

A Guide to Cultural Mapping

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In this workbook you will learn about an emerging field of study and practice that has significant value for community arts and cultural development work: cultural mapping. We begin with a working definition of cultural mapping, followed by an overview of its purposes, roots and allied areas of practice. To help organize this diverse field, you will learn about (1) the six key trajectories of practice and application, (2) the two main branches of mapping practice, and (3) the three orientations determining motives and purpose for mapping. These orientations are illustrated by real-world examples of cultural mapping projects, with particular attention to those that further community arts and cultural development goals. The workbook concludes with (4) a guide on how to interpret cultural maps, (5) some thoughts about future directions for this evolving field, and (6) a set of exercises designed to give you first-hand experience with the creation and analysis of cultural maps.

1. What is cultural mapping?

Long before the development of formal spoken and written languages, humans have shared their experiences through drawing, sketching, and other forms of visual representation. Maps, too, allow us to conceptualize and share our experience and sense of place, usually rendering place as a static construct, with clearly defined borders, lines, contours, and so on. The act of mapping, as practiced during the last half century, also allows us to represent our engagement moving through such places. As we define it here, cultural mapping may be seen as the meeting place of traditional and personal cartography, providing those working in community arts and cultural development with exceptionally rich narratives of place.

As the collage of images in Figure 1 suggests, definitions and descriptions of cultural mapping are not difficult to find. Cultural mapping aims to recognize and make visible the ways local stories, practices, relationships, memories, rituals, and physical elements constitute places as meaningful locations (adapted from Duxbury, Garrett-Petts, and McLennan, 2015). The term *cultural mapping* refers,

on one hand, to an interdisciplinary field of research characterized by a wide array of approaches that uses cultural mapping as a tool and method of inquiry, knowledge organization, analysis, and presentation. On the other hand, it also refers to a practice-generated field that uses cultural mapping as a participatory planning and development tool that is embedded in community engagement and creates spaces to incorporate multivocal stories and multiple perspectives. In this way, cultural mapping is commonly characterized as both a research methodology as well as a platform for discussion and dialogue.

Cultural mapping projects provide opportunities to critically examine the past, assess the present, examine representations, make connections, address absences, and envision continuities and change into the future—creating spaces and processes for participatory research, learning, and community action.

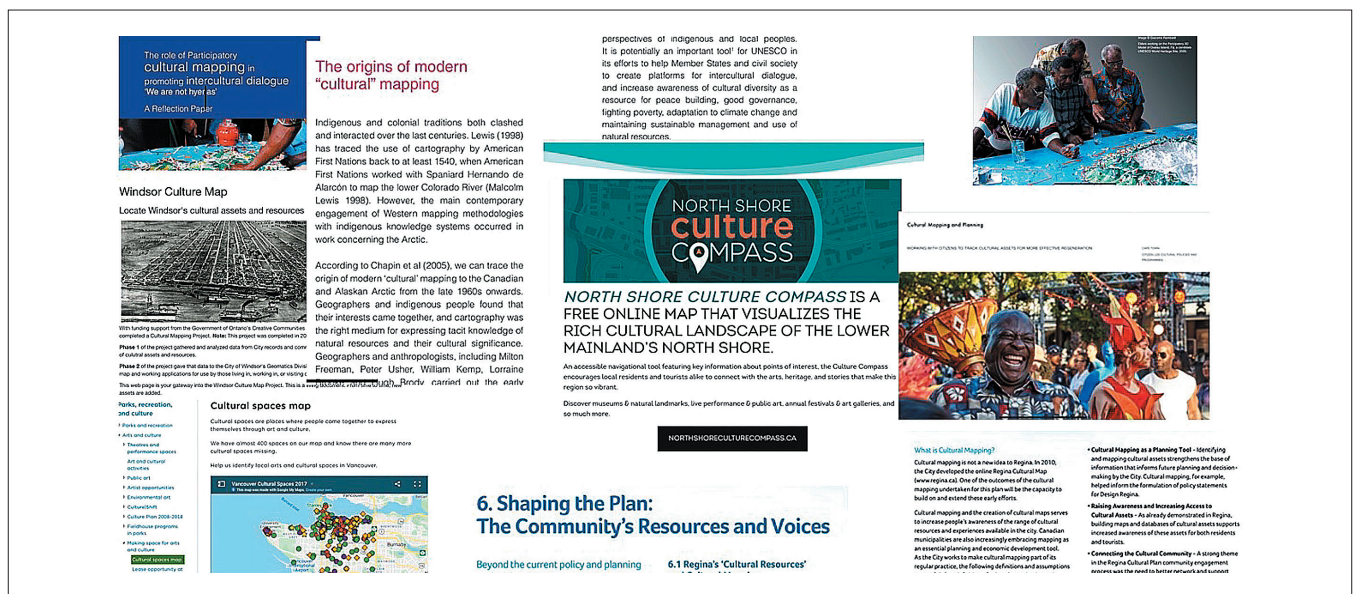


Figure 1. Screen capture collage of internet images citing cultural mapping practices

Parks, recreation, and culture

- ▶ Parks and recreation
- Arts and culture
- ▶ Theatres and performance spaces
- ▶ Art and cultural activities
- ▶ Public art
- ▶ Artist opportunities
- ▶ Environmental art
- ▶ Culture/SHIFT
- ▶ Culture Plan 2008-2018
- ▶ Fieldhouse programs in parks
- ▶ Making space for arts and culture
- **Cultural spaces map**
- ▶ Lease opportunity at 1616 West 7 Ave
- ▶ Lease opportunity at 825 Pacific Street
- Vancouver Music Strategy

Cultural spaces map

Cultural spaces are places where people come together to express themselves through art and culture. We have almost 400 spaces on our map and know there are many more cultural spaces missing. Help us identify local arts and cultural spaces in Vancouver.

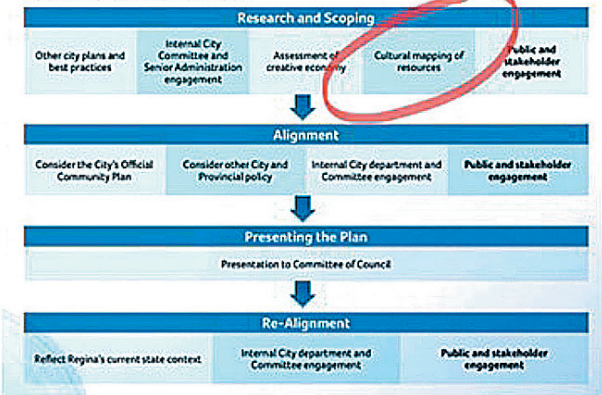


Cultural Mapping and Planning

WORKING WITH CITIZENS TO TRACK CULTURAL ASSETS FOR MORE EFFECTIVE REGENERATION

DATE: 2016
SOURCE: URBAN POLICE AND PLANNING

FIGURE 2: PLANNING PROCESS FOR REGINA CULTURAL PLAN



What is Cultural Mapping?

Cultural mapping is not a new idea to Regina. In 2010, the City developed the online Regina Cultural Map (www.regina.ca). One of the outcomes of the cultural mapping undertaken for this plan will be the capacity to build on and extend these early efforts.

Cultural mapping and the creation of cultural maps serves to increase people's awareness of the range of cultural resources and experiences available in the city. Canadian municipalities are also increasingly embracing mapping as an essential planning and economic development tool. As the City works to make cultural mapping part of its regular practice, the following definitions and assumptions are useful. One definition of cultural mapping in use in Canada is the following:

"Cultural mapping is a systematic approach to identifying, recording, classifying and analyzing a community's cultural resources in support of economic and community development agendas."¹⁵

Cultural mapping focuses on two kinds of cultural resources or assets:

— Christopher Hume, *Urban Affairs Columnist*, Toronto Star

Cultural Mapping – what is it anyway?

Cultural mapping is a community-based and community-driven process of identifying, recording, and valuing local cultural assets, including both tangible assets (assets that have a physical presence) and intangible assets (the stories, traditions, and histories that make up our unique identity) [1].

"The problem in municipalities is not the lack of information on culture. Rather, it is that information is collected by different people, for different reasons and exists in different locations. In any plan, therefore, the focus of the initial mapping work is not on collecting new information, but consolidating existing information" [2].

Cultural Mapping involves looking at culture as a multifaceted force in the community. Ways in which culture exists in regions can be broken down into categories. Below is an image of the cultural resource framework used by municipalities across Canada.



6. Shaping the Plan: The Community's Resources and Voices

Beyond the current policy and planning contexts outlined in section 5.2, there are two other significant inputs in the

6.1 Regina's 'Cultural Resources' and Cultural Mapping

What are 'cultural resources'?

FIGURE 5: CULTURE AND SUSTAINABLE DEVELOPMENT

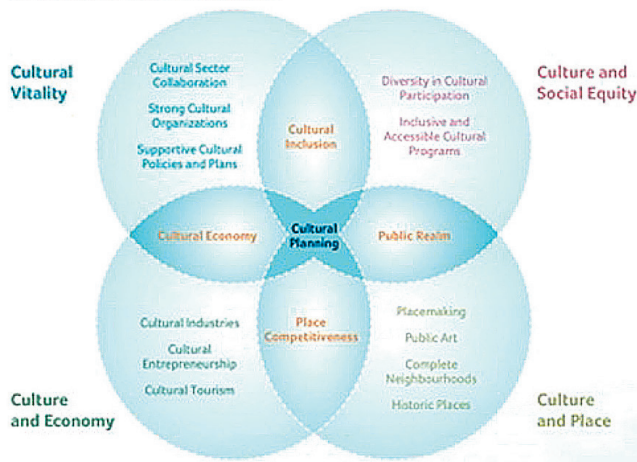


Figure 1. Screen capture collage of internet images citing cultural mapping practices



Cultural Mapping- Part I: Definition

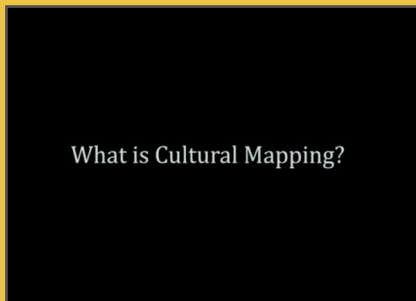


Scan to watch video



<https://youtu.be/GXIT8v2ki4s>

Video 1. In this 10-minute video, Leonardo Chiesi (University of Florence), Julie Scott (London Metropolitan University), and Andreas Lang ("Public Works," artist/architect, UK) offer a definition of cultural mapping, emphasizing especially what Chiesi calls cultural mapping's "engagement effects" and "knowledge effects." Cultural mapping is presented as a way of "humanizing geography," bringing together past, present, and future into a single document. Together the presenters see cultural mapping as embodying a necessary critique of more conventional forms of community consultation.



