

CHAPTER FOUR

The Research Participants, Map Making, and Map Reading Part 1

Enacting Identity Through the Senses, Home and Affiliation

I have established that this research operates within a method assemblage – a series of diffuse intellectual, social, political and institutional worlds that intersect with this project to capture socio-spatial reality. This particular approach has brought together different ways of thinking to shape new ideas and alternative ways of knowing and doing. By design, this way of working has also shed light on the *processes* that assemble and disassemble elements within the assemblage (Anderson & McFarlane 2011). Key processes have been identified as **engagement**, **collaboration**, **negotiation** and **co-creation**. This chapter opens with some thoughts on the nature these processes, and how they have worked to steer an ethical course through this research to inform project outcomes.

Today, much participatory new museology is underpinned by active programs of collaboration, negotiation and co-creation that involve the visitor and shape visitor experience. By focusing on this type of visitor engagement, collecting institutions can work towards an ethical long-term involvement of people in the cultural experience and development of the museum. Essentially, visitor engagement reflects a shift in the sector from *things* to *ideas* (Weil 1989). In recent years, this shift has become synonymous with ‘representation’ and ‘identities construction’ and with the ‘acquisition and exchange of human, social and cultural capitals’ (Newman 2005, cited in Corsane 2006: 111).

As museology moves to become more socially aware and attentive to issues of ‘topical relevance’ (Hatton 2008: 4), the idea of history museums engaging with local groups and individuals has become standard practice. Engagement denotes a

particular kind of relationship between group, individual and museum. Significantly, such a relationship necessitates the use of dialogue over monologue, and an understanding of the lives of those whom the sector wishes to acknowledge (Hashagen 2002). Engagement implies an ongoing two-way process. It is a collaborative activity based on ideas of 'building understanding', 'listening and learning' (Hashagen 2002: 5), and negotiation and agreement.

At the museum/laboratory, this project has engaged with eight research participants to explore the idea of *personal geography*. In this chapter, for the sake of clarity, the term *personal geography* has replaced socio-spatial reality when working with the participants. As stated in Chapter 3, this has been a collaborative project. At the participatory museum, Simon notes how such projects require staff to 'control the process, but participants' actions [...] steer the direction and content of the final product' (2010: online). For this research, although body mapping workshops have been steered by myself as researcher/curator, the process of body mapping has been largely controlled by the participants.

The research participants were but one of a number of different agencies and ideas that came together for this method assemblage. In what follows, I consider how other elements began to assemble as part of this project. First, I consider *the selection of research participants*. This was an emergent and collaborative process that began with a series of meetings with senior managers at the Museum of the Riverina and Riverina Community College. Second, I review the process of *data analysis* to progress the performative nature of meaning-making in this project. Significantly, both processes have involved an 'ethics of thinking' that has drawn on creativity to negotiate and co-create possibilities where previously none existed (Gibson-Graham 2008: 620).

The selection of research participants

The selection of research participants offers an insight into how the enlarged contexts of this research have bundled together (Law 2004), or intertwined, to shape knowledge through the negotiation and co-creation of project outcomes. Participant selection echoes the sequence of process, performance and becoming that has shaped this thesis. Outlined below, the selection process involved three interested parties with differing agendas, and called for engagement and negotiation, relationship-building and resolution.

The process began with myself as researcher/curator as the first interested party, who set the parameters for selection. Defined by the conceptual framework of this research, participants had to comprise a group of Wagga Wagga residents. Their composition was inspired by critical theorist, Nancy Fraser's (2000) 'status model' of community (introduced in Chapter 1), that situates the individual within contemporary society rather than a homogenous group. It is a model sensitive to notions of 'identity politics and the recognition of difference' (Smith & Fouseki 2011: online). For MAP:me, two basic and linked characteristics underpinning Fraser's model shaped the selection process. First, the party had to comprise 'inter-group differences or divisions' (Waterton & Smith 2009: 10), and second, participants had to be considered as individuals within a group, and as active collaborators in the research. Though simple, these parameters were to mitigate against the selection of a 'collective identity' (Waterton & Smith 2009: 10). By doing so, I sought to challenge 'institutionalized obstacles that prevent[ed] some people from participating on a par with others, as full partners in social interaction' (Fraser 2005: 73).

The second interested party was the Museum of the Riverina, where research took place. The Museum engaged with the question of who to select by tempering the selection criteria with practicalities. For example, parameters are considered in relation to constraints involved in selecting suitable participants within the project timetable. This rationale generated a practical suggestion inspired by the Museum's investment in collaborative partnerships: to draw upon an established working relationship between the Museum and Riverina Community College. MAP:me could

thus be pitched to senior managers as a reward for hardworking College staff for their services to the region. This was an acceptable way forward for both parties, as a diverse group of employees in a regional organisation still adhered to the initial selection criteria. The challenge now was how to 'sell' MAP:me to the College, and engage College staff beyond the museological context of this research project.

The Museum proposed MAP:me as a team building exercise. I was initially sceptical, as my previous work experience as a call centre employee equated team building with psychometric testing of dubious value. Yet, *body mapping*, the activity at the heart of MAP:me, had the potential to offer a more creative means of team development. After all, MAP:me was designed to bring groups together through talking, listening and the participatory, performative activity of body mapping itself. Therefore, it was a small conceptual leap to align body mapping with stand alone bonding exercises aimed at fostering 'positive group relationships' (Solomon 2007: 3). In fact, in revisiting Jane Solomon's body mapping *Facilitator's Guide* (an informative source of early inspiration for MAP:me activities), I found a list of uses for body mapping that included team building alongside other benefits, ranging from the therapeutic, to advocacy and nurturing intergenerational dialogue (Solomon 2007). Therefore, with the rationale and integrity of the project intact, 'MAP:me-as-teambuilding' could be pitched to the College as a fun and empowering exercise – an activity that would help people 'find or create many new parts or layers in their own identities' with the help of other group members (Solomon 2007: 2). It is important to note that MAP:me was not being promoted as a tool to resolve longstanding conflict, and neither was it intended to clarify, or achieve longstanding workplace goals specific to the College.

