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Cultural Mapping

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Introduction

Cultural mapping is a mode of inquiry and a methodological tool that aims to make visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations. Although there is still a fuzziness to the boundaries of this field, cultural mapping has generally evolved along two main branches: The first begins with cultural assets, seeking to identify and document tangible and intangible assets of a place to ultimately develop a cultural resource or asset mapping. The second branch begins with a culturally sensitive humanistic approach, seeking to articulate a "sense of place," people-place meanings, and distinctive elements. While the former approach tends to emphasize the documentation of "information" and the latter tends to focus more on "participation" and "meaning," they are increasingly mutually informing approaches. Cultural mapping/cartography is allied with deep mapping, community mapping, participatory asset mapping, counter-mapping, qualitative GIS, and emotional mapping. These are connected through their focus on bottom-up processes for making visible the knowledge of citizens/residents, and shared topics of narratives, identity, histories, and local practices that bring meanings to places. Cultural mapping has shifted from focusing on *tangible* cultural assets to *intangible* aspects of place, aiming to discover what makes a place distinctive. Cultural products such as literature, film, and music draw from and contribute to the cultural meanings of a place; and the mapping of these onto a territory also forms a

branch of cultural mapping. This work is also found within the fields of geography (see the separate *Oxford Bibliographies* in Geography articles “Geography and Literature,” “Geography and Film,” and “Geographies of Music, Sound, and Auditory Culture”), tourism, and digital humanities. Artist map traditions also influence the field of cultural mapping (see the section on “Map Art” within the separate *Oxford Bibliographies* in Geography article “Community Mapping”), with artists taking on a leadership role in many community-engaged cultural mapping initiatives. Cultural mapping has been co-developed through a loosely formulated international community of practice consisting of scholars, in-community practitioners, and policy/governance agencies (e.g., UNESCO, national cultural ministries, local authorities). While this annotated bibliography focuses mainly on the leading scholarly work in this field, it also provides an international selection of cultural mapping handbooks and toolkits as well as examples of cultural mapping projects. Following general overviews, methodologies, and theoretical underpinnings of the field, this entry is organized according to seven domains of contemporary cultural mapping research and practice; Community engagement, participation, and empowerment; Indigenous cultural mapping; Cultural and creative industries mapping; Local cultural planning and governance; Artistic approaches; Literary and film mapping; and Technological approaches.

General Overviews

As a relatively new field, books focusing on cultural mapping have aimed to define the contours and approaches of research and practice in different contexts. The theoretical approach in Roberts 2012 examines the place of maps and mapping in cultural studies and theory, while Pillai 2013 provides a well-designed overview and pragmatic guide, contextualized in work conducted in Malaysia. Duxbury, et al. 2015 brings together an international array of perspectives and approaches to this emerging field. Ashton, et al. 2015 focuses on mapping cultural assets in rural areas in Australia.

Ashton, Paul, Chris Gibson, and Ross Gibson, eds. *By-Roads and Hidden Treasures: Mapping Cultural Assets in Regional Australia*. Crawley: University of Western Australia Press, 2015.

Developed out of a five-year project to determine how to best map regional culture in contemporary Australia so to assess that culture’s value. The chapters discuss culture and its connection to community, particularly in isolated circumstances; regional Australia’s colonial and cultural heritage; and presents innovative new methods for measuring cultural assets in these contexts.

Duxbury, Nancy, W. F. Garrett-Petts, and David MacLennan, eds. *Cultural Mapping as Cultural Inquiry*. New York: Routledge, 2015.

Provides an introduction and overview of the interdisciplinary field of cultural mapping. The chapters address themes, processes, approaches, and research methodologies drawn from examples in Australia, Canada, Estonia, the United Kingdom, Egypt, Italy, Malaysia, Malta, Palestine, Portugal, Singapore, Sweden, Syria, the United Arab Emirates, the United States, and Ukraine.

Pillai, Janet. *Cultural Mapping: A Guide to Understanding Place, Community, and Continuity*. Petaling Jaya, Malaysia: Strategic Information and Research Development Centre, 2013.

A guide to the various tasks involved in cultural mapping, outlining the processes, tools, and techniques for collecting and assessing both tangible and intangible cultural assets and resources of a community. It bridges a bottom-up perspective, considering components such as the unique character and identity of a historic place and its community, and a top-down perspective, i.e., the larger picture and final goals.

Roberts, Les, ed. *Mapping Cultures: Place, Practice, Performance*. Basingstoke: Palgrave Macmillan UK, 2012.

This interdisciplinary collection explores the practices and cultures of mapping in the arts, humanities, and social sciences and aims to re-evaluate the place of maps and mapping in cultural studies and theory more generally. The book is organized into three parts: place, text, and topography; performance, memory, location; and practice, apparatus, cartographics.

Special Journal Issues

There are no journals dedicated specifically to cultural mapping, but a number of special issues of journals have been produced on this topic. Krygier and Wood 2006 and Caquard, et al. 2009 focus on examining the relationships and convergences between art and cartography, with more recent issues more aligned with current conceptions of cultural mapping. Caquard and Cartwright 2014 examines maps and narratives; Saper and Duxbury 2015 looks at non-print approaches to mapping, incorporating audio, video, and animation; Roberts 2016 focuses on deep mapping; and Duxbury and Longley 2016 is concerned with mapping intangible cultural dimensions. Throughout these publications, artists and artist-researchers have played a central role in opening up new approaches to mapping culture and place. From an application perspective, the use of cultural mapping within local governance and planning contexts has been the focus of Duxbury and Jeannotte 2015 and Sacco and Vella 2017.

Sacco, P.L. and G. Vella. 2017. Valletta2018 Cultural Mapping: Debating Space and Place. *City, Culture and Society* 11.

International selected papers from the 2016 international conference, "Cultural Mapping: Debating Space and Place," held in Valletta, Malta, within the context of Valletta's designation as Cultural Capital of Europe for 2018. Available *online [<https://www.sciencedirect.com/journal/city-culture-and-society/vol/11/suppl/C>]* by subscription.

Duxbury, Nancy, and Alys Longley. 2016. Cultural Mapping: Making the Intangible Visible. *City, Culture and Society* 7.1.

International selected papers featuring research focusing on approaches to mapping intangible cultural aspects and assets. Available

online[<http://www.sciencedirect.com/science/journal/18779166/7/1>] by subscription.

Roberts, Les. 2016. *Special issue: Deep

Mapping[https://www.mdpi.com/journal/humanities/special_issues/DeepMapping]*. *Humanities*, 5.1

The special issue examines deep mapping, which the guest editor (Les Roberts) describes as “a rich profusion of perspectives that are, in some shape or form, engaged with the *mapping* or *tapping* of a layered and multifaceted sense of place, narrative, history, and memory.” Deep mapping is allied with cultural mapping in its general intention to uncover and articulate the narratives, histories, meanings and “sense” of a place. An *open-access PDF version[<https://www.mdpi.com/books/pdfview/book/201>]* of the issue published as a book is also available.

Duxbury, Nancy, and Sharon Jeannotte. 2015.. *Special double issue: Cultural Mapping in Planning and Development Contexts[<https://uottawa.scholarsportal.info/ojs/index.php/clg-cgl>]*. *Culture and Local Governance / Culture et Gouvernance Locale*, 5.1-2 This double issue presents research on an array of cultural mapping initiatives related to local planning and development.

Saper, Craig J., and Nancy Duxbury. 2015. *Special issue: Mapping Culture Multimodally[<http://hyperrhiz.io/hyperrhiz12>]*. *Hyperrhiz*, no. 12./

This electronic journal issue presents an array of cultural mapping initiatives that incorporate audio, visual, or video aspects. Many of the contributions are from artist-researchers.

Caquard, Sébastien, and William Cartwright. 2014. Special issue: Cartography and Narratives. *The Cartographic Journal: The World of Mapping*, 51.2. <https://www.tandfonline.com/toc/ycaj20/51/2>

This special issue explores two main types of relationships between maps and narratives: the use of maps to represent the spatio-temporal structures of stories and their relationships with places, and the potential of maps as narratives. The latter category includes the importance of connecting the map with the complete mapping process through narratives, i.e., developing narratives that critically describe how maps are created and the social context in which they come to life.

Caquard, Sébastien, Barbara Piatti & William Cartwright. 2009. Special Issue: Art & Cartography. *The Cartographic Journal*, 46.4. DOI:

10.1179/174327709X12574225938589

This special issue provides an overview of the contemporary relationships between art and cartography, exploring not only examples but also the context for their creation and the different types of value of such works. The issue aims to stimulate a dialogue between cartographers,

artists, and humanities researchers to encourage improved hybrid practices, and to re-affirm the importance of design and aesthetics as core to effective mapping.

Caquard, Sébastien and D.R. Fraser Taylor 2009. Special Issue: Cinematic Cartography. *The Cartographic Journal* 46.1.

Grounded in the belief that maps are ubiquitous in cinema, from plots to storytelling, but little scholarly attention has been given to it, this special issue investigates and defines “cinematic cartography.” The papers included contribute to understanding the connections between cartographic practices and cinematographic perspectives. The contributing authors focus on memory, history, geography, and technology.