As a mode of inquiry and a methodological tool, cultural mapping is widely used to bring a diverse range of stakeholders into conversation about the cultural dimensions and potentials of place. Cultural mapping projects serve to make visible different perspectives and knowledges and to provide spaces for sharing these with others, extending and building new collective knowledge in the process. The coming together of diverse perspectives and knowledges within cultural mapping projects has tended to highlight and prioritize pluralistic approaches to the knowledge that is developed. Where individual cultural maps give visual testimony to personal experience of a particular place, cultural mapping as a practice helps bring those experiences together in dialogue. Increasingly, cultural mappers are recognizing an obligation to make room for and embrace the different forms in which knowledge is found and the means through which it is

communicated. Cultural mapping thus becomes a kind of “counter-mapping” (Peluso, 1995, p. 384) challenging the power and authority of traditional mapping, and interested instead in (1) mapping culture, (2) mapping cultural experiences, and (3) culture formation through participatory practice.

An especially powerful example of counter-mapping is presented in the following documentary video. Employing a mapping methodology used extensively among Indigenous communities, a gathering of people from Siberia, Africa, and the Amazon work together find a voice that speaks to their respective governments. Their aim is to save their culture and their territory from extinction by making a visual record of their knowledge and their way of life.



<https://vimeo.com/9831187>

Video 2. *Reviving Our Culture, Mapping Our Future* (2010) is a short film produced as part of the project “Eco-Cultural Mapping and Training, Limpopo Province, South Africa.” It is a co-production by the Mupo Foundation, the African Biodiversity Network, the Gaia Foundation, and the Technical Centre for Agriculture and Rural Cooperation, ACP-EU.

In contrast to the kind of conventional maps you would see in an atlas or history textbook, participatory cultural mapping processes and participant-generated cultural maps assert that local inhabitants possess expert knowledge of their environments and can effectively represent a socially or culturally distinct understanding of the territory that includes information excluded from mainstream or official maps (see, for example, the *Mapping for Rights Website*: www.mappingforrights.org/participatory_mapping). In this way, cultural mapping is a social practice that invites multiple forms and modes of non-specialized vernacular discourse—from Indigenous communities, locals, those with lived/living experience, peers, and those from not-for-profits and grassroots organizations representing multi-sectoral viewpoints—into the public sphere of community identity formation, political and social advocacy, local knowledge production, municipal planning, cultural sustainability planning, participatory decision-making, and community engagement.

Methodologically, this has meant that for those practicing cultural mapping the processes of *knowledge building/compilation, participation/dialogue, and representation/expression* are becoming increasingly intertwined dimensions, rather than separate components in the overall project.

Furthermore, as community engagement becomes more central to the creation of cultural maps, and the nature of the knowledge collected through participatory cultural mapping projects deepens, we observe more public questions and higher expectations about what will happen with the insights and knowledge created and how they will be used.

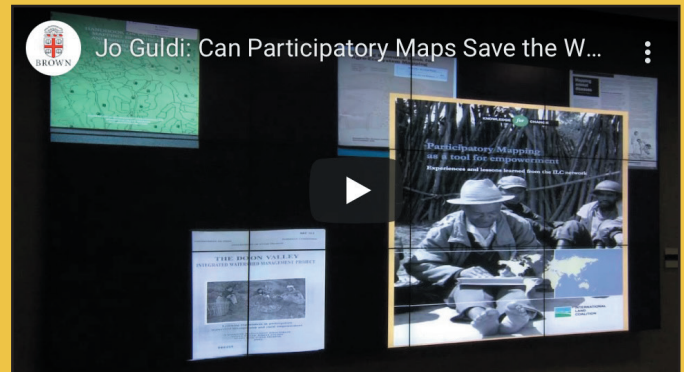
The forms of cultural mapping

As you will see through the examples presented in this workbook, the outputs of cultural mapping can take many forms, ranging from a simple spatial arrangement of post-it notes on a flip chart, to mind map diagrams, to photo-voice exhibitions, to group discussions and survey responses documented through graphic facilitation or web-based inventories, to detailed hand-drawn renderings of places and experiences and journeys, to multi-media compendia, and even works of art (Cochrane et al., 2014; Corbett, Cochrane, and Gill, 2016; Duxbury, Garrett-Petts, and Longley, 2019; Stewart, 2007). Among these choices, (1) hand-drawn sketch maps, (2) journey maps, and (3) story maps are becoming recognized as rich cultural texts redolent with individual experience and worthy of greater attention from both scholars and practitioners (e.g., see Crawhall, 2007; Duxbury, Garrett-Petts, and MacLennan, 2015; Pillai, 2013; Poole 2003; Roberts, 2012; Strang, 2010).

2. How has cultural mapping emerged? Its roots and allied areas

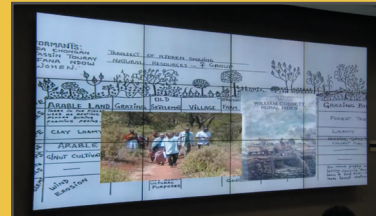
In her video presentation “Can Participatory Mapping Save the Commons?” (2014), Jo Guldi provides a comprehensive history of those participatory mapping practices that foreground community resources, sort “social information into ... local, regional, and global patterns,” and give “activists the tools to target particular places with investigation or protest.” This video (Video 3 in this workbook) and the accompanying academic essay (Guldi, 2017) should be required watching and reading for anyone interested in the participatory roots and crowdsourcing potential of cultural mapping. For, as Guldi details, contemporary cultural mapping, beginning in the late 1970s, “flies in the face of the traditional logic of the map”:

[M]aps were originally disseminated across the world in the seventeenth century as a tool of privatization, in the “I-mapped-this-so-now-I-own-it” logic of Lockean property law exercised by European squire-settlers traveling the globe. Conveniently, settlers typically traveled with surveyors to make the maps, along with armies to back up the documents. So, when native peoples began making their own maps of ancestral territory in the 1970s, pooling the testimony of hundreds of inhabitants to prove to courts that they were not dead and they were, still, in fact, inhabiting the places deeded to their ancestors, those maps amounted to a reversal of the logic of colonization. Private maps made private property; they were invented for that purpose. Crowdsourced maps were invented to unmake it, and have been used successfully to that end ever since. (Guldi, 2014, no page)



<https://www.shareable.net/can-participatory-mapping-save-the-commons/>

Video 3. “Can Participatory Mapping Save the Commons?” A presentation by Jo Guldi, Brown University, 2014



Scan
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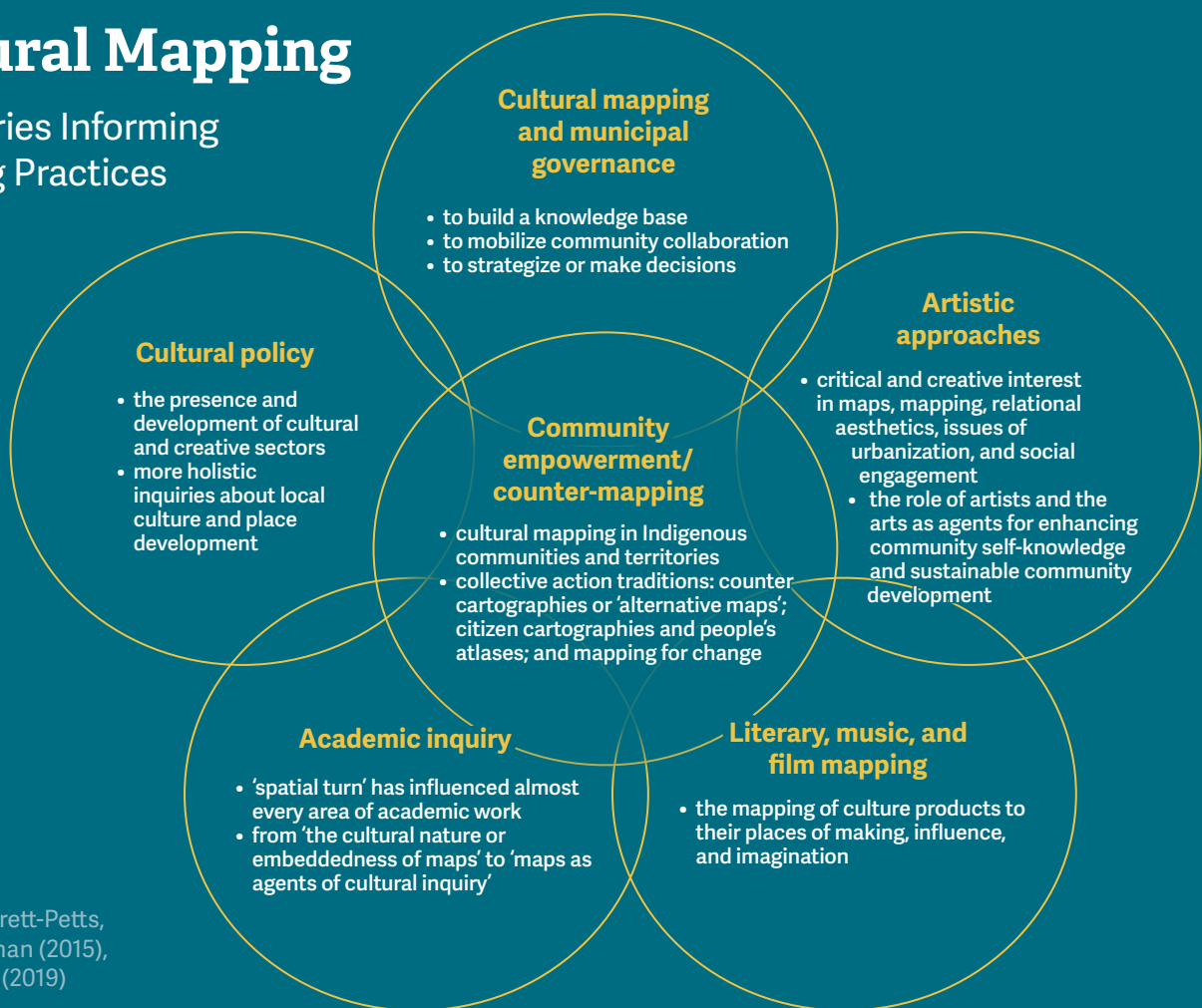
The contemporary roots of cultural mapping intertwine academic and artistic research with policy, planning, and advocacy contexts. Its current methodological contours have been informed by six main cultural mapping trajectories: (1) community empowerment and counter-mapping, (2) cultural policy, (3) cultural planning and municipal governance, (4) mapping as artistic practice, (5) academic inquiry, and (6) literary, music, and film mapping (see Figure 2). The complexity, strength, and vitality of cultural mapping arises through interconnecting these perspectives, sources of knowledge, approaches and methods, and trajectories of work.