Finally, 'MAP:me-as-team-building' was pitched to the third interested party – Riverina Community College – by myself as researcher/curator. Senior managers were attracted to this interpretation of MAP:me, with its focus on affective outcomes such as building trust and interpersonal relations, and helping 'people in [a] group appreciate their differences' (Solomon 2007: 3). However, 'MAP:me-as-team-building' also raised ethical considerations around participation and timetabling. As curator/researcher, a primary concern was that staff must *choose* to take part in

MAP:me, rather than participation being enforced by management. Navigating this issue, however, proved simple, as the College allowed the Museum to email staff with an *invitation* to take part. The issue of timetabling was also resolved, with the College agreeing to have MAP:me take place during office hours. This was a significant outcome, as it showed an awareness that this type of research needed time and dedication. Indeed, it is not uncommon for collaborative museum projects to break down, as diverse groups of people can find it hard to come together at evenings and weekends, when other activities and obligations impinge on their time.

Data analysis

Drawing attention to participant selection shows the early stages of this research to be a series of negotiations, interrelations and becomings. This section looks at how these performative processes have continued throughout this project, into data analysis and meaning-making. Working closely with research participants, data analysis has involved exploring the work produced as part of MAP:me, considering how this work might be understood within the method assemblage, and critically analysing the value of this work to the research project. Taking place in this chapter and the next, data analysis has been process of negotiation, collaboration, diplomacy, relationship-building and co-creation. It has yielded a host of vivid and intensely personal stories, through which it has been possible to shape realities of identity and place, of Wagga Wagga and Riverina.

Data analysis takes place over two chapters. This chapter marks the first stage of analysis and focuses on **identity**. Here, I consider how identities of research participants have been enacted through MAP:me. The chapter is in two parts. The first considers the research participants and what they did as part of MAP:me. Through participant observation, this section offers a snapshot of MAP:me and the process of *map making* as an overview of the kinds of knowledge participatory, performative methods have brought to this research. Particular attention has been paid to theories that engage with emotion, affect and embodiment, that were first introduced in Chapter 1. In this chapter, key themes that drive this project – identity, place, space and movement – have been expanded upon by MAP:me. From the

data, three topics arising from these themes, regarded by participants as important in the enaction of place-based identities, are taken forward into the next section. Identified through a process of grounded theory, these are: the **senses**, **home** and **affiliation**.

The second part of this chapter explores the senses, home and affiliation in greater detail. Through these three topics the research presents ways to experience the world that are unfamiliar to museum practice. Here, reflection takes place as to what these experiences bring to research, collecting and interpretation in transnational space. Discussions are framed by issues that currently preoccupy new museology, such as belonging, cultural diversity and citizenship, that form part of the enlarged context of this research. This section is punctuated by examples of conventional museological methods that also seek to capture identity and place. These practices are used to critically reflect upon how a participatory, performative methodology might work to 'do things differently' within the sector. The aim of this chapter, therefore, is to explore how a new vocabulary and method assemblage attentive to visibility and invisibility, to spatiality and mobility, to embodiment, emotion and affect, might be of import to the history curator. How might this way of working capture and make visible 'social realities and social worlds' (Law & Urry 2004: 390)?

The Research Participants and MAP:me

Engaging with affect and emotion

This section focuses on the bodies of the research participants, and follows a number of contemporary geographers (for example, Pile 2010; Tolia-Kelly 2010; Crang & Tolia-Kelly 2010) to apply the concept of *embodied geographies* to the study of identity, boundaries and spatiality. The term 'visceral geographies' (Hayes-Conroy and Hayes-Conroy 2010) has been used to describe this area of scholarship and its

interest in geographies of affect, emotion and non-representational theory. In practice, such work moves this social history curator/researcher into greater proximity with the subjectivity of the social *present*; and as a consequence, as 'each human embodied subject is formed' (Longhurst 1997: 494), with emotion and affect. In the framework of this research, emotions are defined as 'ways of knowing, being and doing, in the broadest sense' (Anderson & Smith 2001, cited in Pile 2010: 6). Affect is understood as a bodily state that engages with the 'non-verbal, non-conscious dimensions of experience' such as 'sensation, memory, perception, attention and listening' (Blackman & Venn: 2010: 8). For the geographer, studying the affective and emotional elements of personal and social life can draw attention to 'the mutually constitutive relationships that exist between bodies and places' (Longhurst 1997: 496). Therefore, love, fear, anger, hope, grief and hardship, alongside the concept of the affected body, are helping the geographer towards a better understanding of how the world might be known.

Through MAP:me, this section considers how museum studies might use concepts of embodiment, and geographies of emotion and affect to shape contemporary local identities. How might the application of these ideas help curators to incorporate themes of identity, place, space and movement – themes that connect with our mobile lives – into contemporary practice? New museology takes great interest in the 'affective power of objects', particularly in relation to how interpretation might be used to heighten their power (Witcomb 2010: 29). Scholars apply the term 'the affective experience' to displays with the capacity to provoke bodily reactions that 'can range from the pleasurable to the abject' (Gregory & Witcomb 2007: 264). Recently, emotion and affect have been linked to interpretive practice as strategies with which to enhance a particular message; they have become tools with which an exhibition might shock, move, surprise or engage the visitor. However, away from the exhibition, affect and emotion are not considered as fundamental to informing collecting practice.

To consider differences between conventional museological practice and this experimental research, it is useful to outline the broad types of activity used by the history museum to build knowledge of identity and place. *Collections research*, for

example describes the practice of critical engagement with existing collections and associated records. *Acquisition*, in accordance with an approved collecting policy, builds the collection by seeking new objects or images with particular relevance to place or people. Such activity may involve the capture of intangible evidence of place-identity, such as recording a personal testimony, making or acquiring a short film to tell a local story, or documenting specific cultural practices. *Consultation with sources of expertise*, can include dialogue with individuals as well as the study of texts or images in an archive of local knowledge. Together, these broad activities describe a set of practices well established within museum studies, that will be familiar to those working in the sector (for example, Edson & Dean 1994; Knell 2007).

