Investigators, Co-Investigators or others

> In signing my name below, I agree to the above statements and promise to guarantee the anonymity (if relevant) and confidentiality of the research participants

specifically identified by the Investigators.

☐ When processing audio, photograph or video files, I will be the only one to see/hear the files and I will store these files and photographs in a secure location at all times.

☐ I understand that the data files (electronic and hard copy) are to be secured at all times (e.g., not left unattended) and returned to the Principal Investigator when the transcription process is complete.

Appendix 6 - Poetry Selection Event Advertising Flyer

Niagara Falls Poetry Project

Please join me (Andrew Porteus) at

Third Space Café

4345 Queen St., Niagara Falls, Ontario

On Sunday, January 19, 2020, 2-5 pm

For a Poetry Selection Event

As part of the requirements for my Master's degree, I am developing an app for a Poetry Walking Tour of Niagara Falls for use on mobile devices. The tour will involve photographs of the spot chosen, some history and information about the spot, and a poem that will be both written and recorded. This event is to select the poems that I will use at various points along the tour. We will have poems at different tables, and as a group we will select the best ones for each point.
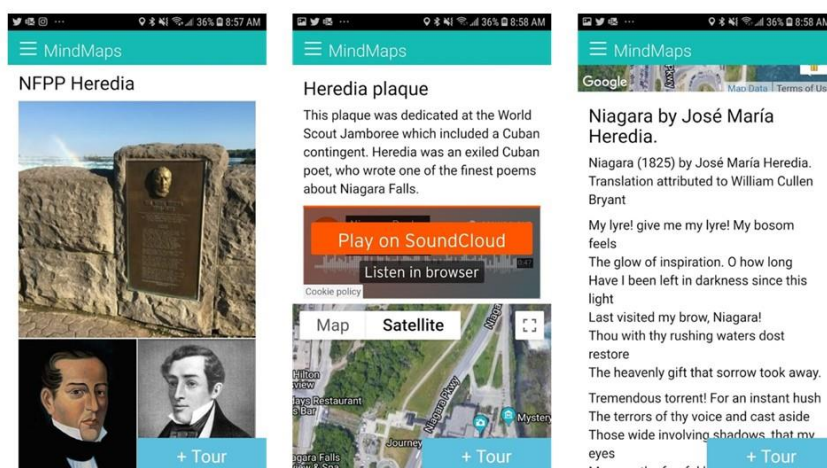
Free food and drink catered by Third Space Café

If interested, please drop me a line at

aporteus@niagarapoetry.ca

Part of a sample entry from the walking tour for mobile phone

NFPP Heredia

Heredia plaque

This plaque was dedicated at the World Scout Jamboree which included a Cuban contingent. Heredia was an exiled Cuban poet, who wrote one of the finest poems about Niagara Falls.

Play on SoundCloud
Listen in browser

Map Satellite

Niagara by José María Heredia.

Niagara (1825) by José María Heredia. Translation attributed to William Cullen Bryant

My lyre! give me my lyre! My bosom feels
The glow of inspiration. O how long
Have I been left in darkness since this light
Last visited my brow, Niagara!
Thou with thy rushing waters dost restore
The heavenly gift that sorrow took away.

Tremendous torrent! For an instant hush
The terrors of thy voice and cast aside
Those wide involving shadows, that my eyes
May see the fearful k

Sponsored in part by a grant from the Faculty of Social Sciences, Brock University

Appendix 7 – Poem Score Sheet

Poem Score Sheet

Point of Interest	*[To be filled in prior to the event by the Principal Student Investigator]*
Author	*[To be filled in prior to the event by the Principal Student Investigator]*
Title	*[To be filled in prior to the event by the Principal Student Investigator]*
Literary Quality	( ) excellent ( ) very good ( ) good ( ) poor ( ) atrocious

Historical/Social Value	( ) excellent ( ) very good ( ) good ( ) poor ( ) atrocious
If the literary quality is much higher than the historical / social value, or vice versa, should the poem still be considered for inclusion:	( ) yes ( ) no please comment:
Of the poems considered for this Point of Interest, this would be ranked as:	( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5
Additional comments:	