While these trajectories can be distinguished in terms of their relative emphasis on the instrumental or the immediately pragmatic, they inevitably

overlap, as suggested by the involvement of artists or social activists or academics in counter-mapping, cultural policy, and municipal cultural mapping initiatives. At the same time, each trajectory establishes a definable rhetorical purpose for mapping from the ground up. For example, the public documentation of land claims, the public representation of authentic cultural resources and traditions, the public inventorying of tangible and intangible cultural assets, the public and private deployment of cartographic techniques and sensibilities for aesthetic practices, or the public and ongoing interrogation of the visual and spatial turns in disciplinary research. The common challenge for cultural mapping in each context is the garnering of *deep community involvement* and the *affirmation of local knowledge*.

Cultural Mapping

Trajectories Informing Mapping Practices



Adapted from:
Duxbury, Garrett-Petts,
and MacLennan (2015),
and Duxbury (2019)

Figure 2. Trajectories influencing cultural mapping practice.

The main trajectories informing cultural mapping practice

Community empowerment/counter-mapping. This trajectory includes cultural mapping in Indigenous communities and territories as well as broader community development and collective action traditions concerning counter cartographies or 'alternative maps'; citizen cartographies and people's atlases; and mapping for change. These counter-mapping traditions generally seek to incorporate alternative knowledges and alternative senses of space and place into mapping processes. The goal of these types of cultural maps is not only to oppose dominant perspectives but, potentially, to build bridges to them as well (Crawhall, 2007). These foundations have propelled practices of cultural mapping in contexts of uneven power relations and in the service of articulating marginalized voices and perspectives in society.

Cultural policy. Influenced by these community-empowerment traditions, in a report for UNESCO, Tony Bennett and Colin Mercer (1997) identified cultural mapping as a key vector for improving international cooperation in cultural policy research. Cultural mapping, with its incorporation of both qualitative and quantitative mapping of cultural resources, values, and uses, was seen as a catalyst and vehicle for bringing together the academic, community, industry, and government sectors. Since that time, two avenues of work have developed from this: (1) growing attention to defining and mapping the presence and development of cultural and creative sectors (see Redaelli, 2015); and (2) more holistic inquiries about local culture and place development.

Local cultural planning and governance. As cultural planning has become more established in local governments and as culture has become more integrated within broader strategic development and planning initiatives, there has been growing pressure to identify, quantify, and geographically locate cultural assets (such as facilities, organizations, public art, heritage, and so forth) so that they can be considered in multi-sectoral decision-making and planning contexts. This activity has been propelled, on one hand, by rising attention to place promotion in the context of tourism and the (often related) attraction of investors and skilled workers. On the other hand, it also has included participative initiatives regarding community

development and the improvement of quality of life in particular neighbourhoods or other target areas. Altogether, these considerations have given rise to a municipal cultural mapping framework with three-fold purposes: to build a knowledge base, to mobilize community collaboration, and to strategize or make decisions.

Artistic approaches. Mapping has long informed the work of artists, particularly those involved in public works and socially engaged art practices. A wide variety of artists internationally have demonstrated critical and creative interest in maps, mapping, relational aesthetics, issues of urbanization, and social engagement—and have participated extensively in cultural mapping initiatives. The role of artists and the arts as agents for enhancing community self-knowledge and sustainable community development has emerged from this as a significant area of research interest and artistic practice.

Academic inquiry. The so-called 'spatial turn' has influenced almost every area of academic work, and the early postmodern preoccupation with space, place, and spatiality laid the groundwork for the practice of contemporary cultural mapping. Currents of academic inquiry closely tied to mapping and map production also inform current theoretical approaches and practices. We can observe a shift from inquiry into 'the cultural nature or embeddedness of maps' to 'maps as agents of cultural inquiry', propelled and influenced by a variety of academic discourses and critiques, including those about the subjectivity of map-making, the use of maps to better understand human-environment relations, the nature of space, place as a contested site of representation, and map-making as both symbolic and social action.

Literary, music, and film mapping. Cultural products such as literature, film, and music draw from and contribute to the cultural meanings of a place. This trajectory focuses on mapping cultural products to their places of making, influence, and imagination. On one hand, this includes mapping geographical references within cultural works/expressions onto territories and exploring the navigational dimensions (including the use of maps) within cultural works. On the other hand, it also identifies sites associated with the lives of authors and artists, and spatial aspects of cultural practices.

3. Organizing the field: Key branches and orientations within cultural mapping

For most people engaged in cultural mapping, their focus understandably tends to be on the task at hand, without extensive self-reflection on the place of the mapping in the larger field of practice. Social activists, for example, are intent on challenging received systems of authority and power; policy-makers focus their attention on identifying and nurturing creative industries and development; cultural planners seek ways to make local culture more visible and engage communities in participatory decision-making; artists emphasize the aesthetic and seek to provide new perspectives and ways of seeing; academics bring a research lens and methodological rigour to refine cartographic

practices generally; and people from all walks of life are motivated to locate their interest in art objects and art-making as 'mappable' pursuits. Given the diversity of motives and approaches, it is helpful to provide a bird's eye view of the field. Here, we present you with two organizing schemas. First, we note that cultural mapping has been evolving along **two main branches**, corresponding to "ideal types": (1) cultural resource/asset mapping and (2) 'humanistic' mapping approaches. Second, we point to **three general orientations** within cultural mapping, organized by each project's main thematic focal point.

Two "ideal types"

As the number of cultural mapping projects has grown and they have become more visible, two "ideal types" of projects have become evident: *cultural resource/asset mapping* and *'humanistic' mapping approaches*. This general organization has influenced the way the field sees and defines itself, as well as the ways in which efforts are applied to advance methodological practices in each of these areas.

Cultural resource/asset mapping

This first branch begins with cultural assets. It seeks to identify and document tangible and intangible assets of a place, with the aim of developing and incorporating culture and creative industries in strategies that address broader issues of a locale. In this context, a general distinction has often been made between *asset mapping* and *identity mapping*. This division typically distinguishes between physical or tangible cultural assets, such as cultural venues, public art works, historic sites, monuments, and identifiable organizations and persons; and intangible

elements that provide a sense of place and identity for a locale, which can incorporate both historical and contemporary aspects. As examples, UNESCO defines *intangible cultural heritage* as including "oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts" (see <https://ich.unesco.org/en/what-is-intangible-heritage-00003>). *Contemporary* intangible cultural aspects can also include artistic and craft skills and expressions specific to a place, and informal social arrangements that enable cultural/artistic knowledge and know-how to be shared. Over time, tangible and intangible dimensions have become increasingly intertwined and are, more and more, considered together.

Three examples of mapping projects focused on cultural resource/asset mapping from Brazil, South Africa, and the United States follow.

Cultural sector mapping examples

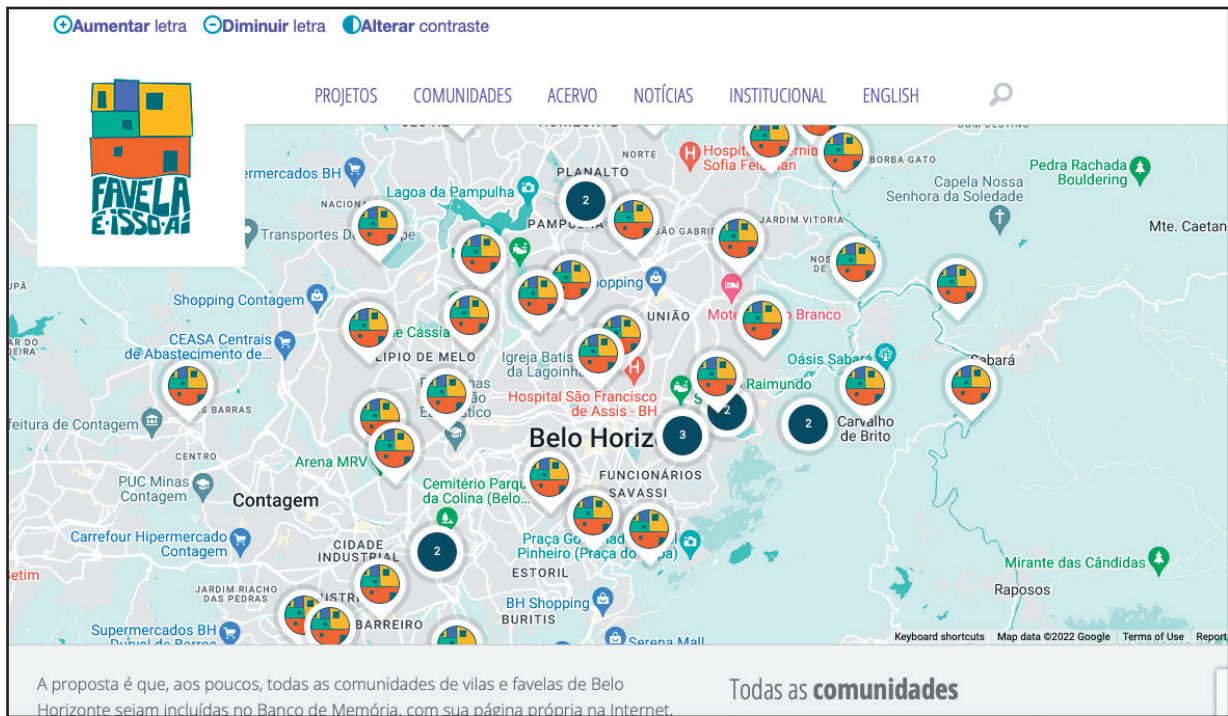


Figure 3. The *Favela é Isso Aí* website (in English and Portuguese)

Favela é Isso Aí, Belo Horizonte, Brazil

<https://www.favelaeissoai.com.br>



Between 2002 and 2015, the non-governmental organization *Favela é Isso Aí* led a series of cultural mapping experiences in the slums (the favelas and villages located on the city margins) of Belo Horizonte, Brazil. The projects began with the development of the *Cultural Guide of Villages and Favelas*, which was published in 2004. The *Guide* highlighted that art in the villages and favelas has a special part on raising self-esteem, social inclusion, and the fight against violence. The cultural mapping processes were organized together with associations and residents of these territories, oriented to local objectives and to effectively engage the participation of residents. They were designed and implemented as a tool to access the multiple and complex cultural and symbolic realities of the communities. The initiatives were guided by the contention that culture is a key to the constitution and reconstruction of identities, rescuing self-esteem and political agency and addressing the recurrent social marginalization and depreciation processes these populations undergo. The mapping of the slums—and the widespread dissemination of the results—has leveraged personal, social, and political transformations within the communities. Even after the end of the projects, the cultural mapping work continued to have an extended effect, contributing to the constitution of what is now an ongoing search for change of intertwined social

and urban issues through cultural practices and activism. As Clarice Libânio has written,

In the slums of Belo Horizonte (and similar situations reported in other Brazilian slums), culture has an important role in overcoming the challenges of inequality, so that lower-income populations have access and seek effective rights to the city. These territories also demonstrate the importance of culture as a transformative mobilizing agent in increasing education levels through the engagement of (mostly) young citizens in cultural activities; gaining a better worldview through non-formal education; and establishing external relationships with new social groups.