Krygier, John, and Denis Wood. 2006. *Special Issue: Art and Cartography[<https://cartographicperspectives.org/index.php/journal/article/view/cp53-issue/pdf>]*. *Cartographic Perspectives* 53.

This special issue brings together scholars and artists as a ground-breaking contribution to the burgeoning critical literature on the convergence of art and cartography, providing a platform for understanding this convergence historically and critically. It includes an historical account of map art, a discussion of cognition and map art from the 1960s to the 1980s, a portrait of map art undertakings at 2006, and a catalogue of map artists.

Methodologies

Several methodologies have been applied and described for cultural mapping. Moore and Borrup 2012 provides an overview of cultural mapping highlighting its community engagement aspect and illustrating a possible process. Ethnographic methods range from mental maps (Brennan-Horley 2011) to walkabouts (Strang 2010) and pedagogical inquiry teaching students how to read the city (Burch 2015). Some studies highlight specific features of cultural mapping methodologies: Eraranta et al. 2016 provides a multidisciplinary design framework to capture the way intangible cultural resources can interact with users; Freitas 2016 considers cultural mapping methodologies under the lens of development models, in particular, one instrumental and one constitutive; Evans and Foord 2008 demonstrates approaches used in housing growth internationally; and Van Holt et al. 2013 focuses on the need to find efficient approaches to mine the expanding body of data. Finally, some studies analyze governmental examples: Lee and Gilmore 2012 highlights the limitations and challenges of four case studies in Britain and Redaelli 2012 identifies three typologies of mapping used in the Anglosphere as economic measurement, geographic visualization, and network relations.

Brennan-Horley, Chris. “Finding Creativity in a Small City: How Qualitative Mapping Methods Can Reveal New Geographies of Creativity.” In *Cultural Political Economy of Small Cities*. Edited by Anne Lorentzen and Bas van Heur, 44–62. London and New York: Routledge, 2011.

This chapter outlines a qualitative mapping approach suitable for uncovering key geographical themes associated with small city creative industries. The research centered on the use of mental

maps in 100 semi-structured interviews, using printed paper maps as interview prompts and for interviewees to draw upon while discussing the places important to their creative working lives. Sites included “creative epicentres” of creative activity, spaces of inspiration, and workspaces of Darwin, Australia.

Burch, Stuart. “Reading the City: Cultural Mapping as Pedagogical Inquiry.” In *Cultural Mapping as Cultural Inquiry*. Edited by Nancy Duxbury, W. F. Garrett-Petts, and David MacLennan, 193–216. New York: Routledge, 2015.

This chapter demonstrates and discusses approaches to ‘reading the city’ and its urban spaces and features. It outlines a cultural mapping exercise that encourages students to adopt methods of closer observation and to articulate *their* city.

Eraranta, Kirsi, Tomi Leino, Tuuli Seppala, Sandra Vina, and Eija Timonen. “Mapping the Pig Tale Journey: A Multidisciplinary Design Framework for Cultural Mapping in an Old Abattoir.” *City, Culture and Society* 7 (2016): 25–33.

A site-specific project aiming to develop new ways to identify and document local cultural elements in sites that are undergoing transformation. Drawing on the insights of cultural studies, screenwriting, scenography, and service design, the project builds a multidisciplinary design framework for mapping culture that pays attention to the ways in which intangible cultural resources of a place could be brought into interaction with its users.

Evans, Graeme, and Jo Foord. “Cultural Mapping and Sustainable Communities: Planning for the Arts Revisited.” *Cultural Trends* 17.2 (2008): 65–96. doi:10.1080/09548960802090634

In the absence of planning guidance and comparable data to assess the need for, and location of, a range of cultural amenities in the UK, this article demonstrates cultural mapping and planning approaches in housing growth areas internationally, proposes a methodology and framework for populating a planning-relevant cultural map, and makes conclusions on the state of data and policy integration within a fragmented cultural system.

Freitas, Raquel. “Cultural Mapping as a Development Tool.” *City, Culture and Society* 7 (2016): 9–16.

This article explores different methodologies of cultural mapping, considering three dimensions in cultural mapping research: models of development, levels of analysis and views of culture. It contrasts two ‘ideal’ models: an instrumental, top-down, economic model that relies on quantitative methodologies and a constitutive, bottom-up, integrative model that relies on qualitative and participatory methodologies.

Lee, David, and Abigail Gilmore. “Mapping Cultural Assets and Evaluating Significance: Theory, Methodology and Practice.” *Cultural Trends* 21.1 (2012): 3–28. doi:10.1080/09548963.2012.641757

This article explores cultural mapping within UK cultural policy and examines four cultural mapping exercises undertaken in the UK. The case studies focus on mapping cultural assets

within a specific geographic area, but differ in purpose, context, definition, geographic scale, and methodology. Illustrating the narrow range of approaches deployed at the time, the cases provide a means to critically review their limitations and highlight issues and challenges in practice.

Moore, Stephanie, and Tom Borrup. *["Cultural mapping\[https://www.artsengaged.com/chapter-nine\]](https://www.artsengaged.com/chapter-nine)". In *Building Communities, Not Audiences. The Future of the Arts in the United States*. Edited by Doug Borwick, 146–156. Winston-Salem, NC: ArtsEngage, 2012.

This chapter presents community-oriented cultural mapping as a strategy for building strong communities and increasing community engagement. It describes mapping as a community development tool for an understanding of how the assets build connections between the people within the community, and argues for the importance of building mapping capacities within the local community. Part I presents a theoretical background on community engagement and Part II presents an overview model of a cultural mapping process.

Redaelli, Eleonora. "Cultural Mapping: Analyzing its Meanings in Policy Documents." In *Cultural Mapping as Cultural Inquiry*. Edited by Nancy Duxbury, Will F. Garrett-Petts, and David MacLennan, 86–98. New York: Routledge, 2015.

This chapter examines the approaches used in the Anglosphere countries (Great Britain, Australia, New Zealand, Canada, and the United States) to 'map' and analyze the cultural sector that are representative of practices during the previous decade. Three prominent typologies emerge from this study: mapping as economic measurement, mapping as geographic visualization, and mapping as network relations.

Strang, Veronica. "Mapping Histories: Cultural Landscapes and Walkabout Methods." In *Environmental Social Sciences: Method and Research Design*. Edited by Ismael Vaccaro, Eric Alden Smith, and Shankar Aswani, 132–156. Cambridge: Cambridge University Press, 2010.

This chapter considers "cultural mapping" as an ethnographic scientific method for the systematic collection of social data focusing on people's historical and contemporary relationships with local environments. This entails "going walkabout" with informants in the places that they consider to be important, and collecting social, historical and ecological data in situ. Strang observes that places not only reflect the physical materialization of cultural beliefs and values, they are also a repository and a practical mnemonic of information.

Van Holt, Tracy, Jeffrey C. Johnson, Kathleen M. Carley, James Brinkley, and Jana Diesner. "Rapid Ethnographic Assessment for Cultural Mapping." *Poetics* 41.4 (2013): 366–383.

In the context of the ever-expanding amount of textual information available today, this study compared, from an ethnographic assessment perspective, three approaches to assessing such data: manually by humans, automatically by computers, and semi-automatically by computers with a human-generated content dictionary. A "semi-automatic" coding approach had the highest balance between the number of codes identified (recall) and the accuracy of the codes

(precision). The article provides a detailed explanation of these methodological options and the strengths and weaknesses of each approach.

Theoretical Underpinnings

The theoretical underpinning of cultural mapping are grounded in the 'spatial turn' of the social sciences that brought to the center of a variety cultural inquiries the unpacking and development of the idea of space. The following citations are a selection of works that are representative of this debate. Few offer philosophical investigation of the concepts of space, place and the everyday life. Others focus on cartography and ways of thinking about maps. Soja 1985 brings attention to space as situating social life and Agnew and Duncan 1989 examines the concept of place, bringing together geography and sociology. Lefebvre 1991 is a major philosophical work about the metaphysical meaning of space and its experience in the everyday life of a city. In parallel, inquiries related to mapping have been embedded with this debate about space and reconsider the epistemological underpinnings of cartography, as illustrated by Cosgrove 2008 and Dodge, et al. 2009. In particular, Harley 2001 subverts the positivist model of cartography and Wood and Krygier 2010 illustrates the surprising and creative power of maps. Finally, Bianchini and Ghilardi 2007 articulate cultural mapping as a way to think culturally about place.

Agnew, John A., and James S. Duncan. *The Power of Place: Bringing Together Geographical and Sociological Imaginations*. Boston: Unwin Hyman, 1989.

This collection of essays examines the concept of place in social science and history in relation to questions of power and politics. It highlights how the concept of place has been either infrequent or idiosyncratic in the social science or history and it has had a groundbreaking role in making the case for the intellectual importance of geographical place.

Bianchini, Franco, and Lia Ghilardi. "Thinking Culturally About Place." *Place Branding and Public Diplomacy* 3.4 (2007): 280–286.