However, this project is driven by socio-spatial reality, a new theme that embraces both identity and place. This focuses attention on *the body* rather than on the collection or the archive. As the project works with the idea that knowledge can be transmitted and constructed through 'embodied action' (Taylor 2003: xvi), research and collecting merge into a single practice. By actively reaching out to *people* as a corporeal inspiration for research and contemporary collection, this social history curator has sought to re-imagine the social present through embodied social lives. The section below offers an insight into how this thinking might work in practice. It also shows the kinds of richly visual data that might be acquired.

Participant observation during MAP:me workshops

The selection of research participants has already been established in an ethical process of engagement, negotiation and relationship-building between the researcher/curator, the Museum of the Riverina, and Riverina Community College. Attention now turns to the participants themselves, and to the participatory, performative activity at the heart of this research. How might embodied geography develop the key themes of this research; and what can be learnt from methods that insert the body into museum practice to capture 'the emotional qualities of place and human life' (Pile 2010: 7)?

There were eight research participants, six women and two men. As outlined previously, all were members of staff from Riverina Community College. The College, established in 1980, is 'a not-for-profit organisation specialising in employment services and vocational training' (Mitchell 2008: 16). It operates from nine regional centres in the Riverina region of New South Wales (Cootamundra, Corowa, Deniliquin, Griffith, Gundagai, Leeton, Temora, Tumut and Wagga Wagga), with a head office based in Wagga Wagga. The College is an institution that is well known, and well regarded in the region.

All participants volunteered to be part of this project, each accepting an emailed invitation sent by the Museum to the College. A consent form was included in the invitation for people to read and sign (Appendix II). The participants worked across several different sections in the college. This meant they knew some of their colleagues well, yet others were unfamiliar. 75% had previous experience of team building exercises, but no one had taken part in a creative project before. The group were all looking forward to MAP:me. Their priorities for both sessions were to have fun and to communicate more with their colleagues as part of the workshop. They were intrigued and excited about the idea of *body mapping*.

MAP:me was delivered over two half-day body mapping workshops. One at a training facility used by Wagga Wagga City Council, and the other in a large meeting room at the Museum of the Riverina's historic town centre site. Both venues were well known to the group, and readily accessible by car and public transport from the Community College. Kesby, reflecting on participation in context, states that 'every space has its own history' (2007: 2821). For MAP:me, the history behind both workshop venues is benign. The Museum in particular is acknowledged as being a friendly, welcoming space, with a history of lively and engaging public programs stretching back for almost a decade.

Introductions took place during the first workshop. Participants were confident talking to each other, and contributed readily to initial discussions. During this introductory session, I was keen to situate myself as both staff member at the Museum, a PhD researcher at Macquarie University, and also as someone of dual heritage, who has

travelled from the UK to work in Australia. In a project about identity, 'the researcher's identity matters' (Tolia-Kelly 2010: 51). Two reasons shape this logic. First, MAP:me is all about identity, and I felt it important that participants knew as much about me as I did about them. I wanted to put them at ease, and where possible to mitigate against the relationship between researched and researcher appearing exploitative. That is, by being as open as I could, I sought to make participants feel comfortable with contributing personal information without feeling that their contributions were one sided.

The second reason for sharing my biography was to initiate a dialogue that would become part of a 'collaborative agenda' to help with knowledge construction (Nagar 2003: 358). This would draw on my positionality and identity as a transnational researcher working and living in Wagga Wagga, and from the participants' identities as mobile, Australian citizens also working and living in Wagga Wagga. Significantly, this agenda would be marked by the 'fissures, gaps, absences and fallibilities' that shape us both (360). In doing so, I sought to encourage a kind of 'border-crossing' that would enable the transferral of knowledge between research participant and myself (358). By establishing some common ground between us, my aim was for data analysis to be a process of 'mutual learning'; for my part, learning about how to construct identity and place from the visual material produced at the workshops, and for the participants, using the experience to learn about themselves from a new perspective, and to appreciate 'meaningful differences' between themselves as a group of individuals (Katz 1994: 70). This meant that identity would be negotiated as a collaborative effort between both parties.

Part of the introductory session involved establishing a set of 'principles for working together' with the group. Although aware that 'equitable ground rules and sensitive facilitation cannot entirely remove inequalities between participants' (Kesby 2007: 2823), my aim was to create a safe place for body mapping. Thus, each venue became a space where people could talk about their lives without fearing criticism or interruption from others. Here, participants were not obliged to discuss issues that were uncomfortable or painful; everyone had a chance to speak, and importantly, to question or challenge what was happening. Although creating an environment of trust

and openness was important, encouraging discussion around sensitive topics raised ethical issues around the generation of ‘sensitive knowledge’ (IFAD 2009: 27). Even though participants signed consent forms to be part of an identity-themed project, as researcher/curator/workshop facilitator, I had an obligation to ensure that identities (of either participant or third party) depicted in any subsequent workings would not be seen to harm the reputations of the individual, or network of individuals involved. Therefore, throughout MAP:me, I was accountable, not only for my own actions, but also for those of the participants (Manzo & Brightbill 2007), whose enthusiasm for the project left them potentially vulnerable to revealing aspects of themselves in the safe environment of the workshops that they might regret with hindsight.

Day One: Personal Geographies: Who Am I? and Mind Mapping

MAP:me

What’s *Your* Personal Map?

*Where is your head? Where is your heart?
Where do you stand? What lands do you see?*

We each carry a personal map of places that shape our lives.
MAP:me helps us to share the stories behind this ‘personal geography’
(MAP:me workshop program 2009)

The workshop program for day one was shaped around two key activities, *Who Am I?* (Wilmes et al 1993, cited in Reed & Koliba 2003) and *Mind Mapping*. These sessions were devised to help participants begin to think about themselves, and to envision their bodies as parts within a wider network of other people, objects and experiences.

Who Am I? was a written exercise designed to help the group to think about identity as a multiple construct. For this activity, participants were told to respond in writing to 10 questions, the first being “Who am I?”. After writing an answer, the same question was repeated a further nine times. It was interesting to observe the groups’ reactions as the questions progressed. Some needed more time to think of their answers.