Rank after discussion of whole group	( ) 1 ( ) 2 ( ) 3 ( ) 4 ( ) 5

Appendix 8: Outline/Script of the Poem Selection Event

Gathering	*As expert panel members gather, they will be welcomed at the door and asked to sign in. If no consent form was received before the event, they will be asked to fill one in and return it before the event starts.*
Opening	Welcome to the Poem Selection Event for the *Poetry Walking Tour of Niagara Falls*. My name is Andrew Porteus, I am the compiler and webmaster of the *Niagara Falls Poetry Project* website and social media accounts, and the Principal Student Investigator of the research project. I'd like to [*introduce* if in attendance, or *acknowledge* if not] Dr. Karen Smith, Assistant Professor in Brock University's Department of Communication, Popular Culture, and Film, my MA supervisor and the Principal Investigator in this study. I'd also like to [*introduce* if in attendance, or *acknowledge* if not] Dr. David Brown, Associate Professor, Geography and Tourism Studies, who is my second reader and developer of the *Interpretours* app, which is the foundation for the walking tour. I would like to acknowledge the Brock University Faculty of

Social Sciences for granting me a Student Research Award to help fund the development of this app and this afternoon's event.

I've asked you here today to help select appropriate poems to include in a mobile device app that will constitute a *Poetry Walking Tour of Niagara Falls*. Before we get to that, though, I invite you to help yourself to the food and drinks provided. Drinks are non-alcoholic, but feel free to purchase any alcoholic drinks you wish from the bar. The outcome of today's event is serious, but please have a good time while doing it.

We are both photographing and videorecording this event as was outlined on the invitation/consent form. These photographs and videorecordings will be used on the *Niagara Falls Poetry Project* website and associated social media accounts for purposes of promotion and preservation of this event. Please let the photographer/videorecorder know if you elected not to be photographed or videorecorded.

Description of project	As most of you are probably aware, I've been collecting poems of Niagara Falls for many years, and have been making them available through the *Niagara Falls Poetry Project* website. After I retired, I enrolled in the Master of Arts in Popular Culture program at Brock University to further research this poetry at a more critical and academic level. One of the criteria for graduating from this program is a major research project. Based on experiences while travelling I decided that a mobile app allowing tourists and locals alike to experience the poetic qualities of Niagara Falls, while at the same time giving some interpretation of the spot they were at would be beneficial. In addition to giving an interpretive experience of Niagara Falls, this will give a glimpse into the literary and cultural heritage of Niagara Falls. I have selected 12 points of interest to include on the walking tour, along with some additional ones that are close by but not in the immediate vicinity. Some, such as at the plaque of José Maria Heredia at the brink of Niagara Falls have an obvious poem attached to them, in which case the poem for that point of interest has been preselected. Other spots have multiple choices of poems that could be associated with them. Choosing poems for those spots is the reason for this event.

Procedure	I'm now going to outline the way that this will work.
	Each table has 2 identical sets of poems on it (one for each side of the table) that coincide with a particular point of interest, or are general enough that they could be read anywhere along the tour route. There are writing implements and a score sheet for each poem. A copy of these instructions is also on the table.
	Please read each poem together, out loud or silently, and then as a group rate them on the score sheet provided. Each poem should have only one score sheet. When finished a poem, please continue on to the next poem until all of them have a score sheet. Please select a reader/readers to represent that table. If no-one at the table wishes to read the poems, I will read that table's poems.

	When all of the tables have scored all of their poems we will reconvene as a group. A reader from each table will then read the top two poems from each of their particular points of interest. After the two poems from a point of interest have been read, a show of hands of all of the selectors in the room will be used to vote for the top one for that point of interest. This process will continue until all of the poems have been selected.
	Any questions or clarifications? [any questions will be answered]
	We'll now begin the selection process.
Selection process	*During this phase selection of the poems will take place according to the instructions outlined above and that were placed on each table.*

Voting	*During this phase voting on the individual poems will take place according to the instructions outline above.* *A tally of the total number of votes for each poem will be kept. The winner from each pair will be declared.*
Wrap-up	Thank you very much, ladies & gentlemen. It was an interesting afternoon, and now allows me to go forward with developing the *Poetry Walking Tour of Niagara Falls* mobile app. For those of you who opted to receive notification, I will email instructions on how to access the app once it is complete.