This article introduces cultural mapping as an alternative approach to place branding and marketing. Moving away from narrowly-based professional specialization, it advocates for a culturally sensitive approach. It offers practical examples from Sweden and the UK.

Cosgrove, Denis. "Cultural Cartography: Maps and Mapping in Cultural Geography." *Annales de géographie* 2-3.660–661 (2008): 159–178. DOI: 10.3917/ag.660.0159

The article documents the significant shifts over the past three decades in both the theory and practice of cartography and in the definition of the map itself, which have transformed the role of mapping within geography, while maps and map making have become a focus for important contemporary connections between cultural geography and various art practices. This essay reviews these developments, paying special attention to Anglophone examples.

Dodge, Martin, Rob Kitchin, and Chris R. Perkins. *Rethinking Maps: New Frontiers in Cartographic Theory*. London; New York: Routledge, 2009.

Presents an overview of the recent ontological and epistemological thinking about cartography. It brings together leading researchers to outline how maps have been rethought, made, and used, blending conceptual chapters and theoretically directed case studies. Essays in the collection focus on intersections with place, race, and cinema, cartographic representations, sustainable mapping, visual geographies, open-source mappings, map mashup, and 'everyday mappers.'

Harley, John B. *The New Nature of Maps: Essays in the History of Cartography*. Baltimore, MD: Johns Hopkins University Press, 2001.

In this collection of essays, John Harley develops an iconological and semiotic theory of the nature of maps to subvert the traditional, "positivist" model of cartography. He argues that maps are not simple representations of reality, but they are social construct. One central theme is the argument that power in its various manifestations—such as military, political religious, or economic—becomes inscribed on the land through cartography. His theory is grounded in art history, literature, philosophy and the study of visual culture.

Lefebvre, Henri. *The Production of Space*. Oxford; Cambridge, MA: Blackwell, 1991.

This major philosophical work is an exploration of both the metaphysical and ideological considerations of the meaning of space and its experience in the everyday life of a city. It is a search to bridge theory and practice, mental and the social, and philosophy and reality. Widely referenced, it is a foundational and essential work in any debate about place, space, and mapping.

Soja, Edward W. "The Spatiality of Social Life: Towards a Transformative Retheorisation." In *Social Relations and Spatial Structure*. Edited by Derek Gregory and John Urry, 90–127. Basingstoke: Macmillan, 1985.

This foundational essay brings attention to the idea that spatiality situates social life. What gives material form to society are the countless ways in which geographical configurations and spatial relations are produced. This new theorization of spatiality is highlighted as essential for several areas of inquiry, discourse, and social practice.

Wood, Denis, John Fels, and John Krygier. *Rethinking the Power of Maps*. New York: Guilford Press, 2010.

This book is a thought-provoking illustration of the complexity of maps and highlights how maps can be used in ways that are surprising, creative, and radical. Maps always embody the interests of their creators and the authors trace the rise of mapmaking with the formation of the modern state. The book is divided in two analytical parts: mapping and counter-mapping.

Community Engagement, Participation, and Empowerment

Cultural mapping places significant emphasis on processes which enable projects to be platforms for discussion, engagement, citizen participation, and empowerment. Participatory cultural mapping and counter-mapping of local cultural resources and assets are rooted in broader participatory 'collective action' community mapping traditions, including counter cartographies or 'alternative maps', citizen cartographies and people's atlases, and mapping for change (for more on this context, see the separate *Oxford Bibliographies* in Geography article "Community Mapping"). This section provides an overview of community engagement through cultural mapping in different parts of the world. Rodman 2003 illustrates cultural mapping in Melanesia; two studies address projects in Canada, Jeannotte 2016 in Ontario and Lydon 2003 in Victoria; McAusland and Kotska 2015 shows the challenges encountered in Ukraine; from the U.K., Crouch and Matless 1996 tells the story of Parish Maps by Common Ground and Murray 2017 reports a project between the university and the creative community in Cardiff, Wales; Wood and Lemley 2015 reports a case studies in Tucson, Arizona; and Rashid 2015 talks about projects in Malaysia. This section also includes critical articles examining the empowerment and disempowerment of Geographical Information System (Elwood 2002) and the use of Asset Mapping as a research tool (Lightfoot et al. 2014).

Crouch, David, and David Matless. "Refiguring Geography: Parish Maps of Common Ground." *Transactions of the Institute of British Geographers* 21.1 (1996): 236-255.

This article appraises Common Ground's Parish Maps Project (UK), which began in 1987, with local residents identifying, articulating, and celebrating local distinctiveness, i.e., what make the commonplace particular. The project has been inspirational to participatory local cultural mapping projects worldwide, and also prompted critical reflections in four areas of cultural geography: reworking the idea of the map; refiguring the idea of place; reflecting on the limitations of the 'parish'; and exploring the role of aesthetics.

Elwood, Sarah A. "GIS Use in Community Planning: A Multidimensional Analysis of Empowerment." *Environment and Planning A* 34.5 (2002): 905–922. <https://doi.org/10.1068/a34117>

This article offers a multidimensional conceptual framework for assessing how Geographical Information System (GIS) can empower or disempower different actors. This framework can be used to assess the use of GIS by community-based organizations and the article draws from a case study in Minneapolis, Minnesota to explain the impact of this technology.

Lightfoot, Elizabeth B., Jennifer S. McCleary, and Terry Lum. "Asset Mapping as a Research Tool for Community-Based Participatory Research in Social Work." *Social Work Research* 38.1 (2014): 59–64. doi:10.1093/swr/svu001

This work shows the importance of asset mapping for social work research. This technique has been used in community practice, but this article shows its importance as a research tool within community-based participatory research (CBPR).

Lydon, Maeve. "Community Mapping: The Recovery (and Discovery) of our Common Ground." *Geomatica* 57.2 (2003): 131–143.

Community mapping initiatives in Common Ground Victoria, Canada, illustrates the challenges that indigenous mapping poses to Western cartography. This interaction allows for a recovery and discovery of the ecological connectedness of the community.

Rodman, M. "Empowering Place: Multilocality and Multivocality." In *The Anthropology of Space and Place: Locating Culture*. Edited by Setha M. Low and Denise Lawrence-Zúñiga, 204–223. Oxford: Blackwell, 2003.

Drawing from research in Melanesia and fieldwork in Vanuatu, this article argues for a complication of the concept of place to reflect the recent anthropological consideration about voice. "Place" and "voice" are politicized cultural constructs and attention to their multiple layers helps understand the social construction of spatial meaning.

Jeannotte, M. Sharon. "Story-telling About Place: Engaging Citizens in Cultural Mapping." *City, Culture and Society* 7.1 (2016): 35–41. doi:10.1016/j.ccs.2015.07.004

In Ontario, besides efforts to track tangible cultural assets, several communities have engaged citizens in story-telling in order to capture intangible cultural assets, such as spiritual values, cultural identity, social cohesion, and heritage. This article builds on 64 cultural mapping projects between 2009 and 2012 and examines how citizens engagement was linked to intangible cultural assets.

McAusland, Linda Knudsen, and Olha Kotska. "Understanding the Full Impact of Cultural Mapping in Ukraine." In *Cultural Mapping as Cultural Inquiry*. Edited by Nancy Duxbury, W. F. Garrett-Petts, and David MacLennan, 137–152. New York: Routledge, 2015.

In 2007 the Centre for Cultural Management (CCM) initiated Ukraine's first cultural mapping process. This process showed how Ukraine is struggling with community engagement, as individuals approach public engagement with disinterest or reticence. Community expectations embody a legacy of the former Soviet times and policy is perceived as the role of government officials.

Murray, Samuel. (2017). "Creative Cardiff: Utilising Cultural Mapping for Community Engagement." *City, Culture and Society* 11 (2017): 4–11. doi:10.1016/j.ccs.2017.08.003

Using a mix methodology of online data collection and semi-ethnographic interviews, this research maps the creative industries in the city of Cardiff. The aim of the project is to use mapping to develop relationships between the university and creative practitioners.

Rashid, Mohd Sabri Abd. "Understanding the Past for a Sustainable Future: Cultural Mapping of Malay Heritage." *Procedia – Social and Behavioral Sciences* 170 (2015): 10–17. DOI: 10.1016/j.sbspro.2015.01.007

Researchers from KUTAI (Centre for Knowledge & Understanding of Tropical Architecture and Interior) have used cultural mapping to help communities recognize, celebrate, and support cultural diversity for economic, social, and regional development. This article illustrates six project mapping Malay heritage.

Wood, Gerald K., and Christine K. Lemley. "Mapping Cultural Boundaries in Schools and Communities: Redefining Spaces through Organizing." *Democracy & Education* 23.1 (2015): 1–9.

This study examines a case study in Tucson, Arizona, where the youth created cultural maps, identifying spaces in their schools and communities that are open and inclusive of their cultures or spaces where their cultures are excluded. Using these cultural maps, students work to individually identify spaces that allow them to engage meaningfully and to collectively build key alliances and organize for more equitable and inclusive spaces in their schools and communities.

