Chapter 14.

EmpowerHER map of the city: Centring the lived experience of women in transition and 'homefree' affective perspectives on public space

Authors:

Marnie Badham

https://orcid.org/0000-0002-4304-5837

Biography:

Marnie is Associate Professor at School of Art, RMIT University.

Rachel Iampolski

https://orcid.org/0009-0001-6981-944X

Biography:

Rachel Iampolski undertook her PhD at RMIT Centre for Urban Research and is a co-founding member of the Alliance for Praxis Research.

Ian McShane

https://orcid.org/0000-0001-8280-4560

Biography:

Ian McShane is an honorary principal research fellow in the Centre for Urban Research, RMIT University, Melbourne.

Wendy Steele

https://orcid.org/0000-0003-1565-3752

Biography:

Wendy is a Professor of Sustainability and Urban Governance at RMIT University and co-chair of Future Earth Australia (FEA).

Abstract

This chapter examines a creative and participatory mapping project which was focused on citizen attachments to public space and subverted dominant narratives of place and exchange of place-based knowledges. Artists Marnie Badham and Emily Dundas Oke developed *EmpowerHER: a women's map to the city* in partnership with Thompson Rivers University and United Way Thompson Nicola Cariboo. This 5-week artist researcher-residency project engaged more than 700 women to register their experiences of beauty, fear, and important community services in the City of Kamloops, B.C., Canada. Seven unique maps and legends to identify priorities were created through a series of iterative community workshops with local women at supported living housing, homeless shelters, and meal programs/soup kitchens alongside engagements with female identifying students in self-defence training programs, international students, and First Nations students at Thompson Rivers University. The authors of this chapter propose that cultural counter-mapping – both as a process and an outcome – can act as a bridge between an alternative, affective understanding of place and its value, and inform approaches to democratic and citizen informed urban planning and development.

<Chapter text starts here>

Mapping has historically served explorers and governments as a tool of colonisation and exclusion when used as systems of categorising place through ownership and prescribed value

(Harley, 2008). Maps have been strategically produced and deployed in the context of war (Fedman and Karacas, 2012), including the increasing use of digital mapping as a cartographic form of way finding through the surveillance and policing of public space. In response, advocates of contemporary counter-cultural mapping movements seek to put cartographic tools back into the hands of local citizens as a bottom-up agenda.

> Cultural mapping is a mode of inquiry and a methodological tool in urban planning, cultural sustainability, and community development that makes visible the ways local stories, practices, relationships, physical memories, and rituals constitute places as meaningful locations (Duxbury et al., 2015, np).

Through initiatives like ‘open street map’ or ‘missing maps', collaborative ‘low fi’ projects crowd source local knowledge such as unofficial roads, edible fruit trees, skate spots, and undocumented communities affected by disaster. This data helps communities and organisations listen and respond to the needs of vulnerable people or collective projects outside of government services or boundaries. Counter mapping has also been used by activists such as the Occupy Movement and Black Lives Matter to visualise and document actions, and to locate police presence and instances of violence in real time.

As a powerful emerging and interdisciplinary field, the potential applications for counter-cultural mapping are wide and include the use of maps developed collaboratively to engage community in consultation and engagement; artist maps that help to make sense of place or draw attention to particular local concerns; and maps that serve to document and show relationships between important histories and cultural assets. Activists and community organisers such as the 3Cs counter-cartography collective use these visual methods to ‘destabilize centred and exclusionary representations of the social and economic’ and ‘construct new imaginaries of collective struggle and alternative worlds.’ (3Cs counter-cartography collective n.d, *3Cs is born out of our enthusiasm with the power of maps* section, para.1). Creative forms of mapping employing participatory language aim to subvert the expert nature and authority of the

cartographer by appropriating the methods and aesthetics of mapmaking to engage communities. The appropriation of these tools of power and ownership provide visual signifiers that can be easily created and read by its many stakeholders in place. As Justin Langois argues 'the activation of mapping and planning techniques outside of predetermined outcomes is promising in its ability to speak back to power and to render difference' (Langois cited in Badham et al., 2018, p. 306).