Appendix 9 – Poem Recording Research Invitation and

Brock University
Faculty of Social Sciences
Communication, Popular Culture and Film

Brock University
Niagara Region
1812 Sir Isaac Brock Way
St. Catharines, ON
L2S 3A1   Canada

brocku.ca

Consent Form

Research Invitation and Consent

***Poetry Walking Tour of Niagara Falls* – Poem Recording**

Principal Investigator: Dr. Karen Louise Smith
Principal Student Investigator: Andrew Porteus, M.L.S.
Department of Communication, Popular Culture and Film
Brock University, 1812 Sir Isaac Brock Way, St. Catharines, ON
karen.louise.smith@brocku.ca and andrew.porteus@brocku.ca
905-688-5550   x6497   289-686-2563

INVITATION

You are invited to participate as a voice actor to record poems of Niagara Falls in the recording studio of Brock University Department of Geography and Tourism Studies as part of a research project. The purpose of the research project is to develop a poetry walking tour of the Canadian side of Niagara Falls, between the scow and the Rainbow Bridge, using the free, downloadable *Interpretours* app for mobile devices. This app has been designed, by, amongst others, Dr. David Brown of Brock University to interpret selected heritage and cultural points of interest, using photographic, text, video, and sound recordings. The recordings will be added to the app to provide added value to the text of the poems that will be app. In addition, the recordings will be added to the *Niagara Falls Poetry Project* website attached to the page the the written text of the poem is on. The Principal Student Investigator on this project is the webmaster and compiler of the *Niagara Falls Poetry Project*. The Principal Investigator is the Principal Student Investigator's faculty advisor. This project is supported by a Brock University Faculty of Social Sciences Student Research Award.

WHAT'S INVOLVED

As a voice actor you will be assigned one to several poems, depending on their length. You will study and rehearse the poem(s) until you are satisfied that your interpretation of the poem matches the intent of the author. You will then contact the Principal Student Advisor to arrange for recording in Brock University's Department of Geography and Tourism Studies or another venue that is suitable for recording. Once recorded, the recording may be used on the *Niagara Falls Poetry Project* website and social media accounts and on the *Poetry Walking Tour of Niagara Falls Interpretours* mobile app. This app has been designed to interpret selected heritage and cultural points of interest, using photographic, text, video, and sound recordings.

POTENTIAL BENEFITS AND RISKS

Voice actors will receive a gift card for $25 for a short poem, and a gift card for $50 for a long poem, paid for as part of the Brock University Faculty of Social Sciences Student Research Award as an expression of thanks for your participation. Voice actors may donate the gift card to the YWCA or other charitable organization that accepts them if they wish. In addition, voice actors will gain a deeper understanding of the literary heritage of Niagara Falls. A permanent record of the voice actor's work will be maintained on the *Niagara Falls Poetry Project* website, which can be referred to as part of the voice actor's *curriculum vitae.* They will also gain satisfaction with assisting with the development of a walking tour app and enhancing the literary experience of those visiting Niagara Falls and the *Niagara Falls Poetry Project* website. Voice actors will be credited on the page where the written poem lies, along with credit on the recording itself. There may be minor risks associated with the recording such as embarrassment if the recording is flawed. The risks are not anticipated to be greater than everyday life.

RESPECTING YOUR PRIVACY

The recording may be photographed for use on the *Niagara Falls Poetry Project* website and social media accounts, and in scholarly or trade journals or on other websites as a description of the recording process itself or as part of a larger publication on the project as a whole. You may opt out of being photographed or recorded, and you may opt out of being named in the acknowledgements. If you opt out, any recordings you may have made will be removed from the website, other associated social media platforms, and from the *Interpretours* app that the Principal Student Investigator has access to. The Principal Investigator and the Principal Student Investigator are not responsible for any copies made and distributed on other websites or other digital media. Please note that

Interpretours and Joomla!, the platform *Interpretours* runs on, have their own privacy policies also.

VOLUNTARY PARTICIPATION

Participation is voluntary and you may withdraw from recording at any time.

PUBLICATION OF RESULTS

Poems that have been recorded may be used on the *Poetry Walking Tour of Niagara Falls* app in either written or performed versions, or both. A description of the recording process, possibly illustrated by photographs and the recording, may be submitted internally as part of the Principal Student Investigator's Major Research Project. Publication of descriptions of the recording session, including photographs and recordings, in scholarly or trade journals, at conferences, on the *Niagara Falls Poetry Project* or other websites, and on social media accounts may occur. This publication may occur either as an account of the recording itself or as part of a larger publication on the project as a whole. Voice actors will be thanked and named in the acknowledgements.

CONTACT INFORMATION AND ETHICS CLEARANCE

If you have any questions about this research project or require further information please contact Andrew Porteus using the contact information provided above. This project has been reviewed by the Brock University Research Ethics Board (REB file# 19-111) which issued an Exemption Certificate indicating that this project does not need an Ethics Board review.