Indigenous Cultural Mapping

The tradition of knowledge-gathering through mapping practices involving indigenous communities, often combining territorial aspects and cultural meanings of places, has been influential in the development of cultural mapping. While this field has been reviewed in the separate *Oxford Bibliographies* in Geography article on "Community Mapping" within a section on "Indigenous Mapping and Counter-Mapping," this section presents works that focus on the cultural mapping dimensions, explicitly related to culture and identity within narrations of place. Early works in this area aimed to understand and articulate how indigenous communities, cultures, and place are integrally connected. Basso 1996 is a foundational work, focusing on Apache attachments to place; Crawhill 2001 presents the Cultural Resources Audit Management (CRAM) approach developed in South Africa, which prioritizes the epistemology and cultural framework of non-dominant indigenous knowledge systems to define what is valuable to a community; and Offen 2003 examines the interrelationship between a mapping process and identity politics of place in northeastern Nicaragua. In the first decade of the 21st century, UNESCO played a significant role in advancing work in indigenous cultural mapping, commissioning a number of key reports: Poole 2003 presents cultural mapping in the context of the rights of indigenous peoples and UNESCO's Universal Declaration on Cultural Diversity; UNESCO 2009 is a guide for the development of cultural mapping workshops with indigenous/local communities, including a discussion on the ethics of mapping; and Crawhill 2009 links cultural mapping to intercultural dialogue. Wary of potential mistranslations in using Western geospatial technologies in the communication of Indigenous cultural knowledge, Pearce and Louis 2008 explains how cartographic language can be a potentially useful means of incorporating Indigenous and non-Indigenous conventions in the same map. More recent works examine cultural mapping techniques and approaches developed and used by indigenous communities. McLean 2013 discusses two approaches to recording and mapping Indigenous cultural relations to land employed by Githabul people in New South Wales, Australia. Eades 2015 examines mapping and spatial practices of indigenous communities across Canada, focusing on Cree, Inuit, and northwest coast communities, examining maps as 'place-memes' for cultural knowledge and considering creative and

therapeutic uses of maps for indigenous healing. In Australia, Stewart and Allan 2013 presents a cultural mapping toolbox developed for social workers working with Aboriginal people experiencing mental health problems. See also the toolkit by Teaiwa and Mercer 2011, listed below under “Local Cultural Planning and Governance / Toolkits.”

Basso, Keith H. *Wisdom Sits in Places: Landscape and Language among the Western Apache*. Albuquerque, NM: University of New Mexico Press, 1996.

This book examines human attachments to place; the connection between place, identity, and origins; and the relationship between place and collective sensibilities and dispositions. The specifics of the book reveal how certain places are identified with ancestors, and stories of Apache sacred history, but is useful from a broader perspective to think about how places help to construct our experiences and to color our imagined pasts and futures.

Crawhall, Nigel T. * *Written in the Sand: Auditing and Managing Cultural Resources with Displaced Indigenous People* [<http://www.san.org.za>]*. Cape Town: South African San Institute (SASI), 2001.

The Cultural Resources Audit Management (CRAM) approach developed by the South African San Institute recognizes that a knowledge base may be fragmented; values a community's intellectual capacity to self-define significant resources; and prioritizes the epistemology and cultural framework of non-dominant indigenous knowledge systems in identifying and locating what is of value to the community's (financial and spiritual) well-being. Distinguishes between cultural heritage and cultural resources, and discusses the value and processes of inventorying intangible cultural resources.

Crawhall, Nigel. * *The Role of Participatory Cultural Mapping in Promoting Intercultural Dialogue—‘We are not Hyenas* [<https://unesdoc.unesco.org/ark:/48223/pf0000190753>]*. A Reflection Paper. Paris: UNESCO Division of Cultural Policies and Intercultural Dialogue, 2009.

Critically considers how cultural mapping can become a good practice of intercultural dialogue. It outlines UNESCO's interests in cultural mapping and discusses the role of cultural mapping in developing intercultural dialogue – to make the intangible visible, as a communication bridge, and to bring together different perspectives – and in revitalizing culture and the intergenerational transmission of knowledge.

Eades, Gwilym Lucas. *Maps and Memes: Redrawing Culture, Place, and Identity in Indigenous Communities*. Montreal; Kingston: McGill-Queens University Press, 2015.

A theoretically grounded, ethnographic account of mapping and spatial practices of indigenous communities across Canada, focusing on Cree, Inuit, and northwest coast communities. Eades proposes that the maps are vehicles for ‘place-memes’, units of cultural knowledge that are transmitted through time and across space, and theorizes the potentially creative and therapeutic uses of maps for indigenous healing from the legacies of residential schools and colonial dispossession.

McClellan, Nick. *"Being on Country: Githabul Approaches to Mapping Culture"[\[http://press-files.anu.edu.au/downloads/press/p223681/pdf/ch062.pdf\]](http://press-files.anu.edu.au/downloads/press/p223681/pdf/ch062.pdf)." In *Transcending the Culture–Nature Divide in Cultural Heritage: Views from the Asia–Pacific Region*. Edited by Sally Brockwell, Sue O'Connor, and Denis Byrne, 83–99. Australian National University Press, 2013.

The book chapter discusses two approaches to recording and mapping Indigenous cultural relations to land that are employed by Githabul people in New South Wales, Australia. A common element of the two approaches, the idea of being on Country, forms a key aspect of maintaining a shared cultural identity within the Githabul community. This influences perceptions of the value of mapping culture, while also opening heritage work up to include intangible aspects of culture.

Offen, Karl H. "Narrating Place and Identity, or Mapping Miskitu Land Claims in Northeastern Nicaragua." *Human Organization* 62.4 (2003): 382–392.

This paper discusses the relationship between the mapping process and an identity politics of place in northeastern Nicaragua (the moskitia). It outlines how the mapping project merged a cultural politics of place with those of identity, which was generated through public narratives that mobilized community audiences because they combined authoritative Miskitu identity signifiers with commonplace toponyms and cultural landscapes.

Pearce, Margaret Wickens, and Renee Pualani Louis. "Mapping Indigenous Depth of Place." *American Indian Culture and Research Journal* 32.3 (2008): 107–126.

Explores the use of Western geospatial technologies in the communication of Indigenous cultural knowledge, the implications of mistranslating such knowledge, and the potential in cartographic language for overcoming such mistranslations. Viewing the tools as flexible and capable of being adapted to suit traditional Indigenous cultural geographies if used in an informed way, it focuses on how cartographic language can be a potentially useful means of incorporating Indigenous and non-Indigenous conventions in the same map.

Poole, Peter. **Cultural Mapping and Indigenous Peoples: A Report for UNESCO*[\[https://web.archive.org/web/20110726164459/http://www.ibcperu.org/doc/isis/11953.pdf\]](https://web.archive.org/web/20110726164459/http://www.ibcperu.org/doc/isis/11953.pdf)." Paris: UNESCO, 2003.

This report is situated in the context of discussing economic, social and cultural rights for indigenous peoples and the Universal Declaration on Cultural Diversity, the main section of the report deals with cultural mapping, its origins, and its purposes and is illustrated with examples drawn from around the world. It distinguishes between tenure mapping and cultural mapping as largely a difference in the intent and use of the maps, with cultural mapping focused on cultural revitalization.

Stewart, (Brian) Jim, and Julaine Allan. "Building Relationships with Aboriginal People: A Cultural Mapping Toolbox." *Australian Social Work* 66.1 (2013): 118–129. doi:10.1080/0312407x.2012.708937

This article describes a cultural mapping toolbox developed specifically for social workers working with Aboriginal people experiencing mental health problems. The cultural mapping toolbox contains three components: (1) a social and emotional wellbeing cluster map, (2) a community and cultural diversity map, and (3) a migration map. The tools aim to provide social workers with a way of supporting a culturally connected lifestyle in contemporary society.

UNESCO. *Building Critical Awareness of Cultural Mapping. A Workshop Facilitation Guide* [<https://unesdoc.unesco.org/ark:/48223/pf0000190314>]*. Paris: UNESCO, 2009.

Stemming from the workshop 'Cultural Mapping and its Possible Uses for Indigenous/Local Communities' (UNESCO, November 2006), the Guide covers topics such as workshop preparation and process, mapping applications and constraints, and the ethics of mapping. It addresses two types of audiences: representatives of indigenous/local communities involved in protecting and promoting their rights, cultures and aspirations, and individuals/groups with responsibility for programming and planning for sustainable development.

Cultural and Creative Industries Mapping

Cultural and creative industries have been one of the most popular topics of cultural mapping, and has been carried out in different parts of the world. This section illustrates such efforts in different countries. DCMS 1998 was the pioneering document that offered an economic diagnosis of the sector in the UK. Higgs and Cunningham 2007 measures occupations and Granger and Hamilton 2010 maps social networks. The Ministry of Culture, Republic of Colombia 2007 is an overview of the reports released worldwide, and Higgs and Cunningham 2008 offers a synthesis of cultural mapping methodologies. Collins, et al. 2013 is dedicated to mapping creative industries across Northern Europe and Unbox 2015 is the first cultural mapping effort in India. In the United States, Americans for the Arts (AFTA) 2018 has been mapping creative industries businesses and employment at different geographical scales and Grodach 2016 offers a study of arts concentration over the decade between 1980 and 2010. Finally, Mommaas 2017 analyzes how cultural and creative industries are grouped together by public policies.