This chapter examines creative, participatory approaches to cultural mapping as a tool for addressing the critical questions about place, namely, whose knowledge is registered and understood and perhaps more importantly, what a community based creative methodology can offer our understanding of place. To do so, we reflect on *EmpowerHER: a women's map to the city,* a creative engagement project delivered in 2018 in Kamloops, Canada by artist-researchers Marnie Badham (lead author of this chapter) and Emily Dundas Oke in collaboration with communities, researchers and decision makers. This social art-research project aimed to centre place-based knowledge and emotional attachments to public space (including experiences of beauty and fear) and important services by local women through the cartographic inquiry.

Cultural mapping: real and imagined

Existing methods to researching public space tend to provide a limited understanding of the affective experience of different sites and the intangible elements of lived spaces. Traditional mapping techniques often work within a colonial paradigm by centering dominant voices and narratives (Harley, 2008). Counter-mapping and collaborative cultural mapping techniques shift representation and have the capacity to decolonise spatial and geographic research (Badham et al., 2018). More a methodology than a method, cultural mapping employs various research techniques and is inherently interdisciplinary. As Duxbury et al. suggest, cultural mapping is a 'hybrid, mixed multimodal or alternative discourse' (2015, p. 3). Beyond a cartographic

approach, cultural mapping aims to re-centre agency and shift the author's voice in spatial research back to the community directly involved or impacted.

Cultural mapping has grown in popularity since the post-representational turn in spatial research yet is still a relatively emerging interdisciplinary field. As such a detailed history or typology of the evolving practice is part of an ongoing exercise rather than a definitive one. Broadly speaking however, the practice of cultural mapping can be broken into three key categories or functions: 1) asset mapping; 2) participatory and community approaches; and 3) creative cartographies and artistic approaches (Duxbury et al., 2015). Cultural mapping, in the form of *asset mapping*, emerged as part of the participatory turn in local governance, where local knowledge became a commodity, particularly in relation to cultural policy. Reference to cultural identities and practices as 'assets' which were situated within a wider strategic management discourse were adopted by local government authorities in the late twentieth century. This participatory technique allowed local councils or governments to perform a type of stocktake of their key cultural and heritage assets as defined by its constituents. This form of cultural/asset mapping has the capacity to nuance a governmental perspective on the cultural assets worth preserving, particularly those that might have gone unrecognised otherwise (Bennett & Mercer, 1998, p. 200). This approach has increased in popularity as highlighted by Duxbury et al. as culture became 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) (Duxbury et al., 2015, p. 10).

Asset mapping can function as a relatively normative framework, much like the traditional, technocratic approach to cataloguing heritage sites. Referencing cultural goods as 'assets' has enabled the application of technical approaches long used by governments and contractors for managing physical infrastructure, particularly focused on surveying, registering and assigning value and actions. Heritage registers have received much criticism for a lack of representation, often begging the question of whose heritage is being recognised, and even what form of heritage. In Australia and elsewhere, heritage registers prototyped the blending of the cultural and physical, initially masking decisions based on architectural taste and connoisseurship. As

Stevenson argued, the emergence of cultural planning fused culture, place management and economic development, heralding a 'civic gold rush' that sought to reconcile competing ideological concerns of social justice and economic liberalism (2004). *Participatory and community approaches* to mapping begin to offer this opportunity; emerging largely out of the community development field, often with the aim to decolonise socio-spatial and historic research by shifting authorship of data (Badham et al., 2018).

Such practices can be useful tools in decentring and decolonising spatial and historic knowledge, as Fraley highlights by

> produc[ing] alternatives to dominant discourses' via the voices of underserved or 'marginalised' peoples, 'generating alternative maps may be a key piece of postcolonial work precisely because mapping and surveying was a central tool for the economic exploitation and marginalization of colonialism (2011, p. 422).

Participatory cultural mapping allows for more underrepresented voices to emerge in community research (Crawhall, 2009), and as such continues to be a popular research tool in critical geography and in planning – both in practice and research (Fraley, 2011). Though often run in partnership *with* community, by community development organisations or researchers, participatory mapping has also been used in an increasingly insurgent way *by* communities themselves (Nash, 1993; Migdal, 2004).