Since the launching of the *Guide*, the slums and their residents began to be seen in a different way—by other city residents and by the communities themselves. Cultural mapping altered the place of the slums in the city and in the public policies, and changed internal and external visions, which contributed to transformation, new actions, and bridge building. The mapping process was catalyzed by the artists and their works and as such called for something other than an objectifying mode of documentation, in this case the creation of an occasion for pedagogical and dialogical exchange. The mapping turned out to be a resource that enabled action and amplified the community's voices. (Libânio, 2019, p. 174).

PLOTTING NEW CULTURAL ECO SYSTEMS

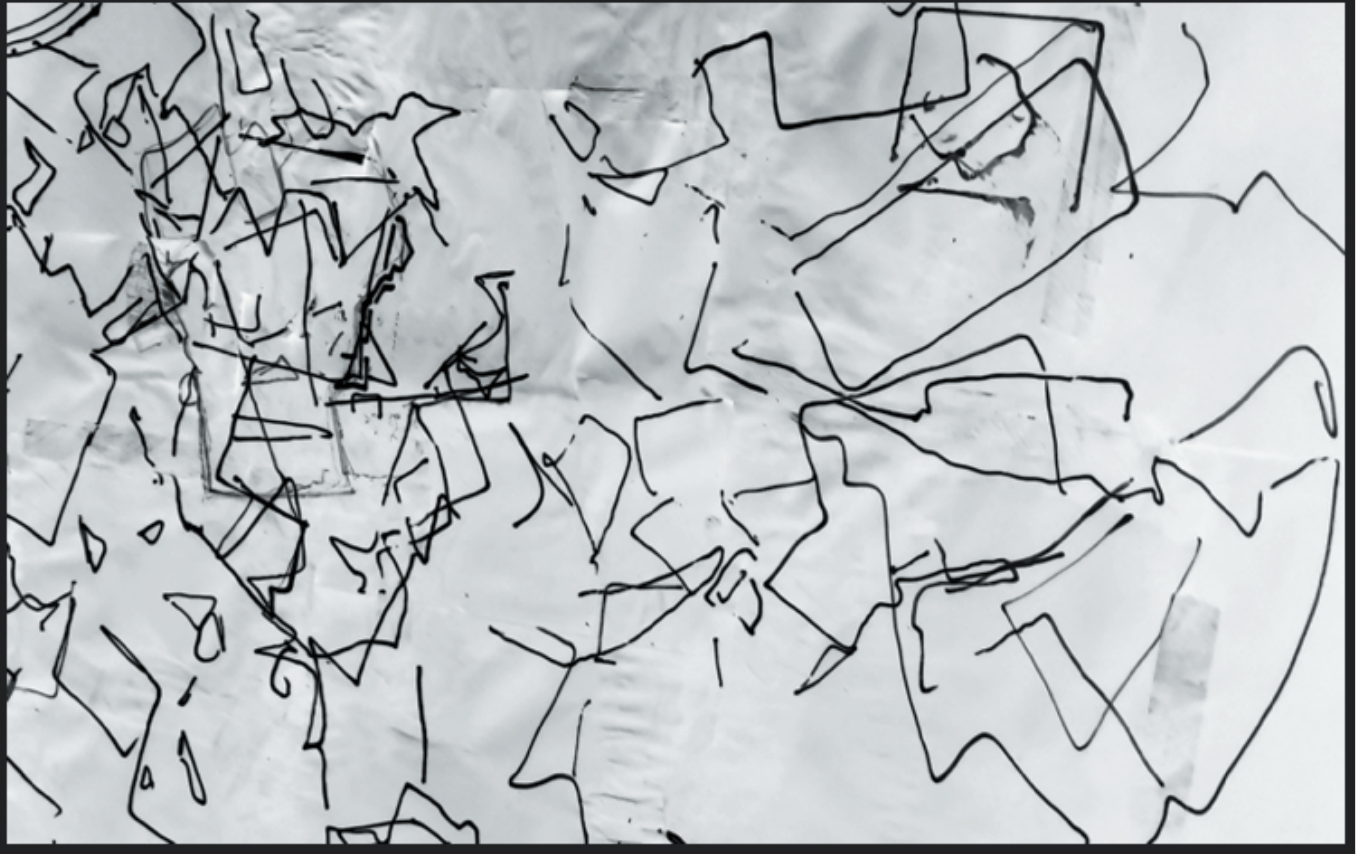


Figure 4. Mapping image from the website of the “Beyond the Radar, Plotting New Cultural Ecosystems” project, The Trinity Session, Johannesburg, South Africa

“Beyond the Radar, Plotting New Cultural Ecosystems” project, The Trinity Session, Johannesburg, South Africa

<https://thetrinitysession.com/current-projects/beyond-the-radar/>



This project, launched in 2020, aims to create collaborative networks between a range of multidisciplinary organizations, in order to support existing projects and identify new innovations happening specifically in the Northern Cape and Mpumalanga. The first phase of the process

has involved identifying key organizations and individuals active in the fields of environmental, social, digital, cultural, and creative practice and knowledge production. Once potential project areas and actors within given networks are identified, the project will conduct a series of facilitated online workshops which will lead from introductions among the cultural actors identified in the mapping process; to considerations of history, place, and potential futures; to experimentation and testing of ideas for stimulating existing and new projects; to exploring ideas for co-production through digital platforms.



Figure 5. Homepage of the website of the Promise Zone Arts project, Los Angeles.

Example: Los Angeles, United States | Promise Zone Arts

<http://promisezonearts.org>



Promise Zone Arts (PZA) is a two-year, multi-neighborhood cultural asset mapping and activation initiative administered by the City of Los Angeles Department of Cultural Affairs and co-created by the Alliance for California Traditional Arts and LA Commons. The project seeks to illuminate the value of neighborhood cultural assets from the perspectives of residents, and make the cultural treasures they identify visible and recognized as essential in making these communities more sustainable and livable. It utilizes cultural mapping strategies, ethnographic documentation, community gatherings, and free public events to identify and support the artists, cultural practitioners, tradition bearers, and sites that Los Angeles Promise Zone neighborhood residents deem significant. The target neighbourhoods are located in Central Los Angeles and include East Hollywood (Little Armenia, Thai Town), Hollywood, Koreatown, and Westlake/Pico Union.

PZA has four core components:

1. A Participatory Cultural Asset Mapping process to facilitate resident engagement in identifying neighborhood cultural treasures, which is led by partner organizations the Alliance of California Traditional Arts and LA Commons;
2. Recording and Documentation of Cultural Treasures to archive the stories and traditions discovered through the cultural asset mapping process and add them to a research database;
3. The development of a Public Digital Cultural Treasures Storybank showcasing underrepresented cultural assets and traditional and folk artists to provide exposure and opportunity; and
4. Free Cultural Treasures Celebrations with local artists and interactive performances as well as traditional foods from the diverse Promise Zone communities.

'Humanistic' mapping approaches

The second branch of cultural mapping, associated with the rise of critical cartography (Dodge, Kitchin, and Perkins, 2009), begins with a culturally sensitive, humanistic approach to understanding specific issues of a place, creating a multivocal platform for discussion and finding community-based solutions. The focus is centred on the people who are resident, living, and interacting within a territory, and it is their knowledges, experiences, movements, and memories that become integral to defining the cultural assets and meanings of the territory. The topics being examined, discussed, and mapped can include both tangible and intangible elements. Artistic approaches within this branch can help to articulate the felt sense of place that traditional

mapping approaches often miss. Artists can also help foreground the aesthetic dimensions of a community's self-expression and identity.

While the former approach tends to emphasize the documentation of "information" and the development of "cultural or creative sector intelligence," the latter tends to focus more on "participation" and "meaning." However, they are not mutually exclusive and are increasingly blended and mutually informing approaches. Taken together, the two areas of cultural mapping seek to combine the tools of modern cartography with vernacular and participatory methods of storytelling to represent spatially, visually, and textually the authentic knowledge, assets, values, views, and memories of local communities.



<https://www.marniebadham.com/five-weeks-in-spring>

Figure 6. Residents placing their emotions on the collective community emotional map, during the *Five Weeks in Spring: an emotional map of Lilydale* participatory art project, within the Force of Nature exhibition, 2018. Project by Marnie Badham and Tammy Wong Hulbert.



The artist-led participatory project, *Five Weeks in Spring: an emotional map of Lilydale*, investigated and gathered the emotions that community members associated with different places in their locale, a residential area that had been impacted by forest fires and other impacts of climate-change in southern Australia. The gallery map collectively recorded individual emotions associated with particular sites, with the process of gathering and documenting these was imbued with the sharing of numerous personal stories. As Marnie Badham writes,

Five Weeks in Spring aimed to register local citizen's emotions in response to the changing natural environment. After workshoping the ideas, words and colours with patrons of the local library over a number of weeks, we transferred individual map data on the large wall map. As the artwork became covered by the layering of boldly coloured brick sized stamps, it became increasingly difficult for visitors to locate themselves. But we could clearly see the areas of contention – fear of bush fires and winds, joy felt in parks and the natural environment, anger about rapid business development, sadness about loss of public space and so on... There were mixed emotions and nostalgia was expressed through stories and even debates between residents raised about environmental concerns and extreme weather events. (<https://www.marniebadham.com/five-weeks-in-spring>)



<https://rm.coe.int/map-lisbon-steps-project/16808edcf5>

Figure 7. One of the cultural maps of the STEPS project, "Participatory cultural heritage mapping at a neighbourhood scale," in Lisbon, Portugal, a pilot project supported by the Intercultural Cities Programme of the Council of Europe.