American for the Arts (AFTA). *"Creative Industries: Business & Employment in the Arts* [<https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/creative-industries>]*." Washington, DC: AFTA, 2018. .

Since 2004, AFTA, the major arts advocacy group in the United States, has published reports mapping the location of creative industries for all fifty states and the District of Columbia, all 435 congressional districts, all 6766 state legislative districts, and all 3141 counties, These reports includes industries and occupations. This link directs to the webpage presenting these reports.

Department of Culture, Media and Sport (DCMS). *Mapping the Creative Industries*. London: DCMS, 1998.

This foundational and influential document used the term “cultural mapping” to refer to the economic diagnosis of the sector. It uses an industrial approach that collects data considering the industry classification and focuses on production. It is the first attempt to measure the cultural sector in a national economy and includes: advertising, architecture, art and antique market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, and television and radio.

Collins, Patrick, James Cunningham, Aisling Murtagh, and Jenny Dagg. *The Creative Edge Policy Toolkit: From Growth to Sustainability: Supporting the Development of the Creative Economy in Europe's Northern Periphery*. Creative Edge, 2013.

The research presented in this report was dedicated to mapping creative industries across Europe's northern periphery, examining four regions located in Ireland, Northern Ireland, Finland, and Sweden. The report contains an analysis and reflection on this work, examining the size and nature of the creative and cultural industries as well as examining the contexts and challenges of governance and policy, cultural consumption, and creative education in these periphery regions.

Granger, Rachel, and Christine Hamilton. *Breaking New Ground: Spatial Mapping of the Creative Economy*. Coventry, UK: Institute for Creative Enterprise (ICE), 2010.

This report uses social network analysis to map spaces of conversation among the networks of people and organizations involved in the creative processes. The resulting maps highlight the key nodes that are the drivers of the creative economy, but also reveal networks that are separated from the main stream.

Grodach, Carl. “Mapping the Arts: Industry Concentrations, Distribution, and Change in the US, 1980–2010.” *International Journal of Cultural Policy* 22.3 (2016): 353–375.

doi:0.1080/10286632.2014.987667.

This article provides a study of how the concentration and distribution of the arts changed over the 20-year period between 1980 and 2010 in 366 US metropolitan areas. The study uses an occupational approach through a statistical analysis to measure the occupations in 22 arts industries.

Higgs, Peter L., and Stuart D. Cunningham. *Australia Creative Economy: Mapping Methodologies*. Brisbane: ARC Centre of Excellence for Creative Industries & Innovation (CCI), 2007.

This report developed the creative trident approach to measure all the occupations involved in the creative sector. This approach combines data from three different groups: creative occupations within the creative industries, creative occupations in other industries, and support occupations in the creative industries.

Higgs, Peter L., and Stuart D. Cunningham. “Creative Industries Mapping: Where Have We Come From and Where Are We Going?” *Creative Industries Journal* 1.1 (2008), 7–30. doi:10.1386/cij.1.1.7/1

This article provides a clear synthesis of the changes occurred in cultural mapping methodologies. Looking at international exercise, it states that there have been three iterations: the DCMS template, the industry and occupation, and the creative trident approach.

Ministry of Culture, Republic of Colombia. *Guide to Producing Regional Mappings of the Creative Industries*. Bogota: Ministry of Culture, Republic of Colombia, 2007.

This report is a thorough synthesis of cultural mapping reports released worldwide by different levels of administrations before 2007.

Mommaas, Hans. "Spaces of Culture and Economy: Mapping the Cultural-Creative Cluster Landscape." In *Creative Economies, Creative Cities*. Edited by Lily Kong and Justin O'Connor, 45–59. Dordrecht: Springer, 2017.

This chapter illustrates how cultural and creative functions have been group together by public policies at urban and regional level in a variety of spatial forms: new building complexes, renovated industrial buildings, quarters, and districts. Mapping refers to providing an overview of how these spatial models were framed and in unpacking the different connotations of what is included in the definition of culture and creativity linked to these spatial agglomerates.

UnBox. **UnBox Cultural Futures: Emerging Trends in India* [https://issuu.com/helloqs/docs/unbox_cultural_mapping_compressed]*, 2015.

Produced by UnBox, a multifaceted platform for contemporary creativity, this report is the organization's first cultural mapping effort, which aimed to discover new directions and conflicts emerging in contemporary India within a complex culture in transition and an emerging creative economy.

Local Cultural Planning and Governance

Cultural mapping projects with a local focus have been pursued by many local authorities as an initial stage in knowledge-development to support cultural planning and governance. Two types of materials have been developed related to this activity: (a) cultural mapping toolkits and handbooks intended to inform and guide the development and implementation of cultural mapping projects and (b) reports resulting from cultural mapping projects. While the majority of works in this area have tended to focus on mapping tangible cultural assets, attention to mapping intangible cultural dimensions, place-specific cultural meanings and histories, and other human–place attachments is growing. Overall, these approaches tend to incorporate more holistic inquiries about local culture and place, and geographic diversity has led to an accent on regionally specific manifestations of cultural activities.

Toolkits

A variety of toolkits have been created for practitioners to guide the development and implementation of cultural mapping projects. They have emerged in different parts of the world reflecting local conditions and motivations for these projects. Australia released the first toolkit in 1995 (Clark, et al.

1995) and in 2013 published a comprehensive guide contextualizing it with community rights, international charters, and declarations of the Association of Southeast Nations in the form of Cook and Taylor 2013. In 2010, two cultural mapping guides were released in Canada: Stewart 2010 is a report that described a six-step cultural mapping process and Municipal Cultural Planning Inc. 2010 is a guide to help include cultural mapping in municipal policies. Trends Business Research Ltd. 2010 focuses on culture and sport facilities in the UK, the Pacific Island regions suggest cultural mapping as a way of structuring the cultural sector through integration of planning and policymaking (Teaiwa and Mercer 2011), and Amazon Conservation Team Brazil 2008 enhances efforts to safeguard of the environment and native culture through mapping, managing, and protecting in Brazil 2008. An American toolkit, Burns, et al. 2012, emphasizes participatory techniques. UNESCO published a manual to support a cultural mapping project in Pakistan, with content informative for an international audience as well (Rogers 2008), and led the way in the conceptualization of intangible cultural heritage (***Identifying and Inventorying Intangible Cultural Heritage***).

Amazon Conservation Team Brazil. *Methodology of Collaborative Cultural Mapping*. Brasília: Equipe de Conservação da Amazônia Edições, 2008.

In efforts to safeguard the environment and strengthen culture in native lands, three processes are viewed as intrinsically connected: mapping, managing, and protecting. The cultural and land use mapping process supports collective discussions that result in plans and strategies for environmental conservation and territorial protection. The map is as an instrument to enable effective land management and cultural strengthening efforts by the traditional communities. The manual was designed to encourage comparisons and information exchange. Available in *English[http://ecam.org.br/wp-content/uploads/2015/09/Methodology-of-collaborative-cultural-mapping_1.pdf]* and *Portuguese[<http://ecam.org.br/wp-content/uploads/2016/01/Manual-de-mapeamento-cultural-colaborativo.pdf>]* versions.

Burns, Janice C., Dagmar Pudrzynska Paul, and Silvia R. Paz. *Participatory Asset Mapping: A Community Research Lab Toolkit*. Los Angeles, CA: Advancement Project (Healthy City program), 2012.

This toolkit has a broad scope, covering a range of neighborhood or community assets identified through community knowledge, including historic, arts, cultural organizations, and art centers. It is a well-constructed guide for local participatory mapping projects, including an appendix on ethics in Community Based Participatory Action Research.

Clark, Ian, Johanna Sutherland, and Greg Young. *Mapping Culture, A Guide for Cultural and Economic Development in Communities*. Canberra: Commonwealth Department of Communications and the Arts, Commonwealth of Australia, 1995.

This seminal work in Australia appears to be the earliest published toolkit for mapping culture.

Cook, Ian, and Ken Taylor. **A Contemporary Guide to Cultural Mapping An ASEAN-Australia Perspective*[https://asean.org/?static_post=a-contemporary-guide-to-cultural-mapping-an-asean-australia-perspective]*. Jakarta: Association of Southeast Nations (ASEAN), 2013.

This is a comprehensive guide to cultural mapping, contextualizing it within international charters and declarations, and ethics and community rights. Developed to encourage the broad adoption of cultural mapping as a tool for heritage management, development, and sustainability in local, national, and regional environments. It presents some grounding principles and related guiding doctrine to support a comprehensive outline of current thinking on the subject, including ideas associated with place, identity, and participation. It includes tools for community participation/engagement and a series of case studies from ASEAN countries and Australia.

Municipal Cultural Planning Inc. **Cultural Resources Mapping: A Guide for Municipalities*[<https://issuu.com/municipalculturalplanning/docs/culturalresourcemapping?layout=http%253A%252F%252Fskin.issuu.com%252Fv%252Fcolor%252Flayout.xml&backgroundColor=FFFFFFF&showFlipBtn=true>]*. Toronto, ON: Municipal Cultural Planning Inc., 2010.