As a third growing approach in cultural mapping research and practice, the creative and cultural mapping of *critical cartography* offers a critical disruption not only to our epistemological approach of studying place, but also in ontology. This approach shifts what we believe space to be, and how we value it. Artistic approaches to cultural mapping centre both a creative approach to the action of mapping, as well as to the presentation of maps (Badham et al., 2018 Caquard et al., 2009). Mapping as the practice of circumscribing space is both physical and intangible and

holds value. Much of the power of maps lies beyond what, and whose, geography is being (mis)represented. Maps not only define the geography *of* a subject matter, but in doing so they can also define *the subject itself*. They can define the value of the subject, and how it is protected or treated. As Pickles (2004) highlights in charting the history of cartographic reasoning, 'the cartographies we use and the demarcations we draw produce identity/difference relations in terms of which the world is structured and understood' (p. 18). It makes sense therefore, why new, subversive approaches to understanding our spatial connections and histories are so urgently needed.

In charting 'real' terrains and cultural assets, maps set an 'imagined' agenda and valuation of its subjects. This becomes even more complicated when the subject itself is of an intangible, embodied nature, such as memories, emotions, histories or collective or individual ties to place. The 'imagined', intangible quality of cultural maps – both that of the mapping process (in the setting of values), and of the cultural subject matter of the maps – offers an important opportunity for the nuancing of cultural heritage preservation and our understanding of lived 'place'. Mapping is not only an epistemological exercise and an ontology, it is also an axiology, with the three critically mingling at all times.

EmpowerHER: a women's map to the city

Socially engaged artists often use process-based, participatory creative methods with communities to create multivalent material representations or engagements communicating local concerns, place knowledge and experiences. Creative cartographies in particular aim to re-centre everyday understandings and connections across space and time, including emotions through the expression of attachment to place. As part of a body of works which employ a unique dialogic approach to artmaking, *EmpowerHER* can be described as socially engaged art and politically aligned to the aspirations of counter mapping. Swedish curator Maria Lind describes this

collaborative aesthetic in which a conscious process of working together and exchange takes place.

> Rather than analysing or evaluating the resulting artworks, it focuses on methodologies of artistic collaboration. These kinds of collaborations can occur both between people involved, who are often, but not always, artists and between the artists and other people […] a pronounced affinity with activism and other current ways of getting together around shared concerns, as well as a marked interest in alternative ways of producing knowledge. (Lind, 2007, p.16)

The artists involved in initiating the project *EmpowerHER* were influenced by the first of a series of large-scale durational performances by American social practice artist Suzanne Lacy on violence against women. *Three Weeks in May* (1977), which publicly visualised increasing numbers of reported rapes in Los Angeles across three weeks. The artwork was originally conceived for a gallery, with daily police reports of sexual assault stamped on a wall. However, the idea gave way to a political need to translate this alternative source of knowledge into a public aesthetic form. This demand for relevance led to the placement of a large map of Los Angeles in the public shopping mall below the City Hall building (Lacy, 1977). Every day, the artist visited police headquarters to obtain anonymous reports from the previous day and stamped the red word RAPE the size of a brick on the incident locations across the map. Each actual report was surrounded by nine fainter stamp markings symbolising the estimated nine additional unreported assaults for every one reported. A second map was created by community organisations to promote the locations of community sites of care, resistance and violence prevention (Irish, 2010). This seminal arts based mapping project has been recreated by Lacy in galleries and for public space in order to draw attention to, and engage communities and decision makers in the incidents and locations of violence against women. As an example of contemporary directions in creative cartography and cultural counter-mapping, key themes of the *EmpowerHER* project will be critically outlined and discussed in relation to understandings around cultural heritage.

Following an invitation from Thompson Rivers University, namely Professor Will Garrett-Petts, a leading researcher in cultural mapping, Marnie instigated this project with collaborators and partners. The combined political and aesthetic elements of *Three Weeks in May* inspired Marnie to develop *EmpowerHER: a women's map to the city,* as a creative cartography project over the months of March and April 2018 in Kamloops, Canada. Located on the Traditional Territories of the Secwepemc, Kamloops is a small city in south central British Columbia in the mountains of western Canada. The city has a population of approximately 100,000 residents and sits at the intersection of the two branches of the Thompson River. The name Kamloops is the anglicised version of the Shuswap word *Tk'əmlúps*, meaning 'meeting of the waters'. The river carves up the city into three distinct regions: downtown Kamloops and surrounding neighbourhoods; North Shore; and the local First Nations community and land.

