WHERE IS HERE - SYMPOSIUM
SMALL CITIES, DEEP MAPPING, SUSTAINABLE FUTURES

JULY 20 (WEDNESDAY) Comox Valley Art Gallery (CVAG)
4-6pm Registration
6pm Opening – CVAG Exhibition
Welcoming Ceremony and Reception featuring work of artists-in residence Barbara Meneley, Joanne Bristol and Clive Powsey

JULY 21 (THURSDAY) Native Sons Hall
8-9am Registration
9am Intro to Conference/Opening
9.30am KEYNOTES
Nancy Duxbury: Global Trends and Dialogues in Mapping Cultures and Meanings of Place
William Garrett-Petts: Cultural Mapping as Cultural Inquiry: Mapping the Contours of an Emerging Field
11:00am COFFEE BREAK
11.30am PANEL - Mapping and Unmapping as Creative Practice
Joanne Bristol
Ernie Kroeger
Justin Langlois
Barbara Meneley
1:00pm LUNCH
2.00pm PROJECT PRESENTATION – Where is Here
Sharon Karsten
Pam Shaw
Nicole Vagueois
Alanna Williams
3:30pm COFFEE BREAK
4:00pm PANEL: Mapping, Critical Engagement & Justice
Ken Blackburn and Sara Vipond
Glen Lowry
Eric Moschopedis
Matt Rader
5:15pm COFFEE/APPIES BREAK

5.45pm SITE VISITS: place-based site works bus tour curated by CVAG:
Site-Specific Performance and Installation tour featuring work by Karver Everson, Andy Everson and George Littlechild.
WHERE IS HERE – SYMPOSIUM

JULY 22 (FRIDAY), Native Sons Hall

9:30am  KEYNOTE – Stuart Poyntz: Digital Frictions: Urban Space – Learning, Dwelling and Imagining through Media
10:30am  COFFEE BREAK
11:00am  PANEL: Cultural Mapping In-Place
         Patricia Huntsman
         Kathleen Scherf
         Kirsten Schrader
12:30pm  LUNCH
1:30pm   PANEL: Mapping Sacred Space
         Liz Carter
         Andy Everson
         Karver Everson
         George Littlechild
         Toby Lawrence
3:15pm  BREAK

JULY 22 (FRIDAY EVENING), Comox Valley Art Gallery

8:00pm  Closing Celebration, Concluding Remarks & Outdoor Video Screening presented by CVAG – featuring new works by Elizabeth Carter, Steven Thomas Davies and Lindsay Delaronde, with guest curator Toby Lawrence.
JULY 23 (SATURDAY), Post-Symposium Event

Talk, Walk and Make with Comox Valley Artist Clive Powsey

A Journey to the Horizon Line: A Hike to the Mount Washington Summit

Presented by ‘Where is Here’ Partner Organization –
North Island College Fine Arts & Design

Time: 10:00am – 3:30pm.
Location: Starting at: North Island College Comox Valley Campus: 2300 Ryan Road, Courtenay BC. Shadbolt Studio Rm 109.
Open to the public (pre-registration is required)
Fee: $10 per participant *Simple brown bag lunch will be provided (if you have food allergies please bring your own food). Pre-register by contacting Sharon Karsten, sharonkarsten@live.com . Please inform Sharon if you will require transportation to North Island College and Mt Washington.

Experience a journey to the horizon line. Walking to the horizon is a kind of mapping, a locating of our community and selves in a topographical schema. The topography we live in exerts a subtle and subliminal influence over us as inhabitants. Join Artist-in-Residence, Clive Powsey, on a hike to the summit of Mount Washington. Clive is intrigued by our cultural conceptions of the landscape. What will it mean to journey to the horizon and look back and beyond? We will hike to the summit to observe the 'complex terrain’ of central Vancouver Island, a region that exists in close proximity to populated areas on the coastal fringe. Participants will be encouraged to write, draw and photograph their experience of the journey to the horizon.

Participants will meet at North Island College, and travel to Mount Washington. The hike will begin at the main lodge of Mount Washington. The walk to the summit is approximately 2.5km on an intermediate trail (about a 45 minute to 1 hour walk). Participants are also welcome to take the Mount Washington Scenic Chairlift, lift prices are $19 (plus taxes). Lift costs are not included.