STEPS Pilot: Lisbon, Portugal (Intercultural Cities Programme, Council of Europe)

The Council of Europe's Intercultural Cities (ICC) programme is based on the idea that "a sense of belonging to an intercultural city cannot be based on religion or ethnicity but needs to be based on a shared commitment to a political community. Accepting that culture is dynamic and that individuals draw from multiple traditions is one of the main operational points of the ICC's framework." The STEPS project, "Participatory cultural heritage mapping at a neighbourhood scale," was a two-



year project (December 2016 to December 2018) that explored participatory approaches to cultural heritage as a resource for community development and cohesion. In other words, the project objective was to foster community cohesion through participatory mapping of cultural heritage. The project involved three main steps: heritage-mapping and needs assessment in relation to community cohesion; network mobilization, training, and heritage-based strategic planning; and developing perception change indicators and monitoring results through an initial and final survey.

STEPS promoted the idea of participatory mapping of cultural heritage, where members of the community were given the role to identify those material and immaterial cultural assets that are a reflection and expression of their constantly evolving values, beliefs, knowledge, and traditions. Through the participatory mapping process, the community identified a set of resources of value

(intangible) to be kept for future generations, which fall out a traditional understanding of cultural heritage as a set of objects (tangible). Participatory mapping was viewed as a process, not a product. Participatory processes were nurtured by building confidence, avoiding stereotypes, and recognizing the role and expertise of each person involved in the process. This was important for building and growing trust between the different partners, mappers and the diverse participants. This project also illustrates how a commitment to regularly replicate

participatory mapping is valuable to keep cultural heritage alive, include newcomers to the community, and renegotiate shared visions.

For another example, see the **Salmon Arm Pride Project** presented in the next section. It should also be noted that the **Promise Zone Arts** project (described in the previous section) also recognizes the community-enrooted nature of defining cultural assets and meaningful aspects of a community's socio-cultural fabric and locale.

Three orientations

We can observe three general orientations within cultural mapping, characterized by the main focal point of a project rather than the nature of the types of items that are mapped. These orientations combine the motive and purpose of each mapping project, and can be categorized as follows: (1) Self and place, (2) Community attachments to place, and (3) Culture(s) of place. These orientations may incorporate methodologies and practices from both the cultural resource/asset mapping approach and the humanistic approach described above.

Self and place

In these projects, the mapper focuses on personal attachments and connections between an individual and a place. The "self" may be themselves or another person. The mapping includes recording not only

travel routes but may also explore personal feelings, impressions, memories, and other place-specific narratives and connections. While the focus is on individual stories and experiences, the compilation of multiple individual maps can create a collective sense of a place. Furthermore, informed by journey mapping approaches in health care and business, cultural mapping practices have been applied to other social issues.

For example, two projects led by local art galleries and working with universities, give voice to individual experiences and a highly personal sense of place. The *Walk with Me* project aims to deepen and personalize experiences of the drug overdose crisis in small towns in British Columbia (see Figure 8).



Figure 8. The *Walk with Me* project website:

<https://www.walkwithme.ca/>

The Salmon Arm Pride Project provides an intimate exploration of personal safety for LGBTQ+ people in terms of their movement through their city (see Video 4).





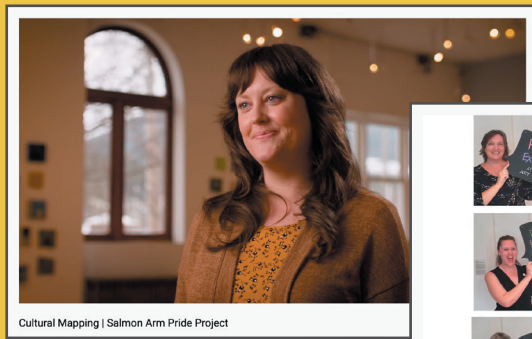
Video 4. Overview of the Salmon Arm Pride Project:

https://youtu.be/ndm_e7o3Wn0

THE PRIDE PROJECT

THE UNIVERSITY'S ASSOCIATION WITH THE PRIDE PROJECT BEGAN WITH AN INVITATION. THE DIRECTOR AND CURATOR OF THE SALMON ARM ARTS COUNCIL AND GALLERY WANTED TO EXTEND THE PRIDE WEEK CELEBRATIONS AND EXHIBITION BY ADDING A RESEARCH COMPONENT. THEY WANTED TO KNOW HOW CULTURAL MAPPING MIGHT HELP PROVIDE EVIDENCE FOR PROGRESSIVE POLICY CHANGE—TO CREATE SAFER CULTURAL SPACES FOR THE CITY'S LGBTQ+ COMMUNITY.

Cultural Mapping | Salmon Arm Pride Project



Community and place

Projects in this category focus on relations between a collective of people and the territory they inhabit, and on how places are meaningful to the communities that live there. They aim to characterize the connection between culture, territory, and the people who live there. The knowledge collected can be collective in nature (that is, without enabling individualized extractions) or can be a pluralistic compilation of individual voices to provide collective messages and impressions, highlighting shared commonalities and differences. They can articulate the face(s) of a community.

For example, the Islands in the Salish Sea artist-led project enabled a wide range of residents across the islands to record in maps the places and dimensions of their island home-place that are meaningful to them. The participatory project resulted in hundreds of individual maps – in the form of drawings, paintings, and other media – that were then brought together into travelling exhibitions and an illustrated book of a selection of the maps. As is written in the book from this project,

Maps like these express the interior of a place They offer an outward portrait of a local intimacy, providing an opportunity to share, to empathize, to know and to care. They are a collective portrait of a community – a face – expressed beautifully and lovingly, with all the lines and marks of experience and age. (Harrington and Stevenson, 2005, p. 19)

They also articulate and mobilize individual knowledges to collectively make local knowledge visible and empower residents. The maps enabled local residents to document and communicate what was special to them about each island (and the islands collectively) to the provincial government and other agencies who were responsible for planning and making decisions about future developments on the islands. This personal, lived knowledge was only available through the people who lived there and cared for these places, and the cultural mapping project enabled this knowledge and these perspectives to be documented and shared.



Figure 9. Glimpses of some of the maps created within the Islands in the Salish Sea project, from the cover of *Islands in the Salish Sea: A Community Atlas* (Harrington and Stevenson, 2005).

A second example: In the “Where is Here: Small Cities, Deep Mapping and Sustainable Futures” project, researchers fostered the active participation of local citizens, business owners, municipal development leaders, arts and culture associations, and Aboriginal groups to identify the assets and values associated to the places and spaces within the downtown areas of three small cities on Vancouver Island, British Columbia: Nanaimo, Port Alberni and Courtenay. The project responded to the need, expressed by planners and municipal developers, for more dynamic cultural mapping processes at the small city level. The mapping process revolved around three public engagement events or “walkabouts” during which 85 videos were

captured of residents speaking of and at the places where they felt most connected to in their downtown core. The videos collectively uncovered layers of meaning associated with a variety of downtown places, highlighting the meaningfulness of leisure activities and their related use of and engagement with places and spaces in the city. The project provided residents the opportunity to share their “stories of place” and what connects them to the communities they live. These shared stories uncovered a wealth of knowledge about these places and this knowledge, once known and mapped, can lead to more informed place-making efforts (Vaugeois et al., 2016).

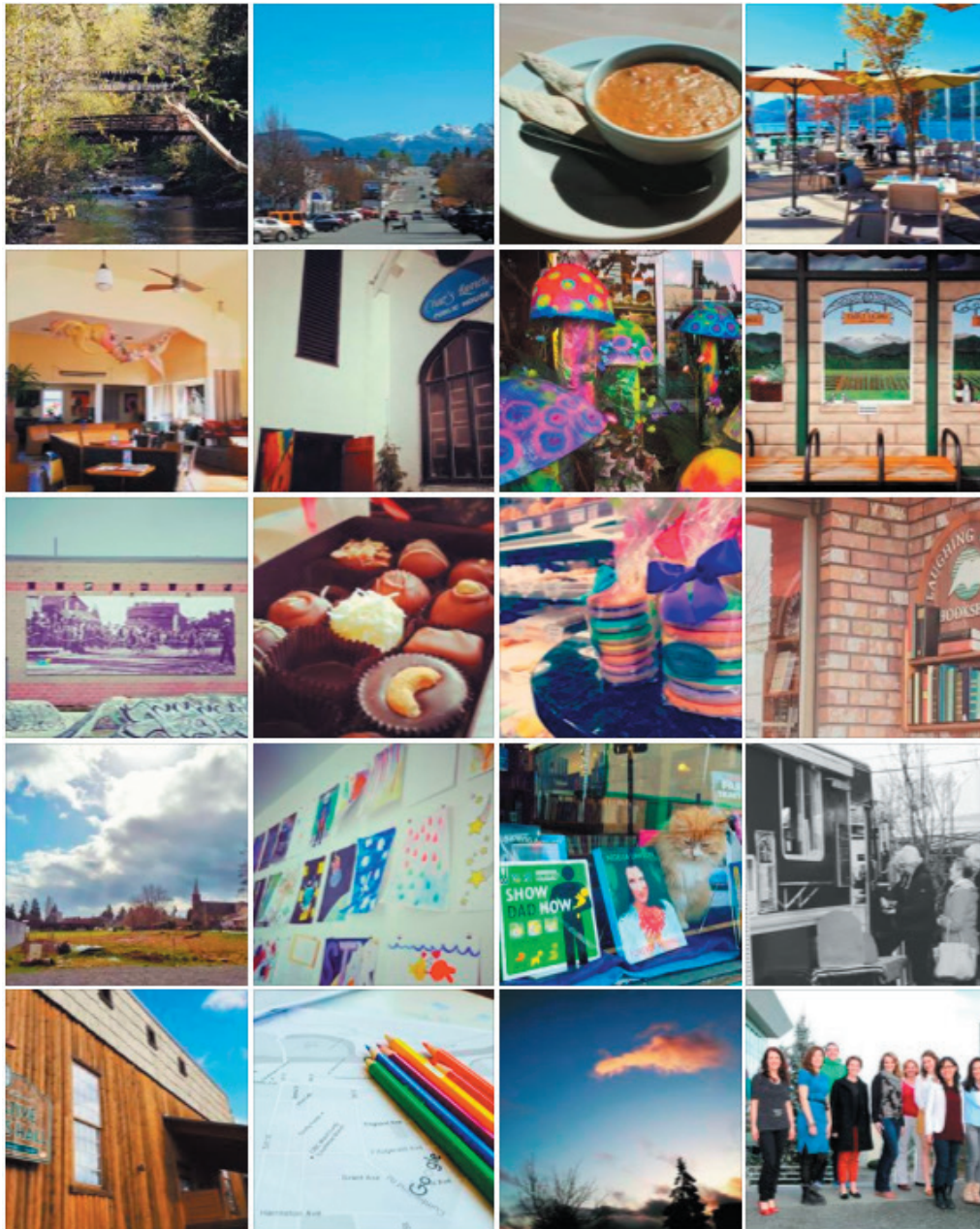
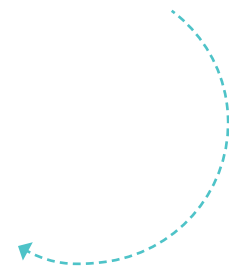


Figure 10. Images of special and meaningful places to residents, documented within the project, “Where is Here: Small Cities, Deep Mapping and Sustainable Futures,” in Courtenay, Port Alberni and Nanaimo, British Columbia, 2016. (Images from the project website, no longer online.)