Marnie is a social practice artist with a long history working in art and social justice particularly in collaboration with underserved communities. She uses artistic modes of engagement to bring together disparate groups of people to identify and affect local issues. *EmpowerHER* was a collaborative project made with First Nations curator Emily Dundas Oke and homeless advocate Cynthia Travers, and hosted by the United Way Thompson Nicola Cariboo, aligned with a long-term local cultural mapping research project by Professor Will Garrett-Petts at Thompson Rivers University. Together with housing, justice, social service and urban planning partners including day shelters for people experiencing homelessness and transitional housing programs, the team collaborated with eight diverse groups of women to shape the mapping project – each bringing their unique experiences of the city to the collaboration.

Invitation and creative collaboration

The project grew from a small engagement with women who accessed a microfinance program of the same name, *EmpowerHER*. Led by United Way and the Elizabeth Fry Society, this program offers small, low-interest loans to maintain housing for women to access immediate support when in crisis and support to achieve their independent financial goals. Extending these aims, the mapping project deliberately re-centred the knowledge of these community members who had experienced homelessness and transition. An open invitation to local community organisations resulted in the engagement of over 700 women across the month of March in eight large scale unique community made maps.

Contributors accessed the project through existing local services and social networks: JUMP Day Shelter, MY PLACE Day Shelter Community Centre, Elizabeth Court and Hilltop Apartments via Elizabeth Fry Housing; the United Way Women's Leadership Circle; and through Thompson Rivers University a range of Indigenous students and staff, Social Work students, as well as ‘pop up’ workshops and lectures during TRU Research Week. Eight workshops illustrated the responsive forms of creative engagement for these women across socio-economic and cultural differences. The women were asked to share their connections to place by registering their experiences of beauty, fear, and important services on shared maps. A selection of these eight workshops is illustrated with images and narrative text below.

EmpowerHER: a women's map to the city was launched at an International Women's Day event hosted by the ‘Women's Leadership Council of the United Way’ in downtown Kamloops. A large city map was pinned on the back wall so guests could engage with each other in conversation and make their marks on the map. More than 100 women participated, sharing their experiences of the city to each other by pasting tiny coloured icons on the map.



<Figure 14.1. here>

Figure 14.1. United Way International Women's Day Lunch, 2018. Kamloops. Photography by Marnie Badham, 2018.

Many of these women did not feel safe walking downtown at night, some did not feel safe in their own workplaces, while others resisted registering where they felt unsafe – not wanting to stigmatise certain locations including the local First Nations. Participants here were primarily professional women, and the dialogue between strangers focused on dominant public perceptions of place. Many waited to see how others responded in advance of registering their own experiences. Awareness of one's own privilege became very real for some when they realised their perceptions of place may sometimes derive from historical reputation, negative media stories or from the view from inside of their car.

One woman explained that she didn't really know about downtown at night because she can avoid these places or drive through them (unlike those who experience homelessness or must walk). This event mapped very different data and expressions from this group of mainly professional women to knowledge that was later exchanged with other women. It was here that the artists met the ‘voice of the homeless’, grassroots community advocate Cynthia Travers, who offered her leadership to the project and quickly became an important collaborator. The

group brainstormed quickly on future approaches to engaging a range of community voices and experiences.

From individual experience to grassroots exchange

The mapping project workshop at JUMP Day Shelter, a North Shore meal program, engaged a dozen volunteers and women who experience homelessness. Armed with a toolbox full of art supplies (paints, brushes, pencils, coloured markers, stickers) and a roll of fresh maps as tall as a human, Marnie and Emily arrived between meal services. After an orientation conversation, the maps and supplies were set up in the side room and soon the women came through the door one by one by Cynthia's invitation. After personal introductions, the artists sat with each woman listening to her stories as she marked out places and memories. With acrylic paint, they each coloured in areas and made long brushstrokes following along pathways they walked. Some added handwritten text to mark important locations and services in ink.



<Figure 14.2. here>

Figure 14.2. EmpowerHER Mapping workshop, JUMP Day Shelter, Kamloops, 2018. Photography by Marnie Badham, 2018.