Directed towards municipalities in Ontario, Canada, cultural resource mapping is presented as a key information, planning, and decision-support tool. The guide outlines the importance of mapping cultural resources for a local community, with subsequent sections on building successful partnerships, identifying cultural resources, building and maintaining a cultural resource database, applying to municipal policy and planning, and making maps and other visual tools.

Rogers, Ayesha Pamela. *Cultural Mapping Manual: A Guide for Planning and Carrying Out Cultural Mapping in Pakistan*. UNESCO Islamabad and UNESCO Bangkok, 2008.

This manual was developed to support those planning to undertake cultural mapping projects in Pakistan but its contents will be of value to a broader international audience. Topics covered include the cultural mapping process; community participation, including tips for interviewing people; mapping techniques, from participatory mapping using GIS to oral history recording, photovoice, and participatory video; collecting data in the field; and ethics.

Stewart, Sue. *Cultural Mapping Toolkit*. Vancouver, BC: Creative City Network of Canada and 2010 Legacies Now, 2007.

The *Cultural Mapping Toolkit* was designed to guide practitioners through a six-stage mapping process, from planning through to project design, implementation, synthesizing information for map making, reporting, and public promotion. Each step in the process is accompanied by examples, checklists, or worksheets. Available in

English[https://www.creativecity.ca/database/files/library/cultural_mapping_toolkit.pdf] and in

*French[https://www.creativecity.ca/database/files/library/Trousse_de_cartographie_culturelle.pdf]

*.

Teaiwa, Katerina, and Colin Mercer. **Pacific Cultural Mapping, Planning and Policy Toolkit** [<http://www.artsmanagement.net/c64e8c64c6508eb6f75f6590b2344bbb,0fm.pdf>]*. Noumea, New Caledonia: Secretariat of the Pacific Community, 2011.

Developed as a resource for 'structuring the culture sector' in Pacific Island countries and territories, it presents an integrated approach for planning and policymaking based on cultural mapping. It draws on approaches from a variety of international models while attending to several issues and concerns specifically relevant to the Pacific Island region. It presents a background to understanding the Cultural Mapping, Planning and Policy Process (CMPPP) and explains why and how to go through a CMPPP. The appendices also contain some useful information, e.g., developing a National Cultural Policy: Mapping, Planning and Policy Process.

Trends Business Research Ltd. and the Cities Institute. **Culture and Sport Physical Asset Mapping Toolkit** [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/71127/DCMS_Mapping_Toolkit.pdf]*. Developed for the Culture and Sport Evidence (CASE) joint programme of research. London: Department for Culture, Media and Sport (DCMS), Arts Council England (ACE), English Heritage (EH), the Museums, Libraries and Archives Council (MLA), and Sport England (SE), 2010.

This toolkit focuses on culture and sport physical assets, defined as places where people go to experience and take part in culture and sporting activity, i.e., facilities with public access. It provides best practice guidelines for the development of asset inventories and demonstrates a systematic approach to the collection and mapping of culture and sport assets and specific information associated with them.

UNESCO. **Identifying and Inventorying Intangible Cultural Heritage** [<https://ich.unesco.org/doc/src/01856-EN.pdf>]*. Paris: UNESCO, no date.

This guide is directed to signatories of the Convention for the Safeguarding of the Intangible Cultural Heritage – drawing up inventories is one of the specific obligations of government signatories to the Convention. Within the context, this document presents information on government responsibilities, a general discussion on variations in national practices, advice and guidance in developing the inventories, and case examples. It also includes an outline of aspects to consider for inventorying elements of intangible cultural heritage.

Examples of Cultural Mapping Project Reports

A wide range of cultural mapping reports and projects are accessible on the Internet, developed in cities as well as smaller places, in many countries. This section presents an array of examples illustrating different approaches and objectives for cultural mapping projects. **Cultural infrastructure** (i.e., physical cultural assets) is the traditional beginning point for cultural maps, as in City of Toronto 2003; Ang et al. 2016; City of Austin 2018; and the European Commission's Cultural Gems project, launched 2018. Incorporating a more expansive scope, some cultural mapping projects aim to identify and map **cultural resources** more broadly, like Philadelphia's CultureBlocks web tool; and Favela é

Isso Aí in Belo Horizonte, Brazil. North Van Arts 2019 is notable for its inclusive participatory development processes and indigenous mapping component. At a broader scale, *Kā Huru Manu* is dedicated to recording and mapping the traditional Māori place names and associated histories in the Ngāi Tahu rohe (tribal area), New Zealand. Two examples of American projects focused on mapping **cultural participation in diverse cities** are LaLonde et al. 2006, which examines the relationship between Chicago's major cultural institutions and the city's diverse population – the first study of its kind of a major U.S. metropolitan area – and Thang Dao-Shah and Faust 2018, which focuses on small, grassroots arts and culture organizations serving communities of color in Oakland, California.

Ang, Ien, David Rowe, Liam Magee, Alexandra Wong, Teresa Swist, Denis Rouillard, and Andrea Pollio. **Mapping Culture: Venues and infrastructure in the City of Sydney*
LGA[https://www.cityofsydney.nsw.gov.au/__data/assets/pdf_file/0004/280993/Mapping-Culture-Venues-and-Infrastructure-in-the-City-of-Sydney.PDF]*. Report prepared by Western Sydney University's Institute for Culture and Society for the City of Sydney, Australia, 2016.

This report focuses on the cultural infrastructure, developing a process of classification and mapping of the cultural venues of the City of Sydney. The conceptual foundations and research process are well documented, providing a useful methodological reference. Intended to support the City's cultural policy and planning decisions, the report demonstrates that type and intensity of cultural activities, venues and infrastructure vary considerably across its villages, and provides a glimpse of transient, informal cultural practices not easily captured.

City of Austin. **Cultural Asset Mapping Project*
Report[<http://www.austintexas.gov/department/cultural-asset-mapping-project>]*. Retrieved from City of Austin. *What is Cultural Asset Mapping*, 2018.

This report summarizes the findings of the Cultural Asset Mapping Project that asked three main question: Where is Austin art created? Where is it share and performed? What resources support and nurture it? The methodologies used to answer these questions included data sets pulled from public records of cultural facilities, organizations, and businesses; community sessions identifying creative spaces; creation of “heat maps” showing the density area for four art forms: visual arts, performing arts, film and music.

City of Toronto. *A Map of Toronto's Cultural Facilities: A Cultural Facilities Analysis*. Toronto: Division of Economic Development, Culture and Tourism, 2003.

City Council on January 27, 2000, adopted the recommendations of the Policy and Finance Committee whereby the Commissioner of Economic Development, Culture and Tourism was requested to proceed with a Cultural Facilities Masterplan including needs assessment and business cases for new Arts facilities. Data about Toronto's cultural facilities that was collected by means of a GIS (Geographical Information System) database.

European Commission – Cultural Gems[<https://culturalgems.jrc.ec.europa.eu/>].

Launched in December 2018, Cultural Gems is a web app that aims to create “an EU-wide map of cultural and creative spaces going beyond the ‘best sellers’.” The map will include three types of content: cultural amenities from OpenStreetMap, user-contributed cultural Points of Interest, and city stories (user-created). The platform covers 168 cities, although at mid-2019 only 7 participating cities are active partners. Cultural Gems stems from the *Cultural and Creative Cities Monitor[<https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>]*. Cultural Gems was developed by the European Commission’s Joint Research Centre to make lesser known European cultural heritage more visible.

Favela é Isso Aí NGO, Belo Horizonte, Brazil.

This association emerged as a result of the publication of *Guia Cultural de Vilas e Favelas* (*Cultural Guide to Villages and Favelas*) by Clarice Libânio (2004). Since that time, the NGO has conducted an array of cultural mapping and publishing activities in the favela communities of Belo Horizonte to support and disseminate the arts and cultures of the villages and favelas. This work contributes to reducing discrimination against the residents, boosting income generation for the artists, helping to prevent violence, and developing conditions for art-making and access to the cultural market. Favela é Isso Aí website in *Portuguese[<http://www.favelaeissoai.com.br/>]* and *English[<http://www.favelaeissoai.com.br/english/about/>]*.

Kā Huru Manu (The Ngāi Tahu Cultural Mapping Project), New Zealand, 2019.

Kā Huru Manu is dedicated to recording and mapping the traditional Māori place names and associated histories in the Ngāi Tahu rohe (tribal area). Place names are tangible reminders of their history and values, and represent a significant symbol of the Ngāi Tahu historical association and relationship with the landscape. The Ngāi Tahu Atlas contains thousands of place names and makes this traditional knowledge accessible to the *whānau* and the wider public. The story of the cultural mapping project is available *here[<http://www.kahurumanu.co.nz/>]* and the Ngāi Tahu Atlas can be accessed *here[<http://www.kahurumanu.co.nz/atlas/>]*.