Culture(s) of place

These projects attend to the cultural dimensions and aspects particular to a locale that make it distinct or significant. While also examining people–place entanglements, they look more to the landscape itself, considering how a place itself is a repository of cultural information and impressions. These projects often emphasize understanding a place through multisensorial, material, and experiential encounters. They may also attend to the immaterial dimensions that generate a “sense of place.”

These mapping processes are informed by artistic methodologies of sensing and investigating place, as well as approaches from fields like urban studies, which features processes of “reading the city”

through flâneury (see Figure 11); folklore, which examines dynamic relationships between cultural practices, identities, and groups and particular places; and aerial imagery, which has provided new “bird’s eye” perspectives of landscapes.

Mapping processes can be directed to foregrounding ways of seeing, sensing, and making sense of a place while exposing the underlining and often invisible infrastructures and lines of influence that structure the meanings, dynamics, and expressions of a place. In these projects, attention is often paid to the ways in which the aesthetic dimensions of a place can be “channeled” into the mapping process and the design and presentation of findings.



Figure 11. Visual summaries representing three cities—Hong Kong, Bangkok, and Singapore—through “urban compressions” developed within the Measuring the non-Measurable (MnM) project (design by Boris Kuk, project directed by Darko Radović (for more information, see Radović, 2016). The impressions were collected through “reading the city” through flâneury walks with small groups.

Cultural Mapping

Organizing the field:
Key branches and orientations within cultural mapping

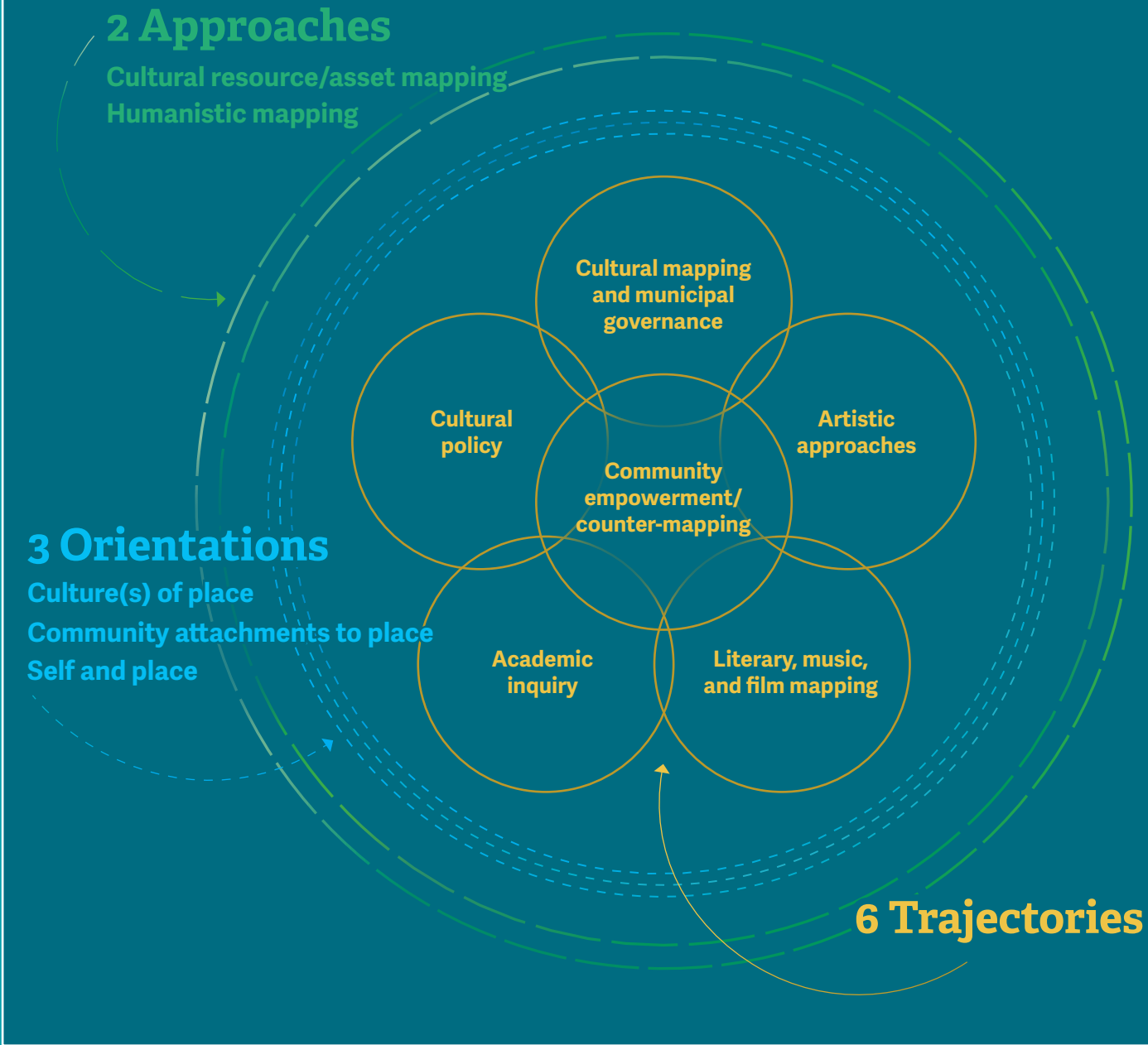


Figure 12. Three organizing schemas for cultural mapping projects: 6 trajectories, 3 orientations, and 2 “ideal” approaches.

4

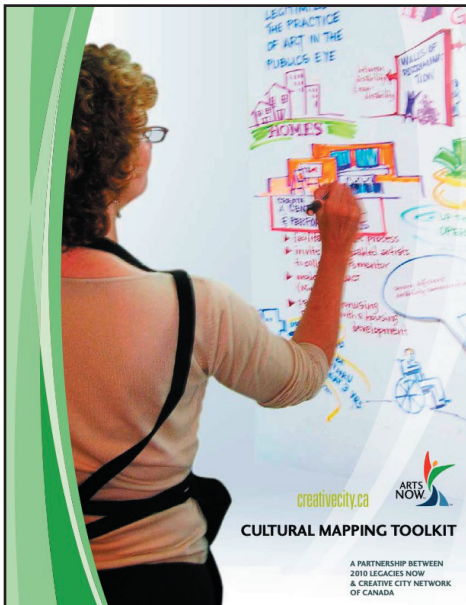
4. Planning a cultural mapping project

Numerous toolkits have been developed internationally to inform, guide, and advise cultural mapping projects. The toolkits provide a useful reference point for helping you think through and planning a cultural mapping project, defining stakeholders, engaging with community members, and considering how and to whom the results should be delivered. They also reveal regional and local cultural specificities and the different contexts and purposes for which cultural mapping is carried

out. We encourage you to explore the cultural mapping toolkit examples from different countries listed in Figure 13.

Figure 13. Examples of cultural mapping toolkits

Numerous cultural mapping guides and toolkits have been published internationally. Here is a small illustrative selection to give you an idea of the processes and categories employed in mapping cultural assets.



Cultural Mapping Toolkit (2007), developed and published by the Creative City Network of Canada in partnership with 2010 Legacies Now.

Available: https://ccednet-rcdec.ca/sites/ccednet-rcdec.ca/files/cultural_mapping_toolkit.pdf



Building Critical Awareness of Cultural Mapping: A Workshop Facilitation Guide (2009), published by UNESCO.

Available: <http://www.iapad.org/wp-content/uploads/2015/07/nigel.crawhall.190314e.pdf>

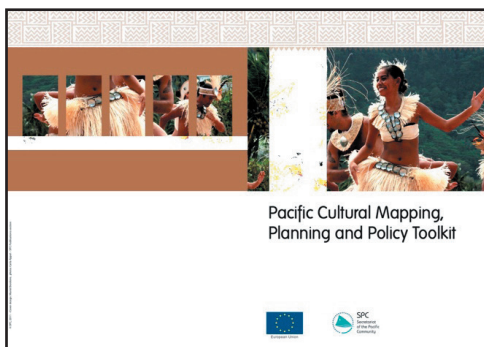




Mapping the Creative Industries: A Toolkit (2010), developed by BOP Consulting for the British Council.



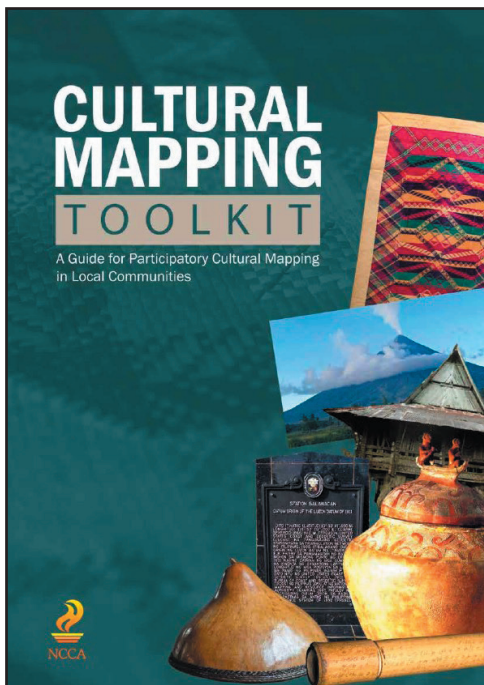
Available: https://creativeeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf



Pacific Cultural Mapping, Planning and Policy Toolkit (2011), developed by Katerina Teaiwa and Colin Mercer for the Secretariat of the Pacific Community.