Their open-ended approach led to the artists working one-on-one with the women on small individual maps and then together discussing their experiences while transferring the content onto the large, shared map. Words like 'beauty' were used to describe memories of daughters and husbands who had passed or places they liked to spend time in because of the friendliness of strangers in public space. They visualised these feelings mixing paint with water to create a wash over an entire neighbourhood. Others offered advice to peers about unsafe places: ‘there is broken glass and dirty needles under the bridge,’ but also for beauty, like walking up through the hills. The map stayed proudly here on the wall for a few weeks, displaying a diversity of experiences and expressions across ages, culture and socio-economic status. Interestingly, while JUMP was located on the North Shore, marks had been made across the entirety of the map – these participants were highly mobile across the downtown, North Shore and First Nations Reserve.

Known as a safe, secure and friendly space, My Place is also located on the North Shore, created to fill an identified gap through the shared vision of a number of community service organisations. They offer lunches on Tuesday and Thursday afternoons and also provide a range of support services including advice on housing and health. Some people are homeless that visit My Place, many are self identified as homeless while others were described as middle class or wealthy. Again, Cynthia greeted the artists at the door, introduced them to the community and immediately set everyone to work preparing food, by setting up tables and distributing bus tickets, condoms and toiletries.

The workshop was delivered in a quiet side room that functioned as a women's space, outside of the busy lunchroom. A large table had a dozen chairs around it with small personal maps and markers set out for participants to use. Stickers were ready to transfer their content to the large six foot black and white map on the wall. The women came to sit together after having lunch and

many stayed for the full two hours. After telling their stories, they listened to each other, and witnessed the collaborative process of locating the transfer of their knowledge onto the shared wall map.

Like at JUMP, the women at My Place did not know others in the room and a few took it upon themselves to introduce each other and, as 'old timers,' share important street knowledge to the 'newcomers'. A woman who described herself as 'new to town,' drew lines along her walking paths where she saw beauty... all the way down the hill from Aberdeen to the end of downtown where the health services and library are located. She said it only took 20 minutes to get down, but 43 minutes to walk back up. She thought there was beauty and safety at the shopping malls. Unlike many other participants, she felt safe around other people.

Another woman marked a number of community services including a local church, the Family Tree and AA meetings that were useful. She also discussed Canadian Mental Health Services and Kamloops Mental Health & Addiction Services & Emergency Response, but expressed concern that there was not always a woman working. She went on to describe places of beauty – places she and her children used to visit peppered across the city. After annotating the map in detail, she then drew a big circle around the whole page in black marker and asked, 'How can there be beauty here and there, when I feel fear all around this city, all the time?' Another participant held her hand and listened to her concerns quietly.

Social connection and local knowledge

Over one lunch hour, First Nations women at TRU met to share bannock tacos, dialogue, and mapping. With a dozen women from various programs and nations, reflections were shared about the local area over a few hours including favourite places to visit and some of the services relied on. With a TRU Elder present, the lunch hour served also a time for her to pass on insight and connection. Many of the students heard about the event through Cplul'kw'ten, the Aboriginal Gathering Centre at Thompson Rivers University, or through the Knowledge Makers

Network, a TRU Indigenous Research Program, which offer community, connection, learning, and guidance to Indigenous students as they navigate the institution. Many of these services were identified on the map directly, the TRU Elder in the House program was an area of beauty and Cplul'kw'ten was an important service. The insights and reflections brought to the mapping exercise were still anew. This reflects the potential of the methodology to continue uncovering diverse standpoints and experiences. Some services were noted, such as the Aboriginal Training and Employment Services, that had not yet been noted by other women in the city. The workshop highlighted the importance of dedicated services and centres for Indigenous communities for connection, safety, and support. Hosting this event also served to foster these relationships among women and peers, as much needed conversations about current personal concerns were able to be discussed in a safe and supportive environment.

The Elizabeth Fry Society coordinates two transitional housing programs with hundreds of living units. The Elizabeth Court Housing mapping workshop brought the largest group of women and children together over lasagna dinner with personal invitations coming from the housing coordinator. The individual mapping process produced a series of creative and personal maps including mobility maps for people with disability and even a treasure map made by five and seven-year old children (see Figure 14.3.).