When asked, a common response was that they were unused to thinking about themselves with such intensity. Yet, for others, responses came freely. The two male participants, Sam and Travis found the exercise particularly enjoyable. Cumulatively, the group's responses ranged from the factual to the funny, the moving and the profound. Read as a whole, each set of answers offered a glimpse of an individual; an identity 'influenced by the vast unconscious set of family, cultural and personal history influences each of us carries with us' (Falk 2009: 72). It follows, therefore, that identities took on qualities that could be manifest in different circumstances. For example people saw themselves as part of a collective – a family, or a supporter of a particular team – and they also expressed themselves as individuals, defined by a particular characteristic or trait.

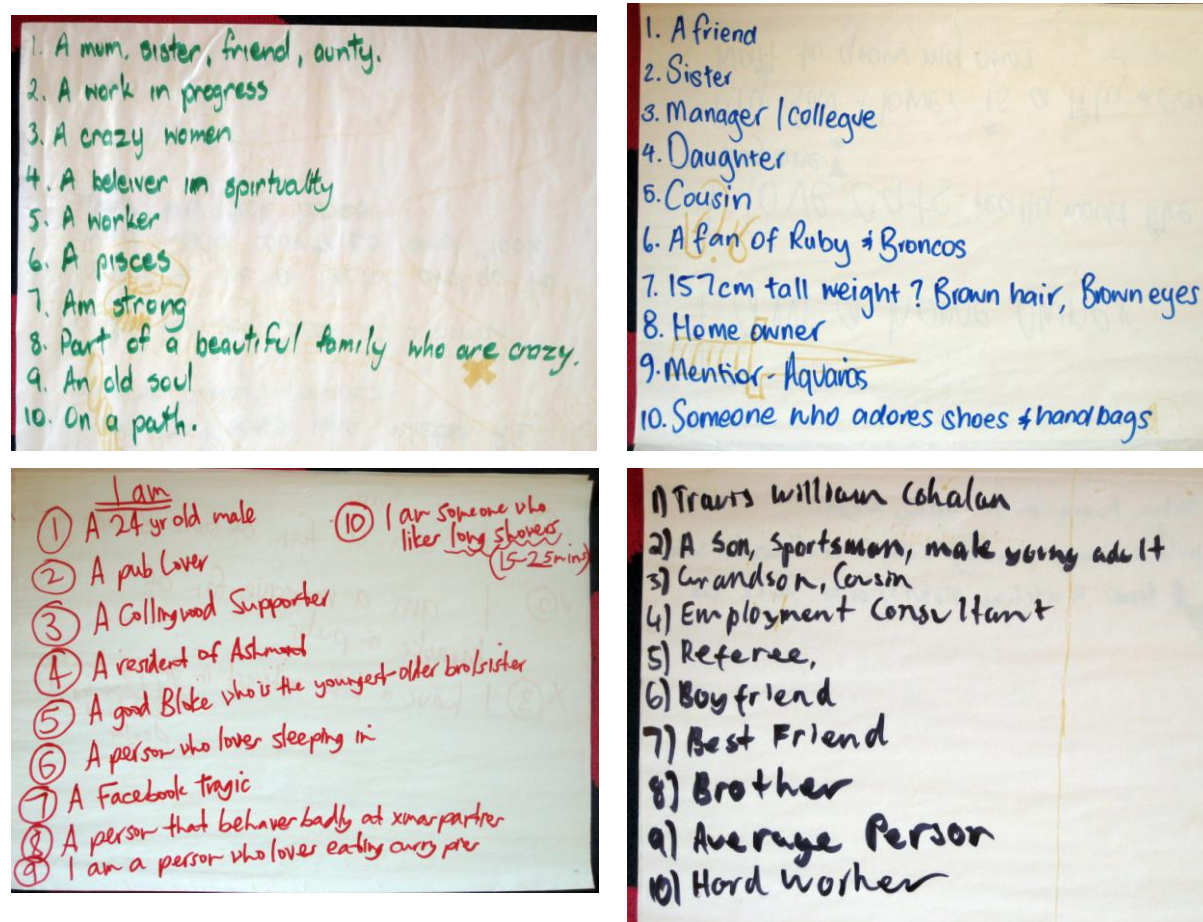


Figure 4.1: "Who Am I?" Clockwise from top left: Chantal, Sharleen, Travis, Sam

This was perhaps the most difficult session, as people were still ‘finding their way’ around the proceedings, and around each other. My aim, therefore, was to deliberately move participants away from a comfort zone of anonymity, and get them used to talking about themselves, with the support of their colleagues. People were asked if they wanted to read their answers back to the group, with colleagues encouraged to listen, and offer positive feedback on the finished piece. It was at this point that some of the group began to select the responses they wanted the group to hear, keeping others private. Thus, “Who Am I?” also became a useful ‘boundary setting’ exercise.



Figure 4.2: Mind Mapping warm up exercise: places that shape identity

The final exercise that day was *Mind Mapping*. This was the group’s first encounter with the concept of **personal geography**. Personal geography was introduced to participants as two constituent parts – the ‘personal’ element, which comprise the people, things and experiences that shape our lives; and the ‘geography’ element, that focuses specifically on place. We looked at the idea of place first. Its meaning was discussed, with the group agreeing that, in this activity, a place would not only refer to a geographical location, but also to a less conventional setting, such as a view, a room, a favourite chair, a journey between locations, or an imaginary world. To consolidate understanding, I used a catch and throw activity. That is, participants

threw a purple ball to colleagues at random, with the catcher having to tell the group about a place that had shaped, or that continues to shape their identity (Figure 4.2).

Having explored 'geography', the group then moved to consider the 'personal'. Their task, therefore, was to think of a person, thing or experience that had shaped them, or that continued to shape them. People were encouraged to draw a symbol to represent this element, with a key to explain its meaning. During discussions, some participants found it easier to think in terms of the 'personal'. 'People' and 'experiences' in particular generated some very strong emotions. For these participants, therefore, it was simpler to consider the 'geography' element once the personal side had been established. Several people expressed intense, negative emotional responses to the 'personal' element. Yet, it was interesting to note that, although these participants understandably did not want to discuss these examples with the group, they still wanted to include instances of negativity in their personal geography; after all, these experiences had made them who they were. To incorporate this idea, we decided to have a symbol without a 'key', or explanation. This was an accepted compromise, that allowed intense experiences to be present on a map, yet at the same time, to remain unidentified and thus absent from wider group discussion.