Available: https://www.researchgate.net/publication/216004693_Pacific_Cultural_Mapping_Planning_and_Policy_Toolkit



Cultural Mapping Toolkit: A Guide for Participatory Cultural Mapping in Local Communities (2019), published by the National Commission for Culture and the Arts, Philippines.



Available: https://ncca.gov.ph/wp-content/uploads/2020/08/WebPosting_Cultural-Mapping-Toolkit.pdf

While it is not feasible to provide a detailed guide to the many aspects of planning a cultural mapping project (which are well outlined in toolkits), thinking about the project in terms of “4Is” – Investigation, Involvement, Interpretation, and Impact – can help

you spotlight some of the key questions and topics to consider in its design and implementation (see Table 1). Considering these “4Is” will help you locate your own (1) approach and (2) orientation.

Table 1. The 4Is of mapping projects: Investigation, Involvement, Interpretation, and Impact

Investigation	<ul style="list-style-type: none"> • What do you need to know? • What do you wish to discover, or to make visible? • What types of resources do you aim to connect? • Tangible? Intangible? • Geographic scope and coverage? • Why? • What type of resource do you wish to create? • How? Where? Sources?
Involvement	<ul style="list-style-type: none"> • Who should be involved? • Who else? • Who’s missing? • How to contact them? How to engage? How to involve them? • What is their level of involvement? • What are the opportunities for co-creation? • When is the best timing for contacting each group?
Interpretation	<ul style="list-style-type: none"> • How will you analyze the knowledge collected? • How will the participants be involved in the analysis? • How will plurality be treated? • How can the original voices and narratives of participants be maintained during the processes of analysis and communication? • How will knowledge be interpreted and explained? • How will findings be communicated? • How will the participants be involved in the communication? • What are your target publics? <ul style="list-style-type: none"> – City council? Other government agencies? – Cultural agents? – Tourists? – Researchers? – General public? – Particular groups of residents?
Impact	<ul style="list-style-type: none"> • To what ends? • How can knowledge and connections be activated? • Who should attend, act? • What next? • Longevity and evolution of the project over time?

Technological considerations

In this workbook we have emphasized hand-drawn and hand-made cultural mapping practices as vehicles for planning, identity formation, participatory decision-making, and community engagement. But technological innovations are ever-advancing in the areas of *creating data* (e.g., compilation of geographically distributed ‘public’ electronic inputs such as Tweets, and intentional inputs from crowd-sourced or other dynamic data streams), *meshing together* data from different sources (with attention to metadata, system integration and interoperability, and dynamic and interactive presentations), *analyzing data* (e.g., data aggregation, layering, mash-ups, modeling, etc.), *displaying data* (e.g., map layers, dynamic interactivity, ever-improving graphical renderings), and *mobile usability* (e.g., on-site demand, manipulation, and customized uses)—all are influencing the evolution of cultural mapping.

We observe that these shifting and advancing technologies are engendering new ways of collecting and thinking through data, and new vocabulary for technical processes that can become points of connection and shared methods across diverse projects. Organizing and mapping data on technological platforms becomes an integral part of blending together the analysis and presentation processes, with the enabled techniques and capabilities defining and inventing ways of exploring, combining, and understanding the data.

Site-developers must consider different functionalities and infrastructure needs of different types of users, from both back-end and front-end (public) perspectives, preferences, and capabilities. In presenting, (re)presenting, and (re)formatting data and knowledge, there is a heightened focus on

‘hotspots’, ‘trails and pathways’ to navigate, ‘timelines’, and storytelling. As well, attention to contemporary practices of exchange and sharing is evident, leading to the development of integrated dialogue platforms and other sharing modes. These key elements are defining flows and movements through information, enabling new approaches to personalized meaning-making with the data collected, and informing and inspiring new cultural mapping approaches. These new approaches and emerging projects are re-centering neglected histories, telling different narratives, and reformatting and animating knowledge for new generations.

Coupled with the possibilities of the new technologies, however, we must remain vigilant and wary of the potential widening of inequities. For those involved in cultural development work, especially, this calls for heightened attention to questions of access and skills/capacity as well as to the social and political consequences of the societal uses of these technologies. These concerns relate also to issues of relations between outsiders bringing specialized knowledge and cartographic skills into a community-engaged map-making process, and the importance of building cartographic literacy within communities—as is the focus of many counter-mapping and Indigenous mapping initiatives in recent years (see, e.g., Johnson, Louis, and Pramono, 2005). In addition, it is important to recognize that the process of making implicit knowledge explicit, and mobilizing the symbolic forms through which local residents understand and communicate their sense of place, also have ethical and political dimensions.

5. Reading and analyzing cultural maps

To date, we can find no consensus among cultural mapping practitioners or theorists on how to interpret cultural maps. They tend to be used as prompts for discussion and display, valued because of the participatory process that produces them, and meaningful in terms of the stories depicted and shared. The practical guides to municipal and community cultural mapping take the form of toolkits offering step-by-step processes for community consultation, mapping perceived resources and assets, inventorying and synthesizing the data (sometimes drawn from town hall meetings and surveys, rather than participant maps), creating data categories, and, normally, presenting a composite map as a reference or guide for local planning. The academic literature tends toward a case study approach, detailing the collection of maps, arguing for the importance of the participatory process, and, like the toolkits, describing the shared context of their creation in terms of broad themes. One notable exception, however, is found in the work of Kevin Lynch (1960), an early proponent of personal mapping as a method to understand how city-dwellers move through and conceptualize their urban environments.

Lynch's pioneering work provides us with an initial guide to reading and interpreting cultural maps. Here we have adapted the mental mapping and journey mapping analysis techniques first introduced in his book, *Image of the City*, where he pioneered methods for tracing movements in urban environments. Lynch found that people orient themselves in urban settings by means of mental maps. In his discussion of these maps he introduced the notion of urban *legibility* (also called *imageability* and *visibility*), arguing that the cityscape can be "read." People moving through the city engage in wayfinding, recognizing, and organizing urban elements into a coherent mental pattern. Lynch proposed that, in the process of reading the city, we

develop mental maps consisting of five distinctive features: (1) *paths*: routes along which people move throughout the city; (2) *edges*: boundaries and breaks in continuity; (3) *districts*: areas characterized by common characteristics or purposes; (4) *nodes*: strategic focus points for orientation like squares and junctions; and (5) *landmarks*: external points of orientation, usually a easily identifiable physical object in the urban landscape (see Figure 14). Once formed, legible mental maps give people an important sense of belonging, a sense of place, and a ready if largely intuitive guide to finding their way around the city.

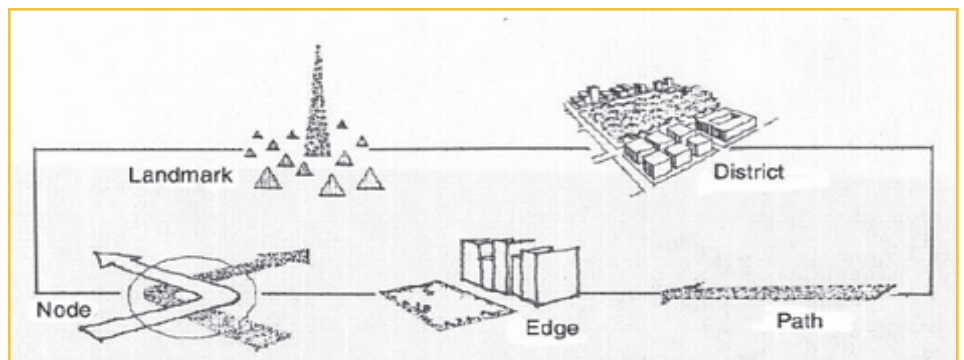


Figure 14. Kevin Lynch's five distinctive features in individual mental maps

When taken together, and adapted for more general application, Lynch's list of distinctive features provides us with an initial way to find our way into the interpretation of cultural maps—a lens or schema to analyze, interpret, compare, and contrast individual maps collected.

An Analytical Schema:

Paths: Paths can be physical, psychological, emotional. Respondents speak of life journeys, paths taken, habitual patterns of movement, rhythms. Look for the equivalent of the streets, sidewalks, trails, and other channels that **enable travel**, movement, personal development, change.

Edges: Boundaries and breaks and impediments encountered during that journey. Look for **barriers**, more or less permeable, which close one region or perspective or possibility off from another; or see if you can identify seams, lines along which two areas of experience are related and joined together.

Districts: Physical, social, economic, legislated, racialized areas for gathering and sharing experiences. Look for areas or experiences depicted or referenced that might be characterized by common characteristics, where respondents mentally enter "inside of," **engage**, and thus feel a sense of belonging or alienation.

Nodes: Strategic focus points, often embodied in the form of centres and service agencies, or personified by **guides, mentors, and teachers**. Lynch described nodes as the strategic spots in a city: in tracing participant journeys, these nodes are more often personified. Look for the depiction of key pathfinders, the use of names that label depictions of human figures.

Landmarks: External points of **orientation, achievement, a sense of personal failure or validation**, often ceremonial in nature. Landmarks may be, as Lynch describes, key physical characteristics that can be distinguished as both unique and memorable; but in terms of personal research journeys, they can also mark "rites of passage" and include personal plateaus, **significant impacts both positive and negative**, comments heard or overheard, friendships made, press coverage, community recognition, public events, ceremonies, and so on.

To interpret the maps we begin by creating a concordance (a system of cross-referencing) for every element (word or image) of the map that fits the five distinctive features of Lynch's schema. As initially intimidating as such a process may sound, in practice it proves remarkably effective and easy to learn. Group your results under the five headings. The process may take up three or four pages of notes, but when you are finished you will find that the concordance has helped you organize your data into meaningful patterns, sometimes called "nodes" and "themes" by those well practiced in qualitative research.