<Figure 14.3. here>

Figure 14.3. *EmpowerHER* mapping workshop, 2018. Elizabeth Court Housing, Kamloops. Photography by Marnie Badham, 2018.

EmpowerHER learnings and celebrations

With more than 700 women participating across one-month in a series of open-ended social art-research workshops, key learnings included: place holds multi-valanced understandings across socio-economic and cultural differences; there is a necessity for gender specific community support services; and opportunities for social connection and knowledge exchange between women in transition is valued. Contributing women, project partners, and community members gathered on a hot day in the middle of bushfire season to unveil the new artistic map created by

artists Marnie Badham and Emily Dundas Oke as a visual response to the hundreds of contributions to the *EmpowerHER* project.



<Figure 14.4. here>

Figure 14.4. *EmpowerHER* heat map, Emily Dundas Oke and Marnie Badham. Photography by Marnie Badham, 2018.

This 'heat map' employed a resolved legend from the learnings of the other mapping exercises: blue – beauty; red – feel safe; yellow – important services; black x – feel unsafe. Emily explained that having a final event 'provided space to reflect on the work we've done, and envision ways in which it can empower our community.' Generously hosted by Cynthia Tavers, the gathering became a symbolic return of the project to its roots: *EmpowerHER* hosted its first participatory art and mapping workshop at JUMP in March 2018 and concluded with extended

social connection and promoting important services in the community. Over 200 community members joined for lunch, generously provided by the United Steelworkers Local 7619.

Although this project did not gather data in the traditional sense, there were very clear knowledge outcomes including firstly the need for 'women only' services. Complicated emotions arose from women identifying areas that deliver important services, such as shelters or subsidised housing, but it was expressed that many women do not feel safe there. Engagement in this project has provided access to the expression of these feelings and experiences from these vulnerable women to service providers. Secondly, the organic responsive form of the project enabled collaboration and creative expression. While initially an artistic project by Marnie, the project grew to enjoy collaboration with Emily, Cynthia, United Way staff, and other student volunteers, and the use of narrative forms that women felt most appropriate for communicating their stories. This success is largely due to the fact that the project invitation to Marnie from hosts at TRU and United Way also did not start with a fixed form. Partners trusted the creative iterative, open ended, responsive, inclusive collaborative approach by the artist and welcomed the ongoing engagement across stakeholders. The format of the project enabled the dialogue that contained this expert lived experience, shared heartfelt stories and reflection on self and community. Art became a vehicle with distinct advantages from more typical community engagement forums: people participated in the mapping as part of their everyday life accessing these social services and enjoyed a social meal. Through art, both tangible and intangible connections to place were made visible.

And lastly, social artworks like this creative cartography project requires integration and support of those partners who value change and community voices. Following Suzanne Lacy's lead in mapping the experiences of women in public space, the *EmpowerHER* artists reached out across the city to engage women through participation in existing community services instead of bringing the group to the United Way in downtown Kamloops. The project focused on the stories and personal experiences of the women in their own voice instead of data representing their experiences. The women became authority and the role of artists was to facilitate engagement in the collaborative aesthetic experience and the partners to listen.

Affective Mapping: presenting ‘homefree’ women’s knowledge

Kitchin and Dodge argue that maps have ‘no ontological security‘ and are instead 'ontogenic in nature’ (original emphasis), shifting the aim of maps from defining how things are, to how they are *becoming*:

> Maps are of-the-moment, brought into being through practices (embodied, social, technical), always remade every time they are engaged with; mapping is a process of constant reterritorialization. As such, maps are transitory and fleeting, being contingent, relational and context-dependent. Maps are practices – they are always mappings; spatial practices enacted to solve relational problems (eg, how best to create a spatial representation, how to understand a spatial distribution, how to get between A and B, and so on. (2007, p. 334)

Building on this argument of maps as an ongoing practice, cultural mapping can be a form of praxis. As researchers using participatory cultural maps or creative cartographies as a research method, the gap between researcher and practitioner begins to bridge, as does the gap between map-maker and map-user. Similarly, in community-led mapping projects, an insurgent and emancipatory approach to mapping of cultural assets sees the map/asset user and the mapp*er* become one. This is because participatory mapping begins to somewhat break down the subject/object paradigm that persists in more traditional (asset) mapping by including the cultural ‘object’ within the cartographic process. Tending to the representational challenges of more traditional mapping approaches, participatory cultural mapping documents the spatial culture, heritage or history of a group, by the group itself (or in collaboration with them) – a process within which the cartographic object *becomes* the cartographic subject (or simply, the cartographer).