 If you have any comments or concerns about your rights as a research participant please contact the Research Ethics Board at 905-688-5550 x3035, or reb@brocku.ca

Thank you for your assistance with this project. Please keep a copy of this form for your records.

Poetry Walking Tour of Niagara Falls – Poem Recording Consent Form

Thank you for agreeing to participate in these recordings.

Do you agree to rehearse and record the poems assigned to you by the Principal Student Researcher?

Yes   {   }   No   {   }

Do you agree to allow the recording that you do to be used on the _Niagara Falls Poetry Project_ website and associated social media accounts, and on the Walking Tour of Niagara Falls mobile app?

Yes   {   }   No   {   }

Do you understand that the _Poetry Walking Tour of Niagara Falls_ is hosted on the _Interpretours_ app, using the Joomla! Platform, and agree with its privacy policy?

Yes   {   }   No   {   }

Do you agree to be photographed or videotaped at the recording session?

Yes   {   }   No   {   }

Do you agree to allow the publication of any photographs or recordings of you in scholarly or trade journals, on the _Niagara Falls Poetry Project_ website and social media account?

Yes   {   }   No   {   }

Do you agree to the Investigators following up with you by email to share results, invite you to participate further or record more sessions?

Yes   {   }   No   {   }

Do you want to be a beta tester for the *Poetry Walking Tour of Niagara Falls* once the app is developed?

Yes   {   }   No   {   }

Do you wish to donate your gift card to the YWCA or other charitable organization that accepts them?

Yes   {   }   No   {   }

I agree to participate in this study as a voice actor as described above. I have made this decision based on the information I have read in the Research Information and Consent form. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future.

Name (please print) _____ Signature _____

Date _____ email (please print) _____

Appendix 10 – Beta Testing Consent Form

Research Invitation and Consent

***Poetry Walking Tour of Niagara Falls* – App Beta Testing**

Principal Investigator: Dr. Karen Louise Smith

Principal Student Investigator: Andrew Porteus

Department of Communication, Popular Culture and Film

Brock University, 1812 Sir Isaac Brock Way, St. Catharines, ON

karen.louise.smith@brocku.ca and andrew.porteus@brocku.ca

905-688-5550 x6497   289-686-2563

INVITATION

You are invited to participate in a research project that involves you beta testing a

mobile app. The purpose of this research project is to develop a poetry walking tour of

the Canadian side of Niagara Falls, between the scow near Dufferin Islands and the

Rainbow Bridge, using an app for mobile devices. The Principal Student Investigator on

this project is the compiler and webmaster of the *Niagara Falls Poetry Project*. The Principal Investigator is the Principal Student Advisor's faculty advisor. This project is supported by a Brock University Faculty of Social Sciences Student Research Award.

WHAT'S INVOLVED

As a participant you will be asked to walk the 5 km stretch between the scow, located in the Niagara River near the Toronto Power House, to the Rainbow Bridge. Along the way you will use the free, downloadable *Interpretours* app for mobile devices, developed in part by Brock University's Dr. David Brown. This app has been designed to interpret selected heritage and cultural points of interest (POI), using photographic, text, video, and sound recordings. At each POI you will either read or listen to a brief narrative describing the significance of the POI, and either read or listen to a poem about the POI. At any time you may stop reading or listening and continue to the next POI or leave the *Poetry Walking Tour of Niagara Falls* entirely. Along the way you will be asked to fill in an anonymous questionnaire about each POI, and at the end you will be asked to fill in an anonymous questionnaire about the experience as a whole

POTENTIAL BENEFITS AND RISKS

Participants will be offered a $25 (CAD) gift card for their use or to donate to the YWCA

or other charitable organization that accepts them as an expression of thanks for your

participation. There may be minor risks associated with participation, for example, the

physical stresses involved in walking for 5 km and may involve crossing the road at

designated crosswalks. The risks are not anticipated to be any greater than everyday

life.

RESPECTING YOUR PRIVACY

The questionnaires collected will be anonymous, and you may opt out of being named

in the acknowledgements..

VOLUNTARY PARTICIPATION

Participation is voluntary and you may withdraw from this event at any time.