10:00 Opening Reception for Art Exhibition.
Walking as Mapping: A Creative Laboratory
Participants: ECU and NIC Students, NIC Faculty and Artist-in-Residence, Clive Powsey
10:30 Clive Powsey Artist Talk
11:00 Participants pack brown bag lunch (Lunch items provided)
11:30 Organize group car pool.
12:30 Hike to the Summit, Observe, Reflect, Create.
2:30 Hike down the mountain.
3:30 Group meets for carpooling down the mountain.
Presenters:
JULY 21 (THURS)

9.30am  KEYNOTE – Nancy Duxbury/William Garrett-Petts

NANCY DUXBURY, University of Coimbra, Centre of Social Studies
Global trends and dialogues in mapping cultures and meanings of place
Cultural mapping provides an enriching, participatory, and interdisciplinary set of methodologies for articulating and making visible the multi-layered cultural aspects and meanings of a particular place. Leading approaches to cultural mapping today acknowledge the shifting and fragmented nature of many communities and aim to reflect and privilege pluralistic local knowledges, perceptions of importance, and ways of understanding. Extending from this, they also aim to draw connections and articulate relationships between people and place, culture and nature. This work aims not only to document and preserve this information but also to catalyze and propel place-embedded cultural traditions and knowledges into the future, constructing the scaffolding for pluralist cultural sustainability. In this context, this presentation will discuss key aspects of emerging international dialogues on culture and mapping and the importance of local cultural mapping in a global world.

GARRETT-PETTS, Thompson Rivers University, Faculty of Arts
Cultural Mapping as Cultural Inquiry: Mapping the Contours of an Emerging Field
Drawing upon this recent publications on cultural mapping, Garrett-Petts’ presentation will outline a framework for situating an emerging, very interdisciplinary field of activity that intertwines trajectories of both research and practice. Cultural mapping is a tool for urban planning, cultural sustainability, and community development; it also aims to recognize and make visible the ways local stories, practices, relationships, memories, and rituals constitute places as meaningful locations. This presentation argues the need for histories and case studies of cultural mapping that are globally distributed and that situate the practice locally, regionally, nationally, and internationally. In particular, the presentation will explore innovative ways communities and artists have come together to encourage urban and cultural planning, community development, artistic intervention and public participation in cultural mapping.
**JULY 21 (THURS)**

11.30am  **PANEL - Mapping and Unmapping as Creative Practice**

JOANNE BRISTOL, University College London, Bartlett School of Architecture

Interspecies pathways

This presentation traces the forceful yet intangible ways in which animals inscribe physical and representational spaces of urban built environments. Feminist theorist Elizabeth Grosz claims the production of knowledge in the humanities is structured via a 'forgotten or repressed dependence' on more-than-human forces which 'drop out of relevance as they are synthesized, symbolized, and transformed into cultural products'. If this is so, how is it possible to acknowledge and make room for the spatial inscriptions of animals with whom we share worlds-in-the-making? Interspecies pathways explores sensory, material and performative practices of writing to articulate more-than-human realms of spatial production and more-than-representational languages. It focuses on examples of recent artistic fieldwork and production using interspecies writing as a mode of poetic biopolitics.

ERNIE KROEGER, Thompson Rivers University, Visual and Performing Arts

Pedestrians vs Cars

The presentation will give a brief historical overview of tensions that have arisen between pedestrians and cars. Following this a number of examples of how artists have responded to this will be presented and discussed.

JUSTIN LANGLOIS, Emily Carr University of Art + Design, Faculty of Culture and Community

When Participation Fails: New Forms of Engagement through Socially Engaged Art

This presentation will explore a critical perspective of participatory and socially engaged art, aiming to develop an argument towards a more nuanced understanding of engagement based on resistance, antagonism, and critical pedagogy. Langlois will discuss a number of his projects as examples of these practices through his role as Research Director of Broken City Lab, Founder of the School for Eventual Vacancy, and host of the Academy of Tactical Resistance. Ultimately, he will offer some summaries of tactics and methodologies to more deeply explore notions of place, locality, and civic change.