Inherent in this praxis approach and as in Kitchin and Dodge (2007) ontogenic framing, is this idea of repetition, of adding and of constantly evolving and becoming. This runs counter to much of the approaches of heritage registers and cultural asset cataloging, where heritage is considered as being largely static. A similar push can be seen in the work of Gerlach, who proposes the concept of 'vernacular mapping', which is free of the 'representational politics' of quotidian cartographies while still remaining political at its core (and an alternative to 'counter-mapping') (2014). Gerlach sets up vernacular mapping as:

> […] non-statist, extra-institutional, participatory, cartographic practices, either digital or analogue in their composition, in which such performances are not taken to be technologies of capture, but as techniques of *addition*; of adding more to the world through abstraction; of adding to the riskiness of cartographic politics by proliferating yet more renders of the world. … vernacular mapping is also an analytical concern for the nearly-there materialities of cartography; the non-representational coordinates of maps; affect and the virtual. (2014, p. 23)

Here Gerlach suggests a way that the abstraction of maps can in fact be used in a liberating, critical way, running counter to much of the critique of representational mapping as a form of scientific-style abstraction. This important point of 'addition' and adaptation speaks to what Gerlach later refers to – that representations and definitions on maps should not be thought of within an 'either/or' paradigm, but rather as 'and, and, and…' Working within this logic allows us to move away from the 'engineering and deployment of dualisms and binaries; trademarks of western, Enlightenment thought' (Gerlach, 2014, p. 25), and instead allows for 'multiple interpretations and readings, providing more tools, more languages, and more assemblages to help us in thinking about the various kinds of work maps do' (Pickles, 2004, p. 19). Cultural mapping is not a static, single alternative or even 'solution' to asset mapping. Our intention is not to set up cultural counter-mapping as a 'solution' rhetoric, but rather as an addition to

historico-geographic and heritage research with the potential to be mobilised along many different ‘lines’ and as praxis.

Conclusion

If place knowledge exists neither in a binary of static tangible or intangible heritage, but rather in lived experiences, exchanges (both of the social and material form), emotions and memories to which value is assigned, then creative research practices can assist to better reflect this. We conclude that cultural counter-mapping such as critical cartography can act as a bridge between an alternative, affective understanding of place and how it is valued (and by extension, planned, managed and preserved). Cultural mapping as praxis can serve both community groups and researchers to render visible the ‘unseen’ and under-represented agendas, spaces and places where they are most needed.

As part of the *EmpowerHER* project, the *process* of bringing the women together to discuss and create the creative maps became perhaps more important as the actual map/spatial-data itself. In coming together, the women connected with one another (often for the first time); shared and valued personal stories, memories and street knowledge. As part of this cultural mapping process, they consolidate their lived memory of the place, and essentially contribute to the creation of the collective imaginary of the area, while also feeling a sense of agency in sharing their lived experience and knowledges. The actual map, and the data it produced, intended the same effect that the actual mapping *process* was able to achieve.

Similar praxis can be seen in various community-driven, often politically-led mapping actions where disempowered groups use formal mechanisms, such as mapping, in an insurgent fashion – shifting the author's voice and drawing attention toward what is of value or concern to the community. The Anti-Eviction Mapping project, a ‘data-visualization, data analysis, and

storytelling collective documenting dispossession and resistance upon gentrifying landscapes' (Anti-Eviction Mapping Project, n.d., *About the Anti-Eviction Mapping Project* (AEMP), para 1.) uses collaborative digital maps to which people can add instances and stories of eviction or experienced displacement. Examples of community driven mapping such as this show how participatory cultural maps can be used as both a political and self-affirming community tool, and to document (dis)connection to a place that is otherwise going undocumented. Here the group can literally 'place' their displacement on a map. Highlighting a lived, experiential, association of space, and a critical, affective lens with which to view the city that would have likely otherwise gone unrecognised or undocumented.