Figure 4.3: Sharleen's 'secret' symbol

After considering the meaning of personal geography, participants were ready to begin *mind mapping*. Mind maps presented the group with the opportunity to

consider their *personal map* for the first time – the maps that we each carry inside us, shaped by the places and people, things and experiences, as considered earlier. *Mind Mapping* was an exercise designed to help participants capture a wide variety of these elements for their personal map. A mind map is a diagram used to generate or structure ideas. People use them to help with problem solving; they are a good visual way to gather information. Therefore, the final session of the day used mind maps to help participants to begin to visualise and structure their personal geographies.

It is significant here to note how *Mind Mapping* made participants aware of how they extended into myriad spaces at once local, regional, state, national and beyond. People like Chantal suddenly became ‘co-constituted with/by’ various agencies, that included family, paths, places, spaces, machines, friends, past times, travel and food (Büsher et al 2011: 3).

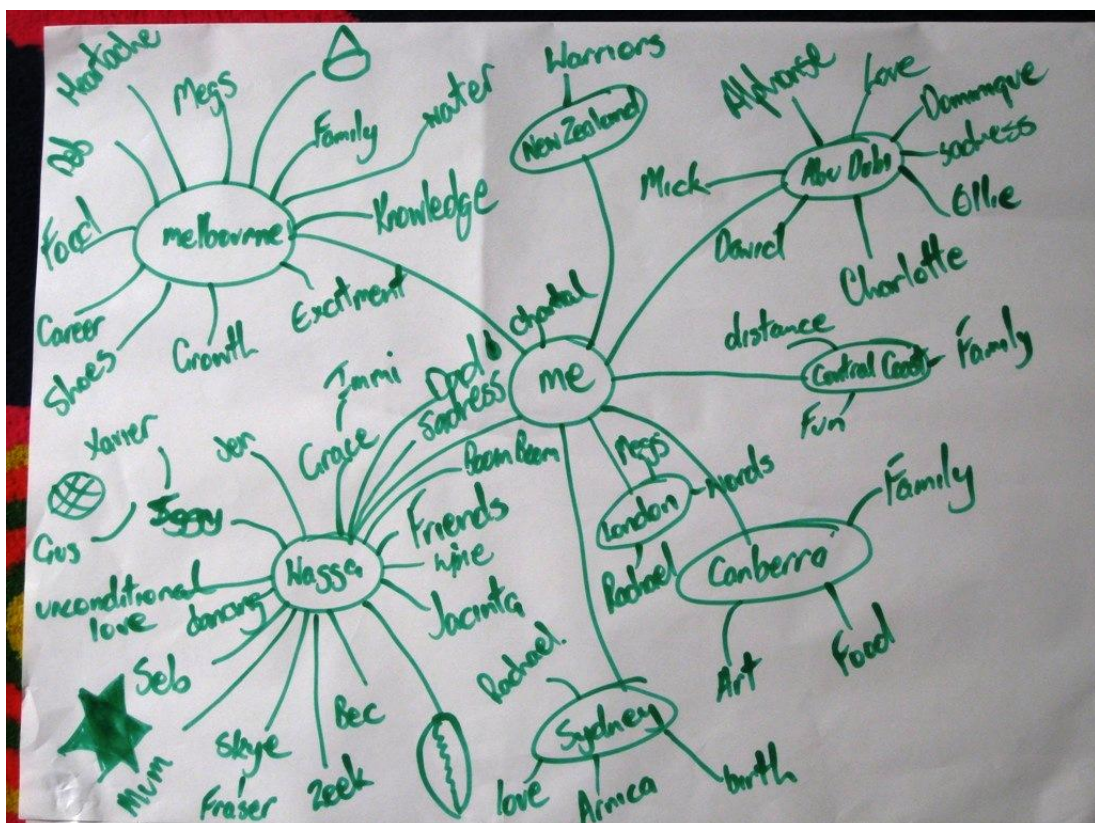


Figure 4.4: Chantal's mind map

As a group, we discussed the completed mind maps in more detail. Focus turned to the ways in which each participant was able to extend beyond Wagga Wagga through a series of ongoing connections. Examples to facilitate these 'comings and goings' (Büsher et al 2011: 1) included the internet, travel, and letters and telephone conversations. However, participants also emphasised the importance of ties sustained by a recurring thought or memory, the effect of spiritual connections, and links maintained by repeated acts, such as shopping, or eating a particular food. This insight is interesting, for the group's ongoing connections began to substantiate the concept of 'spaces of transnationality' as defined by Jackson et al (2004) in Chapter 1. This is a term used to refer to social spaces that people can occupy, albeit briefly, for example, 'during the consumption of a meal' (Jackson et al 2004: 3). Rather than focusing on 'ethnically defined transnational communities', spaces of transnationality offer a broader, more inclusive interpretation of societies in a global age (3).

Through a series of simple activities, the first MAP:me workshop served to introduce participants to the concept of *personal geography* and *personal maps*. This workshop ended with a significant observation with regards to how the research participants negotiated the spatiality of their lives. Represented by mind maps, people began to describe a process of 'flows' that were 'not in crude opposition but multiply emergent and relational' (Crouch 2010: 20).

Day Two: Body Mapping: Visualisation, Map Making and Map Reading

The second MAP:me workshop took place two weeks later. This workshop marked a shift away from the representational qualities of the mind maps produced during session one, towards the action of performative and embodied mapping – or *body mapping*. For this workshop, therefore, focus turned to 'the *lived body*' a term used by theorists to highlight the 'lived, subjective experience of corporeality' (Blackman 2008, cited in Bardzell & Bardzell 2010: 2). *Body mapping* does not view the body as static, but rather as an entity 'that is constantly engaged with, affecting, and being affected by the lived world' (Bardzell & Bardzell 2010: 2). Therefore, attention in this particular workshop turned to the ways in which the bodies of research participants

were understood, experienced and enacted in the context of the key themes shaping this research: identity, place, space and movement.