BARBARA MENELEY, University of Regina, Faculty of Fine Arts

Dialogic Cartographies

This presentation will engage questions on cartographic representation. Whose story does a map tell and why? How can maps express complexity and contradiction? What are strategies for alternative cartographies, for mapping-back and counter-mapping? Time and space permitting, the presentation will include a participatory mapping exercise.
WHERE IS HERE – SYMPOSIUM

JULY 21 (THURS)

2.00pm PROJECT PRESENTATION – Where is Here: Finding Community through Place

SHARON KARSTEN, Simon Fraser University, School of Communication
PAM SHAW, Vancouver Island University, Geography
NICOLE VAUGEOIS, Vancouver Island University, Faculty of Management
ALANNA WILLIAMS, The University of British Columbia, Arts and Humanities

Where is Here? is an evolving project that examines an individual’s connection to place and space in the downtown cores of three municipalities on Vancouver Island.

This team of presenters brings perspectives from different disciplines on the relationships between culture, community, and data visualization. Through lenses that include arts and culture, urban geography, tourism, and data visualization, the research team will speak to the meanings that can be found in individual stories of place and space and how these stories and visualizations can be used to inform positive change in urban cores.

On the street interviews were conducted with over 75 participants across Nanaimo, Port Alberni, and Courtenay and an innovative mapping tool was developed to present qualitative, geo-referenced data in a way that is accessible and easily reproduced: the possibilities for sharing information and finding community through place and space are infinite through this digital application.

Ultimately, the research will be used to inform future civic engagement, economic development, cultural amenity planning, and arts-related development within these core areas.
JULY 21 (THURS)

4:00pm          PANEL: Mapping, Critical Engagement and Justice

KEN BLACKBURN & SARA VIPOND, North Island College, School of Fine Art and Design
Space & Place: Cultivate, Retaliate, Respond - Contemporary Artists re-positioning a sense of place
Blackburn and Vipond will co-present at the symposium. They will talk about their pedagogical approach
to creatively exploring the topic of space and place. They will also outline how this topic is explored in
their own art practices. The presentation will feature artwork by students and contemporary artists
working in this milieu.

GLEN LOWRY, Emily Carr University of Art + Design, Faculty of Culture and Community
The culture of the map / the mapping of culture? engaging Indigenous knowledge here and now
Taking up questions of reconciliation and Aboriginal justice in Canada, this presentation looks at the role
of artists and creative practitioners in challenging our understandings of urban space. In particular, it looks
at questions of spatial representation or representations of space relating to BC’s participation in LNG and
petroleum economies. Borrowing from Soja’s notion of Spatial Justice, this paper will make connections
between urban development, creative practice, and Aboriginal title.

ERIC MOSCHOPEDIS, Self-employed, Independent Artist and Researcher
Unmapping the terrain: working through colonialist tendencies in contemporary placemaking practices
In his book, The Practice of Everyday Life, Michel du Certeau poetically suggests that, “what the map cuts
up the story cuts across” (129). This brief expression is packed with deep insight into the ways in which
knowledge is produced spatially. On the one hand, you have official demarkation (the map) and on the
other, unofficial narratives or stories that resist solidification. The trend of placemaking within urban and
small city contexts uses the maps of local stories as a way of fixing a place. Instead of being a liberalizing
force, the maps created by placemakers often reinforce injustice and dominant narrative structures. Using
my critical and creative artistic practice as case study, Unmapping the terrain, will seek to illustrate how
critical and creative mapping can be used to unsettle fixed physical and psychological boundaries within a
city or community.

MATTHEW RADER, The University of British Columbia, Creative Studies
Desecrations: Imagination as Site of Real Experience
"I shall create!" wrote Gwendolyn Brooks, "If not a note, a hole. If not an overture, a desecration." This
presentation will examine how imagination is not other to lived, embodied experience but rather an
essential and definitive aspect of that experience, one that begins in the desecrated location of the body,
using desacralized state as a compositional opportunity to rethink and reconstitute relationship and
meaning. Using the history and example of his own creative works that arise from and attend to the
Comox Valley as subject, Rader will sketch an argument for cultural mapping as an intrinsically imaginative
activity and the imagination as a critical geography for any “deep” mapping project.
JULY 22 (FRI)

9:30am  KEYNOTE – Stuart Poyntz
STUART POYNTZ, Simon Fraser University, School of Communication
Digital Frictions: urban space - learning, dwelling and imagining through media
At least since the 19th century in Europe the histories of consumerism, media and cities have been wound together, the one forming the spectacle through which the other is made light and mirror of our lives. The power of media in cities is not only as industrial and corporate bodies directly linked to economic power or to the communication networks such corporate structures create. The accumulative power of life in cities means that mediated experience is realized and calibrated through a complex array of forces that sometimes mitigate and contest the homogenizing, unifying power of corporate, consumer culture and the surveillance structures with which it is linked. Drawing on research about how youth media actions are situated within the city, this presentation suggests that the complicated and contradictory ways these initiatives are producing learning and citizen engagement spaces is part of a vernacular cosmopolitanism that serves to thicken up and enrich public life.