Working within a post-representational paradigm, no single map will of course produce a true or conclusive abstraction of a place or community, as this is different for every body that mingles in the space, changing its atmosphere continuously, with these affective experiences (and maps by extension) constantly changing, and constantly *becoming* (Kitchin & Dodge, 2007). By shifting the author's (and authority of) voice and attention towards affect and its implications on how experiences of place is valued, counter-mapping as praxis can challenge and subvert the still deeply entrenched binaries that shape and define heritage and urban planning; the tangible and intangible; the subject and the object; the experienced and documented; and the valu*er* and the valued.

Acknowledgement

The authors gratefully acknowledge funding support in the form of a Visiting Professorship to the lead author from Thompson Rivers University.

References list

3Cs the counter-cartographies collective. (n.d.). *3Cs is born out of our enthusiasm with the power of maps.* https://www.countercartographies.org/

Anti-Eviction Mapping Project (n.d). *About the Anti-Eviction Mapping Project (AEMP)*. https://antievictionmap.com/about-the-aemp

Badham, M., Garrett Petts, W. F., Jackson, S., Langlois, J., & Malhotra, S. (2018). Artistic Approaches to Cultural Mapping: Key issues and research lines. In N. Duxbury, W.F. Garrett-Petts & A. Longley (Eds.), *Artistic approaches to cultural mapping: Activating imaginaries and means of knowing*. Routledge.

Bennett, T. and Mercer, C., (1998). Intergovernmental Conference on Cultural Policies for Development.

Caquard, S., Piatti, B. & Cartwright, W. (2009). Special Issue on Art & Cartography. *The Cartographic Journal*, *46*(4), 289-291.

Crawhall, N. (2009). The Role of participatory cultural mapping in promoting intercultural dialogue: 'We are not hyenas'. Concept paper prepared for UNESCO Division of Cultural Policies and Intercultural Dialogue.

Duxbury, N., Garrett-Petts, W. F., & MacLennan, D. (2015). Cultural mapping as cultural inquiry: Introduction to an emerging field of practice. In N. Duxbury, W. F. Garrett-Petts & D. MacLennan (Eds.), *Cultural mapping as cultural inquiry*. (pp. 1-42). Routledge.

Fedman, D. and Karacas, C. (2012). A cartographic fade to black: mapping the destruction of urban Japan during World War II. *Journal of Historical Geography*, *38*(3), 306-328.

Gerlach, J. (2014). Lines, contours and legends: Coordinates for vernacular mapping. *Progress in Human Geography*, *38*(1), 22-39.

Harley, J. B. (2008). Maps, knowledge, and power. In G. L. Henderson & M. Waterstone (Eds.), *Geographic thought: a praxis perspective.* (pp. 129-148). Routledge.

Irish, S. (2010). *Suzanne Lacy: Spaces Between* (NED-New edition). University of Minnesota Press. http://www.jstor.org/stable/10.5749/j.cttttvfg

Kitchin, R., & Dodge, M. (2007). Rethinking maps. *Progress in human geography*, *31*(3), 331-344.

Lacy, S. (1977, May). *Three Weeks in May,* www.suzannelacy.com/three-weeks-in-may

Lind, M. (2007). The collaborative turn. Taking Matter into Common Hands: Contemporary Art and Collaborative Practices. Black Dog Publishing.

Migdal, J. S. (2004). Mental maps and virtual checkpoints. In J.S. Migdal (Ed.). (2004). *Boundaries and Belonging: States and Societies in the Struggle to Shape Identities and Local Practices*. Cambridge: Cambridge University Press.

Nash, C. (1993). Remapping and Renaming: New Cartographies of Identity, Gender and Landscape in Ireland. *Feminist Review*, 44(1), 39-57. https://doi.org/10.1057/fr.1993.19

Pickles, J. (2004). *A History of Spaces: Cartographic Reason, Mapping and the Geo-Coded World* (1st ed.). Routledge. https://doi.org/10.4324/9780203351437

Stevenson, D. (2004). "Civic gold" rush: Cultural planning and the politics of the third way. *International journal of cultural policy*, *10*(1), 119-131.