All workings produced during the previous workshop were handed back to participants; mind maps for example, being a useful tool with which to inform the content of personal maps. After a recap on the principles for working together, as outlined in session one, activities began with a *visualisation exercise*. *Visualisation* involved looking inwards and creating a picture in the mind. This exercise, therefore, asked participants to visualise their bodies as a canvas for a personal geography – the places, people, things and experiences that have shaped, or that continue to shape their lives. Essentially, this was a warm-up activity, to help participants to connect with the physicality of their bodies. Each person was given two blank body outlines – a front and a back (Figure 4.5). Looking closely at their outlines, participants were encouraged to let their minds wander to their own bodies, to consider senses of touch, taste, sight, smell. They were asked to remember feelings of pain and pleasure; to feel the skin on hands, arms, faces, legs, and as they did so, to think about the parts of their bodies that gave them power, pride, strength and confidence (Solomon 2008).

To make a *personal map*, participants needed to think about mapping the people, things, experiences and places that have shaped, or that continue to shape them, on to specific body parts. This was regarded as a fun and highly surreal activity for all involved. Moreover, it was interesting to observe how the participants choice of body parts embraced a core set of items that included head, heart and stomach. Also popular were the mouth, eyes, ears, spine, hands, arms and legs. Several participants made more 'left field' choices, such as the soles of the feet, the heel, a nape of the neck, and the shoulders. Discussions focused on how to match the body parts with each person, thing, place and experience. Participants thought about where to place family and friends – would they best sit in the heart, or the spine as a backbone of support? Would a love of popular culture reside in the words we speak (mouth) or the music we listen to (ears). How to place a love of sports – in feet, legs, hands or shoulders, or should a love for a particular team reside in the heart?



Figure 4.5: Cynthia B with blank body outline

During *visualisation*, it was interesting to observe movements when, almost unthinkingly, participants appeared to map loved ones and home against heart and spine. Scholars have associated unconscious acts like these with the concept of ‘affect’. Akin to a sudden, intense impulse, affect can be used to describe ‘the motion of emotion’ (Thein 2005: 451). During MAP:me, therefore, and prompted by the act of *visualisation*, many body maps became an outlet for an intense and unconditional love for family and home. However, it should be noted that these affective states were not exclusively positive. Engaging with two other members of the group, I noticed similar instances of intensity as events associated with profound sorrow and pain were mapped against churning stomachs, heads and limbs.

In planning their *body maps* two different ways of working began to emerge. Some of the group took a systematic approach, drawing a table to match body parts with people, things and experiences, and their associated places. Others preferred a more organic approach, that resulted in a small, rough sketch of a body onto which they trialled ideas (Figure 4.6).



Figure 4.6: Planning the body maps: an organic approach

When participants were ready, they began to transfer their designs to the large body outlines I had supplied earlier. For this activity, they were encouraged to be creative and to use a range of different colours. Although each body map was to be unique, the maps had to have four common features. First, they were to feature symbols denoting the people, things and experiences that shaped, or that continued to shape a life. Second, they were each to have a key to reveal the meaning behind significant symbols. Note that this meant symbols marking tragic or traumatic events did not have to be explained. Third, maps had to feature places associated with each person, thing and experience listed above.

And finally, each map had to include a system for recording ongoing connections identified during mind mapping. These could be journey lines, or a further set of symbols. There were two reasons for structuring the maps in this way: to aid discussions as part of *Map Reading* at the end of the session, and to highlight the key research themes of people, place, identity and movement.

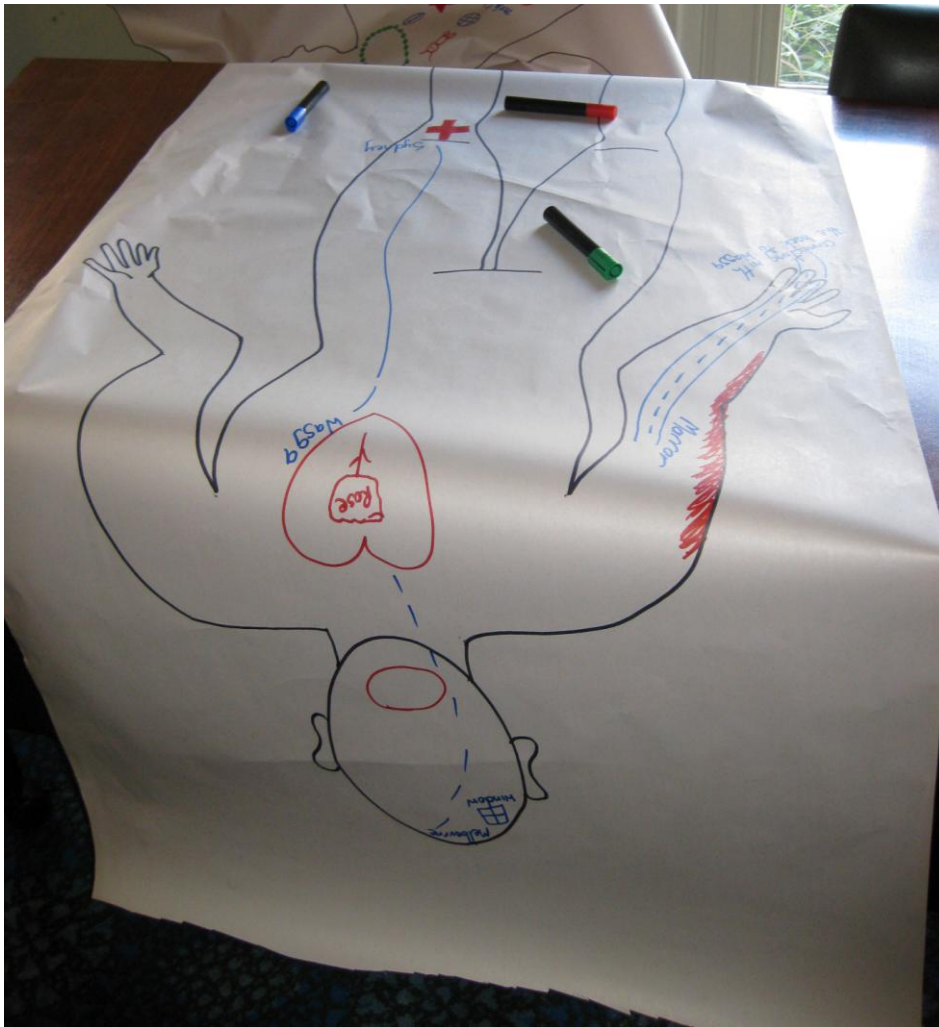


Figure 4.7: A body map nearing completion

The group found body mapping to be an empowering event. As an activity, it proved to be both energetic and calming, both moving and uplifting. 'It makes you look at yourself and your experiences closer', said one participant. *Body mapping* 'exposed a lot of me that people do not see', said another. People enjoyed the freedom of focusing on the body to privilege emotions and senses.