11:00am  PANEL: Cultural Mapping In-Place
PATRICIA HUNTSMAN, Patricia Huntsman Culture + Communication, Principal Consultant
Gathering PLACE: grassroots approaches to understanding how people are experiencing their place and culture in rural settings. In 2009, Patricia Blakney Huntsman took several months to review the international academic research and secondary publications on cultural mapping and planning. Where she saw a gap in the practice of cultural mapping was in appropriately applying tools and techniques to communities. There was a noticeable lack of fit in critically reflecting the community in its mapping approach. This presentation will share community self-assessment considerations to facilitate the identification of grassroots approaches to understanding place.

KATHLEEN SCHERF, Thompson Rivers University, Tourism Management
Beyond the Brochure: An Unmapped Journey into Deep Mapping
Using the British Columbia Mountain Resort Municipality of Sun Peaks and the Sun Peaks Ski Resort as a platform, Scherf works alongside 19 students to develop and explore 'deep mapping' principles, approaches and technologies -- building a map that is dynamic and responsive, and that goes 'beyond the brochure'. In the process, she uncovers debates around the political nature of mapping, highlights the communicative potentials embedded in new mapping technologies and calls for a more nuanced and 'deep' understanding of place that acknowledges, through rich content, the stories and shared understandings underlying place.

KIRSTEN SCHRADER, Cowichan Valley Regional District, Arts and Culture Division
Cultural Mapping and the process of establishing a regional arts service
The Arts and Culture Division of the Cowichan Valley Regional District (CVRD) is working on a service case analysis for the creation of a regionally funded arts and culture service function. Currently, there is no established fund for arts grants in the region. If established, this fully regional function would provide annual grant money to eligible non-profit organisations, as well as to existing and new, registered arts councils in the region. The results of the CVRD’s alternate approval process will be known in late November 2015, and if approved, the new arts function will be established in 2016. These results will be presented at the symposium. Integrally connected to this initiative is the Cowichan Valley’s Cultural map www.cowichanculature.ca. The existing cultural map provides a hub for Cowichan Valley cultural activity, and will be further developed/expanded if the Cultural Service is approved.
WHERE IS HERE – SYMPOSIUM

JULY 22 (FRI)

1:30pm PANEL: Mapping Sacred Space

LIZ CARTER, North Island College, Emily Carr University Extension Program
Forced Evolution
Transformation/Evolution? Self Portrait Video. Transforming from a cultural silhouette, into a "progressive" of a modern women. Like a ticking clock the transformation will return me to my roots. Set in the forest, moving to a urban setting and returning to the land (forest) Physical transformation from regalia to mainstream clothing and back to regalia. Born a political child under Government rule, I Lost my culture only to be granted the cultural rights once again but my teachers where lost to me. New teachers arrived and re-appropriations have begun.

ANDY EVERSON, TBA

KARVER EVERSON, North Island College, Fine Arts and Design
Reclamation
Traditional K’ómoks territory was historically saturated with totem poles -- symbols of culture and identity and markers of place. Currently, very few of these historic poles exist. This presentation outlines a project taken on by members of the K’ómoks nation, including Karver Everson, to reclaim traditional territory through the development of new totem poles in strategic locations -- as markers of K’ómoks traditional territory. The presentation showcases the poles created to date, and discusses the significance of the poles and their respective locations.

TOBY LAWRENCE, TBA

GEORGE LITTLECHILD, Emily Carr University of Art + Design, Faculty of Visual Art and Material Practice
I carry those most scared, on my back
Video/performance honouring those most sacred. A remembrance of space, time and place, and to those who have brought our Being onto this earth. To carry, to represent and honour. To be in-time with the place you call “Home”. To map out a specific place is encompassed by each Ancestor projected on my back, offering insight into each represented territory or place. Each one of these Ancestors lived, respected “Home”. The visual remembrance is not the land they inhabited, however they are remembered, represented individually in each image projected onto my being, mapping out their lives as they stand. I am not alone “as my Ancestors stand behind me to love and support” the mapping of time.