LaLonde, Robert, Colm O’Muircheartaigh, Julia Perkins, Diane Grams, Ned English, and D. Carroll Joynes. *Mapping Cultural Participation in Chicago*[<https://knowledge.uchicago.edu/record/1274?ln=en>]*. Chicago: Cultural Policy Center, University of Chicago, 2006.

This study examines the relationship between Chicago’s major cultural institutions and the city’s diverse population. It is the first study of its kind of a major U.S. metropolitan area, and draws upon data – ticket purchases, subscriptions, and donor lists – from Chicago’s 12 largest cultural organizations and 49 smaller organizations. This information was linked to census data on socio-economic status, race, and ethnicity to provide neighborhood-by-neighborhood maps of participation patterns.

North Van Arts. **North Shore Culture Map*[\[https://www.northshoreculturemap.net\]](https://www.northshoreculturemap.net)*. North Vancouver, British Columbia, Canada, 2019.

The North Shore Culture Map is a free, dynamic, online map to highlight the cultural opportunities in the region. It is currently in its Beta Testing phase, with the official launch in 2020. The project is an example of an inclusive participatory development processes, and includes a significant indigenous mapping component. For this map, a cultural asset is something that has value because of its contribution to the community's creativity, knowledge, traditions, heritage, history, culture, meaning, and vitality.

Philadelphia, Pennsylvania, U.S. – **CultureBlocks*[\[https://www.cultureblocks.com\]](https://www.cultureblocks.com)*.

Launched in 2013, CultureBlocks is a free, publicly accessible web tool that provides simple access to a robust, spatial database of Philadelphia's creative and cultural resources on the neighborhood level. CultureBlocks was developed with the support of the National Endowment of the Arts, Our Town Program, and ArtPlace America, Inc.

Thang Dao-Shah, Anh, and Kate Faust. **Mapping Small Arts & Culture Organizations of Color in Oakland*[\[http://mapartscultureoakland.org\]](http://mapartscultureoakland.org)*. Oakland, CA: Akonadi Foundation and the Kenneth Rainin Foundation, 2018. Available:

This benchmark research project was conducted to address a lack of research on small, grassroots arts and culture organizations serving communities of color in Oakland, California, investigating its geography, existing infrastructure, assets, and challenges. It aggregated and analyzed the limited data on these organizations, interviewed a diverse cohort of stakeholders, and gathered existing research on organizations of color and the informal arts sector, providing a first step toward understanding this complex and vibrant sector.

Artistic Approaches

Artists have long demonstrated critical and creative interest in maps, mapping, relational aesthetics, issues of urbanization, and social engagement. In recent years, interest in the role of artists and the arts as agents for enhancing community self-knowledge and sustainable community development has risen among local municipal authorities and civic organizations, and artist-led cultural mapping projects are becoming more prevalent. Artistic approaches to cultural mapping in this context highlight the importance of community engagement and the aesthetic as a key component of community self-expression and self-representation (Duxbury, et al. 2019). Works on artistic approaches to cultural mapping tend to fall into two categories, focusing on the artistic processes involved or on representations of place. A series of works aim to examine and articulate artistic approaches to and processes of cultural mapping: Carter 2009 stresses the importance of including non-linear logics in mapping practices; Perkins 2009 discusses performative mapping as enacted in indigenous mapping, in Western technological interactivity, and in artistic practices; O'Rourke 2013 explores a series of walking/mapping projects by contemporary artists; and Savić 2017 explores how to map a city's sense of place and ways it may be researched in a contemporary city, with an emphasis on non-

visual dimensions. Three works were selected as examples with an accent on representation of place: Wood 2010 is a foundational example of mapping as a bridging methodology to artistic approaches, one that aim to evoke the poetic effects of one neighborhood. The Islands in the Salish Sea project (Harrington and Stevenson 2005), inspired by the UK's Parish Maps project, is an artistic community mapping project highlighting the eco-cultural features of 18 island communities and their attachments to these places in British Columbia, Canada. Following on traditions of psychogeographical explorations of cities, Bruno 2002 assembles words and images to demonstrate sight–site and motion–emotion linkages in territories while Harmon 2016 presents 200 artistic maps to collectively portray the soul of New York City.

Bruno, Guillian. *Atlas of Emotion: Journeys in Art, Architecture and Film*. New York: Verso, 2002.

This book is a journey in art, architecture, and film. It is assembled as a montage of words and images in the form of a visual travelogue. Traversing various practices of space and maps, movements and emotions, it shows how mapping is a way to be in touch with the environment. In particular, it emphasizes the connection between "sight" and "site," and "motion" and "emotion"

Duxbury, Nancy, W. F. Garrett-Petts, and Alys Longley. *Artistic Approaches to Cultural Mapping: Activating Imaginaries and Means of Knowing*. London: Routledge, 2019.

This book emphasizes the importance of creative process that engages with the "felt sense" of community experiences. International artistic contributions in this book reveal the creative research practices and languages of artists, and examine how contemporary artistic approaches can challenge conventional asset mapping by animating and honoring the local, giving voice and definition to the vernacular, or recognizing the notion of place as inhabited by story and history. The chapter by Ruth Watson, "Mapping and Contemporary Art," includes an appendix listing exhibitions of contemporary art (1977 to 2017) that have used cartography as their main focus, prioritizing those with an international scope.

Carter, Paul. *Dark Writing: Geography, Performance, Design*. Honolulu: University of Hawai'i Press, 2009.

This book stresses the importance of including non-linear logics in mapping practices. The term *dark writing* refers to the messages and moments that generally sit below our awareness but which are nevertheless there. Carter's objective is to propose approaches to a kind of mapping and writing "differently," with an artistry of listening and attending that allows the dark writing of the world to manifest.

Harmon, Katharine. *You Are Here: NYC: Mapping the Soul of the City*. New York: Princeton Architectural Press, 2016.

This book presents a selection of 200 maps by cartographic artists exploring the "psychogeographical terrain" of New York City, collectively portraying the soul of the city. The maps are organized into six categories: the city's development, neighborhood life, transportation

modes, cultural terrain, personal geographies, and ability to inspire and awe. The maps are accompanied by essays discussing some of the most iconic New York maps. This book is a landmark among the growing number of city atlases published in recent years.

Harrington, Sheila, and Judi Stevenson, eds. *Islands in the Salish Sea: A Community Atlas*. Surrey, BC: TouchWood Editions, 2005.

This artist-led community mapping project engaged local groups over a five-year period to inventory, record, map and present the unique diversity that islanders value in this rapidly developing and fragile region. Involving over 3,000 island residents, including local artists, the resulting maps helped protect some areas on the islands and provide a broader public awareness of the islands' natural and cultural heritage. The atlas showcases these maps and discusses the origins and strengths of "artistic community mapping."

O'Rourke, Karen. *Walking and Mapping. Artists as Cartographers*. Cambridge MA: The MIT Press, 2013.

The convergence of networks, online databases, and tools for mobile mapping is coinciding with a resurgence of interest in walking as an art form. With this as context, the book explores a series of walking/mapping projects by contemporary artists, offering close readings of these projects and situating them in relation to landmark works from the past half-century. The art projects incorporate walking and mapping as both form and content.

Perkins, Chris. "Performative and Embodied Mapping." *International Encyclopedia of Human Geography*. Edited by Rob Kitchin and Nigel Thrift, 126–132. London: Elsevier, 2009.

In the context of a cultural shift towards practice and performance that informed an intensified focus of attention on mapping processes, beginning in the late 1980s, the article discusses performative mapping as enacted in indigenous mapping, in Western technological interactivity, and in artistic practices (embodied mapping, emotional mapping, and performative artistic mapping).

Savić, Jelena. "Sense(s) of the city: Cultural mapping in Porto, Portugal." *City, Culture and Society* 11 (2017): 12–19. DOI: 10.1016/j.ccs.2017.08.001

The article addresses the elusive notion of sense of place and the possible ways it may be researched in a contemporary city. This challenge was explored through a series of workshops conducted with artists and citizens as a part of case study of the sense(s) of Porto.

Wood, Denis. *Everything Sings: Maps for a Narrative Atlas* (2nd ed.). Los Angeles: Siglio, 2010.

An example of mapping as a bridging methodology to artistic approaches, this book brings together geography, poetry, design, and visual art in a series of maps that evoke the poetic effects of one neighborhood. An influential, seminal text, Wood's maps provide platforms to

perceive differently and to recognize interconnectedness among objects, patterns, and the living creatures that collectively co-constitute a place.