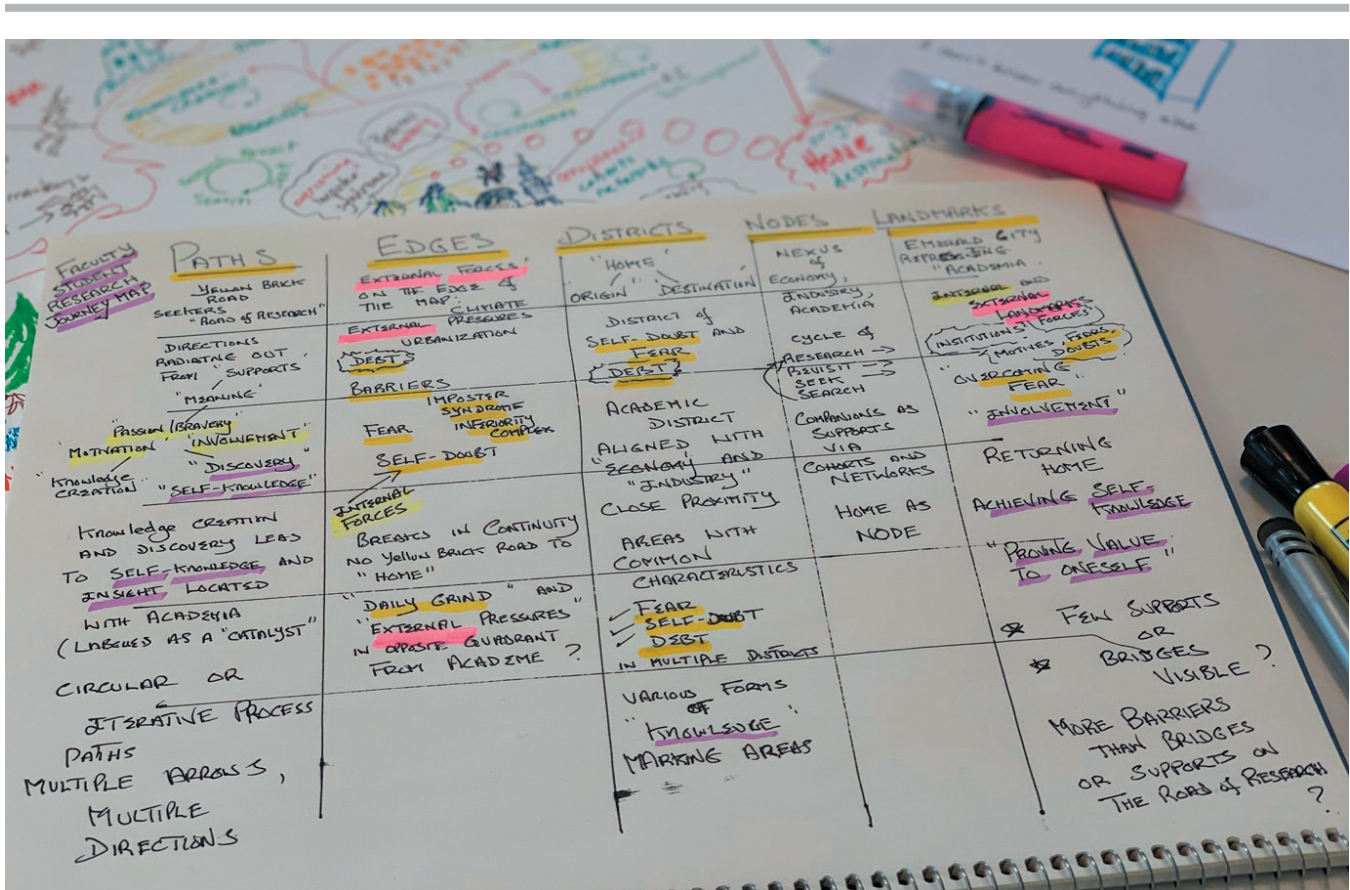


Figure 15. An example of interpreting a map using the five distinctive features of Kevin Lynch's schema.

The five distinctive features constitute a **heuristic**, a hands-on way of engaging with and learning about the maps. Once the maps reveal themselves, further questions drawn from qualitative analysis can be asked of the maps in terms of their spatial and conceptual dimensions, their affective dimension, their temporal dimension, and their overall cultural dimension:

● **Spatial and Conceptual Dimensions:**

What is the conceptual frame or organizing principle of the map?

Can you identify similar visual elements?

Are there visual elements that stand out or seem out of place?

Are there repeated words or phrases included in the map?

How would you describe the prominence of elements?

How would you describe the relationship of elements?

How would you characterize the representational style of elements: colour? size? perspective? arrangement? movement?

● **Affective Dimension:**

What feelings are revealed? Attitudes revealed? Beliefs revealed? Strategies revealed?

● **Temporal Dimension:**

What time references (explicit or implicit) are included in the map?

● **Cultural Dimension:**

How is the sense of place represented?

Style and tone?

What social or personal associations are present?

Historical associations?

Religious associations?

Rituals?

Icons?

Cultural activities and places?

What values (explicit or implicit) are included?

What knowledges are articulated and made more visible?

As you gather your data, look for repeated elements—images, words, and phrases—that form meaningful patterns and a sense of local distinctiveness tied to personal experience. The maps will reveal elements of tangible and intangible culture, and what each participant finds significant in terms of lives lived and where those lives “take place.” Your analysis should allow you to identify how and why individuals and groups value the importance of a place, object, experience, relationship, belief, ritual, story, and history.



6. Moving forward / future directions

Over the last 30 years, the phenomenon of cultural mapping has gained international currency as an instrument of collective knowledge building, communal expression, empowerment, and community identity formation. Cultural mapping has found traction in many urban and non-urban contexts: It has the potential to reveal talent and diversity; contribute to a city's story and identity; map cultural industries; recognize the value of everyday life; identify networks, nodes, and flows; unravel socio-spatial divisions and foster social cohesion; identify resources, gaps, and opportunities; imagine futures; and strengthen institutional support for developing sustainable culture-based development and producing more just and accessible communities.

Today, cultural mapping is emerging as a crucial tool in cultural policy and community organizing, not only documenting cultural resources and heritages and their proximity/spatial relations, but also offering representations of the meanings of place and the values of local communities. More broadly, forms of mapping have become increasingly employed by governments, most notably municipalities, and by academics worldwide, often under the premise that they promise an ability to engage and connect with populations and communities not normally inclined towards political/academic participation and distributed decision-making. Cultural mapping is aligned with other forms of mapping, such as participatory and socially engaged community mapping and deep mapping.

Furthermore, communities are increasingly challenged to develop cultural and social policies—and related cultural policy research methodologies—that are expected to work with (or for) policy areas such as economic development, cultural planning, social inclusion, and urban planning. Cultural mapping provides a ready approach and platform for this intersectoral work. The prospects for, and challenges of, including local voices and viewpoints in the public sphere are perhaps most keenly felt than in the use of cultural mapping techniques as key methods for generating community conversations and research data on social and cultural planning, public health, land rights, and sustainable development.

As promising as cultural mapping methodologies have proven to be, however, there are limitations—particularly in terms of continuity and community impact. As those studying the field have noted (Ghilardi, 2013; Evans, 2015; Duxbury et al., 2019), cultural mapping tends to be employed as a one-time initiative, a project rather than a long-term strategy, and thus typically remains not fully articulated or integrated within community planning and development practices. Community engagement, we suggest, must be based on partnerships that are more than merely transactional if cultural mapping is to become sustainable and transformative. This workbook has referenced a number of case studies that can point the way to how we might integrate cultural mapping as a tool for community-engaged research, rooted in community, within policy and planning processes, linking such mapping to durable decision-making processes.

Social and territorial justice is recognized as a central axis of current and future urban transformations. In the face of diversifying forms of social exclusion, new approaches to citizen empowerment, citizen participation, and social inclusion are developing around ideas, knowledge(s), experiences, resources and capacities that are “(dis)located across an array of arenas and distributed among different actors” (Duxbury et al., 2013, p. 10). Many initiatives reaffirm relationships between inhabitants and the meaning of and quality of their living spaces. Cultural mapping seems to be well situated as a potentially useful tool in this context:

To leverage culture and heritage for more just cities, pluralistic narratives that link fundamentally to places and people's lives are critical. These stories exist and are always in the making but need avenues through which to be surfaced These narratives help shift our social imagination—the capacity to imagine alternative future worlds Liberating culture, heritage and the imagination from rigid frames also opens up ways of thinking spatially and temporally... and this can foster the ability to speculate for more fantastical futures ...” (Sitas, 2020, pp. 16-17)

7

7. Exercises in cultural mapping

1. Cultural mapping toolkits have multiplied over the years and represent multiple values, approaches, and orientations. From the examples provided in this workbook, select any two and prepare a brief presentation on what you see as the similarities and the differences. Consider what is included in the toolkit and what has been left out. Also consider the degree to which the toolkits have emerged from their local culture, or have been imported into that culture.

2. As students studying within a university, you have accumulated expert knowledge on university culture. That knowledge is tied to your personal experience and can be mapped. Draw a map depicting your “research journey” as an undergraduate student: Depict in images and words where you have found yourself engaged in research during your studies. Capture the places where research occurs, including the opportunities, the barriers, and achievements experienced. Once you have created your personal research journey map, compare it with the student and faculty examples linked below. Working in groups of four, use the instructions on reading and analyzing cultural maps (provided in Section 5 of this workbook) to analyze how the student journey maps differ from the faculty maps. Consider initially the differences between first-year student maps and the senior-level student maps in terms of *paths*, *edges*, *districts*, *nodes*, and *landmarks*. Also, using the same interpretive schema, consider how (and whether) the faculty maps, which depict their notions of students’ journeys, capture the lived experience of the students. Finally, ask questions of the maps in terms of their spatial and conceptual dimensions, their affective dimension, their temporal dimension, and their cultural dimension.

3. In Section 3 of this workbook, we discuss the three orientations informing cultural mapping practice: (1) Self and place, (2) Community attachments to place, and (3) Culture(s) of place. Using either the examples provided in Section 3 or examples you’ve found through your own research, prepare a brief report on one project, identifying its orientation and what you see as the project’s major **impacts** and **implications**. How is cultural mapping employed? What is the level of community participation? How in your view have the participants and the community been affected? If you were redesigning the project, what changes would you make? and why?

Resources

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Other resources

Mapping Culture open Facebook group: <https://www.facebook.com/groups/580351042045976>

Cultural Mapping Conversations series, coordinated by the Centre for Social Studies of the University of Coimbra: <https://ces.uc.pt/en/agenda-noticias/agenda-de-eventos/2021/cultural-mapping-conversations>

See also the list of *Cultural Mapping Toolkits* in Figure 13.



A Guide to Cultural Mapping

WORKBOOK