This lead some to consider themselves in a new light, beyond conventional spatialities and boundaries that separate ‘the body and the object world’, and that divide ‘self and other’ (Longhurst 1997: 494). Cynthia B, for example, described the symbols on her left hand: ‘I’ve got two children there [...] and that’s my two grandchildren [...] on both sides there’s a hockey stick and a softball bat, which are two sports that I dearly loved...’ (Cynthia B: interview transcript 2010).

Overall, participants made 14 maps in total; some completing both a back and a front, others, just a front (Figures 4.9a-e). When all the maps were complete, participants were invited to share their personal geographies with the group. People could focus on their whole map, or choose key symbols and places to discuss. This activity was called *Map Reading* (Figure 4.8). Through the process of *Map Reading*, participants showed colleagues how to understand their *body maps*. It was interesting to observe that, although the group lived and worked in Wagga Wagga, *Map Reading* prompted a series of personal geographies that stretched far beyond city borders. Driven initially by the questions below, *Map Reading* became an opportunity to share stories on each map ‘skin’.

Where is your head?

Where is your heart?

Where do you stand?

What lands do you see?

How far can you reach?

Securing their body maps to the walls for all the group to see, participants told stories of love and loss, of happiness and frustration. Tales of sorrow, celebration and hope sprang from within local places, from beyond state borders, from international connections and the routine journeying of daily life. These highly personal and emotive stories are shared in the latter half of this chapter, and throughout the chapter that follows.



Figure 4.8: Map reading

At the end of the final map reading, I asked the group to consider what they thought their maps said about the group as a team. Participants were sincere and respectful as they reflected upon the lives of their colleagues. Overall, the group felt they had been given a unique opportunity, not only to learn more about their colleagues, but also themselves. 'It was an enjoyable and eye opening experience', said one. 'Was glad I had the opportunity to participate'.