PUBLICATION OF RESULTS

A description of the beta testing, may be submitted internally as part of the Principal

Student Investigator's Major Research Project. Descriptions of the beta testing may be

published or presented at conferences or in scholarly or trade journals, on the *Niagara*

Falls Poetry Project or other websites, and on social media accounts and may occur

either as an account of the beta testing itself or as part of a larger publication on the

project as a whole. Participants will be thanked and named in the acknowledgments on

the wesite.

CONTACT INFORMATION AND ETHICS CLEARANCE

If you have any questions about this research project or require further information
please contact Andrew Porteus using the contact information provided above. This
project has been reviewed by the Brock University Research Ethics Board (REB file#
19-111) which issued an Exemption Certificate indicating that this project does not need
an Ethics Board review.

. If you have any comments or concerns about your rights as a research participant

please contact the Research Ethics Board at 905-688-5550 x3035, or reb@brocku.ca

Thank you for your assistance with this project. Please keep a copy of this form for your

records.

Poetry Walking Tour of Niagara Falls **App - Beta Testing Consent Form**

Thank you for your interest in participating in this event.

Do you agree to participate in the beta testing of the *Poetry Walking Tour of Niagara Falls* mobile app on the *Interpretours* platform?

Yes   {   }   No   {   }

Do you agree to walk approximately 5 km on the walking tour?

Yes   {   }   No   {   }

Do you agree to allow the publication of the anonymous comments submitted on your survey in scholarly or trade journals, at conferences, on the *Niagara Falls Poetry Project* or other websites, and on social media accounts?

Yes   {   }   No   {   }

Do you agree to be named in the acknowledgements in scholarly or trade journals, on the *Niagara Falls Poetry Project* or other websites, and on social media accounts?

Yes   {   }   No   {   }

Do you agree to the Investigators following up with you by email to share results, invite

you to participate further or ask clarification questions?

Yes   {   }   No   {   }

Do you wish to donate your gift card to the YWCA or other charitable organization that
accepts them?

Yes   {   }   No   {   }

I agree to participate in this study described above. I have made this decision based on

the information I have read in the Information-Consent Letter. I have had the opportunity

to receive any additional details I wanted about the study and understand that I may ask

questions in the future.

Name (please print): _____   Signature:_____

Date: _____   email (please print) _____

POETRY WALKING TOUR OF NIAGARA FALLS – BETA APP TESTING –

QUESTIONNAIRE

Thank you for your interest in participating in this event.

Each Point of Interest (POI) along the walking tour is linked via GPS to the app.

Directions to the first POI are available by pressing on the "Get Directions" button. Each

POI will have several questions attached. There will be a few questions at the end of the

tour about the experience a whole.

(N.B.) Once identified, each POI will have the following questions.

Point of Interest *[To be filled in by the Principal Student Investigator after POI selection*

has taken place]

Poem: *[To be filled in by the Principal Student Investigator after POI selection has taken*

place]

1. Was the POI easy to find?

   a. Yes _____   No _____

   b. If no, why not? _____

2. Was the explanation of the POI informative easy to understand

   a. Yes _____ No _____

   b. If no, why not? _____

3. Was the poem relevant?

   a. Yes_____   No _____

   b. If not, why not? _____

4. Was the poem enjoyable?

   a. Yes _____   No _____

   b. If not, why not? _____

End of Walking Tour Questions

1. Was the walking tour enjoyable?

    a. Yes _____ No _____

    b. If no, why not? _____

2. Were the Points of Interest easy to find?

    a. Yes _____ No _____

    b. If no, why not? _____

3. Was the walking tour informative?

    a. Yes _____ No _____

    b. If no, why not? _____

4. Were the poems relevant and enjoyable?

    a. Yes _____ No _____

    b. If no, why not? _____

5. Would you recommend the *Poetry Walking Tour of Niagara Falls* app to a friend?

    a. Yes _____ No _____

    b. If not, why not? _____

6. Do you have any further comments on this walking tour?

Demographic Information (Optional)

Please note that questions in this section would be helpful for researchers to understand any differences in the walking tour experience and will be used to modify or change the tour based on these responses.

1. What is your age? _____

2. What is your gender? _____

3. Are you a Niagara area resident? _____

4. Date of tour test? _____

5. Device used _____

6. Weather during the test? _____

7. Other information you feel would be relevant to this tour

    _____

Thank you for your time and input as a beta tester for the *Poetry Walking Tour of Niagara Falls* app. Please place this questionnaire into the envelope that was provided and seal it. When complete, please call Andrew Porteus at 289-686-2563 to arrange a time and place to drop off the questionnaire and pick up your gift card.