Literary and Film Mapping

Cultural products such as literature, film, and music draw from and contribute to the cultural meanings of a place; and significant attention has been given to mapping these onto territories and exploring the navigational dimensions of literature and film. In the area of literary cartography, Moretti 1998 is a foundational work that outlines connections between literature and space/geography in terms of the fictionalization of geography in the nineteenth century novel as well as the geographical reach of particular authors across Europe. Highlighting the navigational function of mapping, Tally 2011 explores how the operations of mapping in narrative have been articulated in the fields of literary criticism, history, and theory. Engberg-Pedersen 2017 provides an extensive overview of the relationship between texts and maps, the literary map, and the mappability of literature. The journal *Literary Geographies* provides an ongoing platform for research in literary cartography. See also Cooper 2015 which examines how geospatial technologies are propelling the field of “digital literary cartography” (listed below under “Technological Approaches”). In the area of cinematic cartography, Conley 2007’s pioneering work shows how the ideological power of maps in cinema shapes our imaginary and mediated relations with the world. Misek 2012 examines mapping as a cinematic process, and explores the mapping function of film-making. Viewing maps and film as geographic productions of knowledge, Roberts 2012 traces the ways in which they have converged in theoretical discourses of cinematic cartography. Hallam and Roberts 2014 brings together essays that chart new ways of understanding the relationship between cinema and space (and cinema-going practices) in different contexts. Aligned with these avenues of research, Hanna and Del Casino 2003 examines how tourism maps illuminate the socially contested construction of place and identity. See also the separate *Oxford Bibliographies* in Geography articles “Geography and Literature,” “Geography and Film,” and “Geographies of Music, Sound, and Auditory Culture”).

Literary Geographies journal. Available here: <https://www.literarygeographies.net/index.php/LitGeogs>

This is an interdisciplinary open-access e-journal that provides a forum for new research and collaboration in the field of literary/geographical studies.

Conley, Tom. *Cartographic Cinema*. Minneapolis: University of Minnesota Press, 2007.

This groundbreaking book demonstrates the ideological power of maps in classic, contemporary, and avant-garde cinema to shape the imaginary and mediated relations we hold with the world.

Engberg-Pedersen, Anders, ed. *Literature and Cartography: Theories, Histories, Genres*. Cambridge: MIT Press, 2017.

This volume of essays brings together the fields of literature and cartography to provide an extensive overview of the relationship between texts and maps, the literary map, and the

mappability of literature. It offers the first systematic overview of an emerging approach to the study of literature.

Hallam, Julia, and Les Roberts, eds. *Locating the Moving Image: New Approaches to Film and Place*. Bloomington: Indiana University Press, 2014.

The editors of this book present essays that chart in new ways the relationship between cinema and space. This work creates a new form of spatial anthropology, presenting topics that range from cinema practices in rural and urban communities to use of GIS to map the spatial distribution of film production or the spatial development of cinema going.

Hanna, Stephen P., and Vincent J. Del Casino Jr., eds. *Mapping Tourism*. Minneapolis: University of Minnesota Press, 2003.

This edited collection examines an array of tourism maps to offer new insights into the socially contested construction of place and identity.

Misek, Richard. "Mapping Rohmer: Cinematic Cartography in Post-war Paris." *Mapping Cultures: Place, Practice, Performance*. Edited by Les Roberts, 53-67. Basingstoke: Palgrave Macmillan, 2012.

This chapter explores mapping as a cinematic process. It discusses the ways in which film-making can take on a mapping function, and the ways in which maps can act as analogies for films (i.e., how films can have map-like qualities). It uses Eric Rohmer's Paris films as a set of examples.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. London: Verso, 1998.

In this pioneering study, connections between literature and space/geography are exposed and discussed through a series of 100 maps. It reveals the fictionalization of geography in the nineteenth century novel and the geographical reach of particular authors across the continent.

Roberts, Les. "Cinematic Cartography: Projecting Place Through Film." *Mapping Cultures: Place, Practice, Performance*. Edited by Les Roberts, 68-84. Basingstoke: Palgrave Macmillan, 2012.

This chapter sketches a provisional outline of the theoretical discourses of "cinematic cartography," exploring the ways in which the representative spaces of film and of maps have converged, the performative function of film-map discourses, and how film maps and film mapping might be understood as geographical productions of knowledge.

Tally, Robert T. Jr. "On Literary Cartography: Narrative as a Spatially Symbolic Act." *New American Notes Online*, 2011. Available: <https://nanocrit.com/issues/issue1/literary-cartography-narrative-spatially-symbolic-act>

The essay posits that as readers and writers, we navigate our world by mapping it. It then provides an exploration into how the fields of literary criticism, history, and theory are becoming attuned to operations of literary cartography in narrative. Literary cartography is defined as literary

works that serve a cartographic function by creating a figurative or allegorical representation of a social space.

Technological Approaches

Several studies have analyzed different technological approaches to cultural mapping. Some focus on the digital humanities and look at how technology revolutionized literary studies (Cooper, et al. 2015), detail pragmatic issues on organizing data (Panofsky and Kellett 2015), explain issues in working with 2D and 3D mapping projects (Sullivan and Willeke 2015), and chart the historical layers of cities (Presner, et al. 2014). Gibson, et al. 2010 describes how new technology can capture variegated geographical information and Bodenhamer, et al. 2015 details how multimedia depictions of a place can portray the everyday life. The use of social media as data source for participatory cultural mapping is described by Yang, et al. 2016, whereas Craine and Aitken 2009 presents a theory of affective geovisualization, foregrounding emotions in cartography.

Bodenhamer, David J., John Corrigan, and Trevor M. Harris, eds. *Deep Maps and Spatial Narratives*. Bloomington: Indiana University Press, 2015.

Deep maps are finely detailed, multimedia depictions of a place and the people, objects, and nature that exists within it, inseparable from activities of everyday life. Like cultural mapping, these depictions may encompass the beliefs, desires, hopes, and fears of residents and help show what ties one place to another. In this collection, deep maps are employed as creative spaces that are visual, structurally open, multi-media, and multi-layered to reveal confluences of actions and evidence, and to trace paths of intellectual exploration.

Cooper, David, Christopher Donaldson, and Patricia Murrieta-Flores, eds. *Literary Mapping in the Digital Age*. London: Ashgate, 2015.

This edited collection explores how geospatial technologies are revolutionizing the discipline of literary studies, presenting the first intensive examination of “digital literary cartography.” It examines the current state of digital literary mapping, points to the critical and creative potentials of the field, and presents exemplary literary mapping projects with an overview of the tools, techniques and methods those projects employ.

Craine, Jim, and Stuart C. Aitken. “The Emotional Life of Maps and Other Visual Geographies.” In *Rethinking Maps: New Frontiers in Cartographic Theory*. Edited by Martin Dodge, Rob Kitchin, and Chris Perkins, 149–167. London: Routledge, 2009.

The authors engage on a conceptual journey to re-imagine (analogue) cartography in an era of digital convergence, real-time display, and virtual embodiment. They present a theory of affective geovisualization and connect it with the evolution of cartography, discussing 17th century “tender mappings,” film, virtuality, and visualizing digital worlds, among other topics. They privilege the ability to foreground and elicit emotions through cartographic embeddedness and affective

geovisualization, thus encompassing the non-representable in “an emotional geography of lived experiences.”

Gibson, Chris, Chris Brennan-Horley, and Andrew Warren. “Geographic Information Technologies for Cultural Research: Cultural Mapping and the Prospects of Colliding Epistemologies.” *Cultural Trends* 19.4 (2010): 325–348. DOI: 10.1080/09548963.2010.515006

This article discusses applications of Geographical Information Technologies (GIS software systems, GPS web mapping) to cultural research, enhancing the accumulation of geographical information. The authors reflect on their own projects within Australian cities and show how the blending of qualitative and quantitative methods shows how creative activities are layered, localized and multifaceted.

Panofsky, Ruth, and Kathleen Kellett, eds. *Cultural Mapping and the Digital Sphere: Place and Space*. Edmonton: University of Alberta Press, 2015.

Using mapping of cultural productions as an overarching framework, this two-part collection presents seven large-scale collaborative digital humanities projects and seven more traditional individual research projects linking cultural output with geography. The contributions detail pragmatic issues of data organization, electronic mapping tools, the production process, collaboration, and interactivity.

Presner, Todd, David Shepard, and Yoh Kawano, eds. *Hypercities: Thick Mapping in the Digital Humanities*. Harvard University Press, 2014.

This book puts digital humanities theory into practice to chart the proliferating cultural records of places around the world. Not a book about maps in the literal sense, it explains the HyperCities online project that maps the historical layers of city spaces in an interactive, hypermedia environment. It describes thick mapping as a humanist project, viewing the digital humanities as a means of “making sense of the past in the layered spaces of the present for the sake of the open future.”

Sullivan, Elaine, and Willeke Wendrich. “Time, Aggregation, and Analysis: Designing Effective Digital Cultural Mapping Projects.” In *Cultural Mapping as Cultural Inquiry*. Edited by Nancy Duxbury, W. F. Garrett-Petts, and David MacLennan, 233–253. New York: Routledge, 2015.

Clear overview of issues and choices in working with 2D and 3D digital cultural mapping projects. Examples draw from work bridging archeological with digital humanities.

Yang, D., D. Zhang, and B. Qu. “Participatory Cultural Mapping Based on Collective Behavior Data in Location-Based Social Networks.” *ACM Transactions on Intelligent Systems and Technology* 7.3 (2016): 1–23. doi:10.1145/2814575

An example of how cultural mapping can be carried out using Location-Based Social Networks (LBSNs), a database in which a considerable number of users report their activities in a

participatory manner gathering data from Foursquare, Twitter and Facebook. The authors visualize cultural clusters on the world map, by extracting three main cultural features from daily activities, mobility, and linguistic perspectives.