Appendix 11 – Comments of Poetry Selection Event

Participants

The following is a list of comments that were written of the Poem Score Sheets.

too spiritual		spiritual
captures the timeless quality of Niagara Falls		for tourists this is a real inspiration
too mushy		very dark
It's cute and humourous but that's all		good description of the power of Niagara Falls
death at the falls		excellent historic value
great War of 1812!		great imagery
captures the mystery and eternity of Niagara		a more modern take on the falls
mocking tourists?		love the reference to liberty
geographic & a nature poem		more social than historical
historical significance		not thrilled
great to have one about the river		if you love history then this is very relevant
atrocious		descriptive, informative
gratuitous nudity		nothing outstanding
helps to disappear into the calm of Niagara Falls		people can easily identify with the experience expressed

traditional poem		inaccessible, boring
we looked up Onguirahra		wide appeal
explores some of the more terrifying experiences		poem takes a stance of humility
represents Niagara well		love it
engaging, & discussion of wirewalker could be highly engaging in tour		description of Falls

Notes

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[1] The website address is http://niagarapoetry.ca

[2] Historic Niagara Digital Collections - Niagara Falls Public Library
http://www.nflibrary.ca/nfplindex/

[3] The poem fragment was found in the book *The Niagara Falls Electrical Handbook* of 1904. The book was published to present to attendees at a conference in St. Louis, MO, in an attempt to get them to visit the Falls. The poem was Peter Porter's *A Legend of Goat Island.*

[4] Wordpress.com/stats/week/niagarapoetry.ca

[5] The canon is defined by *The Concise Oxford Dictionary of Literary Terms* as "a body of writings recognized by authority. Those books of holy scripture which religious leaders accept as genuine are canonical, as are those works of a literary author which scholars regard as authentic. The canon of a national literature is a body of writings especially approved by critics or anthologists and deemed suitable for academic study."

[6] Robert Weaver, a long-time producer of literary progammes at the CBC, was born in Niagara Falls.

[7] https://celt.ucc.ie/

[8] http://www.guidetags.com/mindmaps/explore/niagara-falls-then-and-now

[9] 7.2% to visit historical sites, 3.9% to attend performances, 2.2% to visit museums or art galleries

[10] Preselected site were: Dufferin Islands, the scow, the Burch's Mills plaque, the Toronto Power House, the Parks Commission plaque; the Rankine Power Station, the Heredia plaque, the Ontario Power Plant viewing point, the Table Rock plaque, the Tesla statue, the Gzowksi plaque and bench, Rambler's Rest, Grand View Market Place, and the Suspension Bridge foundations.

[11] Dr. Olaf Helmer is also known as Dr. Olaf Helmer-Hirschberg. On the RAND Corporation website he is consistently referred to as Dr. Olaf Helmer-Hirschberg; on his paper Analysis of the Future: The Delphi Method quoted in this report and in the studies he is cited in that I examined he is listed as Olaf Helmer. For the purposes of this report I will use Helmer.

[12] To hear the complete interview, please go to http://niagarapoetry.ca/2019/11/08/fika/

[13] Conferences and Presentations:

Niagara University – Literary Perspective Niagara course – October 22, 2019

2 Days of Canada Conference – November 7-9, 2019

Text, Context, Intertext in Narrative: Constituting and Locating the Self in Culture Colloquium – Nov. 4, 2019

Niagara Falls Public Library, January 3, 2020

Communications, Popular Culture, and Film Research Series – February 25, 2020

Popular Culture Association National Conference – April 14-18, 2020 (postponed to 2021 due to the COVID-19 pandemic)

[14] The Third Space Café is itself a point of interest in the *Niagara Falls – Then and Now GuideTags* tour currently under development
[15] All photographs and videos of the Poetry Selection Event ©2020 by Oliver Porteus. Used with permission.

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[16] Audio Technica AT2020 Steinberg UR44 interface and Reaper software

[17] Tales from the Darkness
https://www.youtube.com/channel/UCPifTyr6Zj49pfdxcdkL4QA

[18] *Write* is the in-house publication of the Writer's Union of Canada, available only to members. *Write* published a draft of the article rather than the finished piece. Both are available on the NFPP website at http://niagarapoetry.ca/sample-page/bibliography-criticism/genesis/

[19] *A Half-Life of Cardio-Pulmonary Function: Poems and Paintings* (2008) and *Nickel Eclipse: Iroquois Moon* (2000)