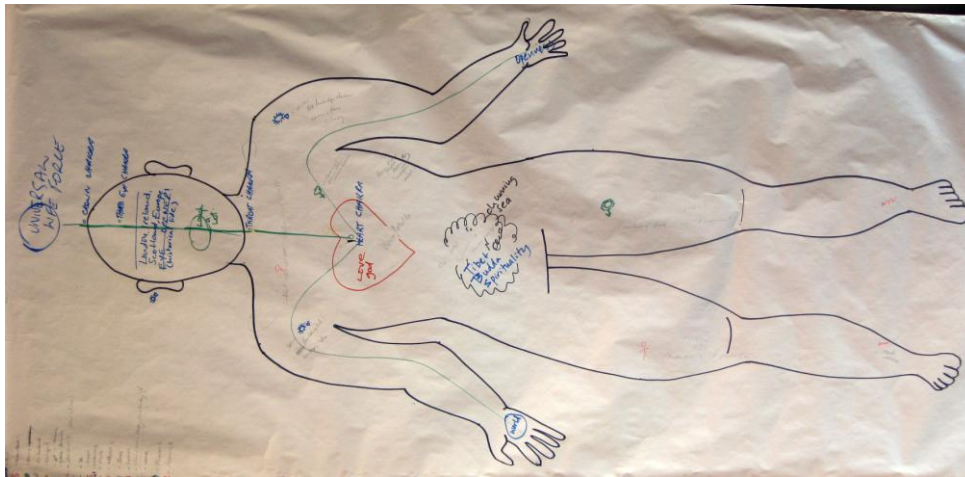


Figure 4.9a: Body maps: Mindy (left), Judy back and front

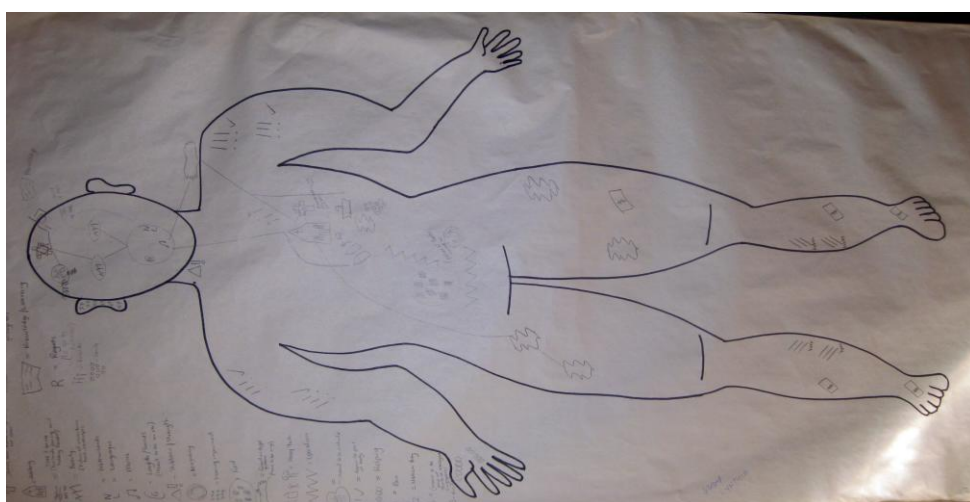


Figure 4.9b: Cynthia C back and front

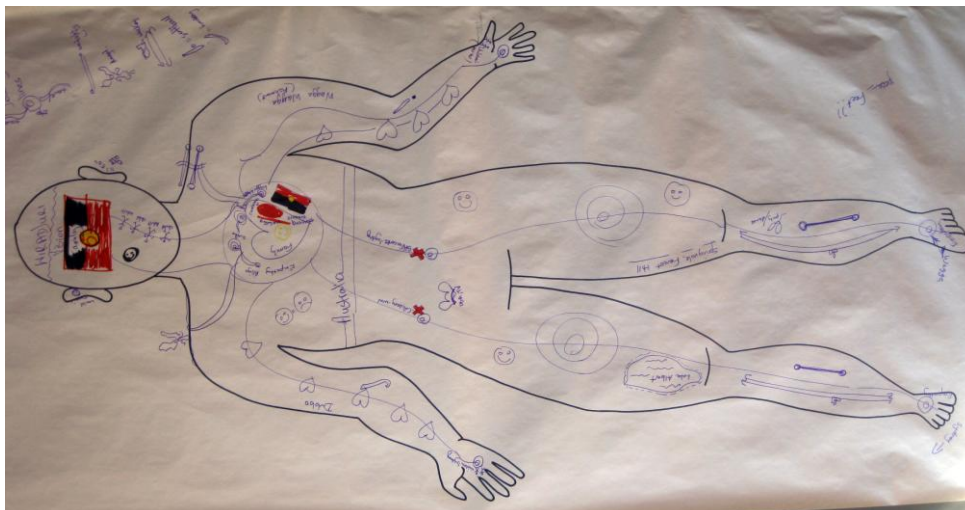
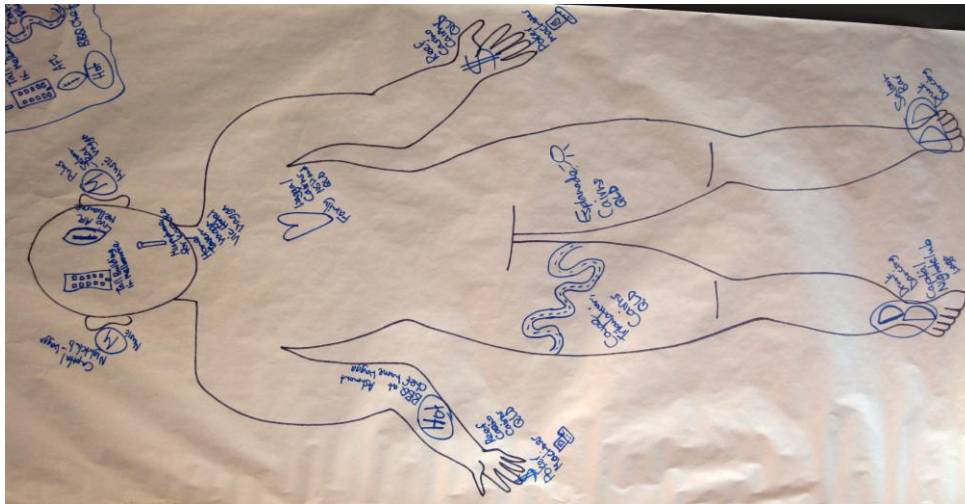


Figure 4.9c: Cynthia B (left) back and front, Sam

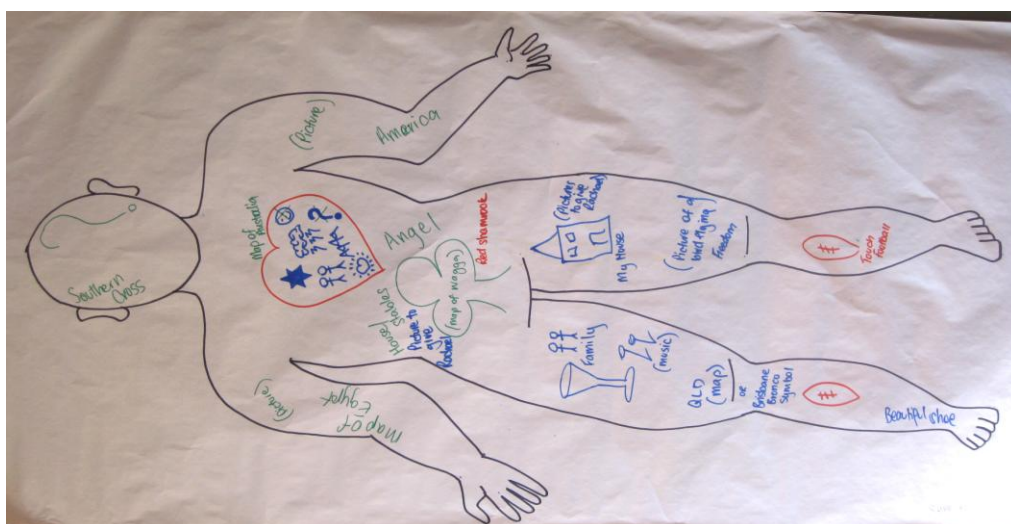
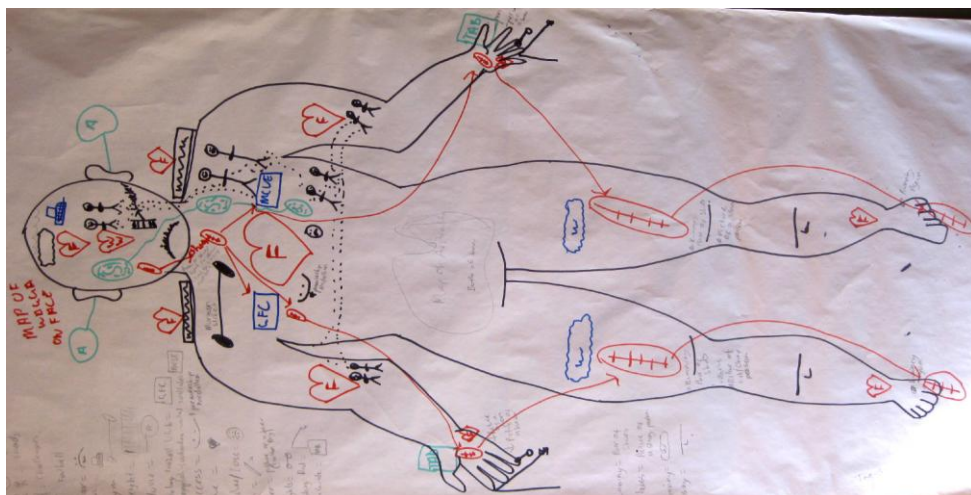


Figure 4.9d: Sharleen (left) front, Travis back and front

Summary and emerging themes

MAP:me has highlighted the close relationships between the body and place, and as such, it has offered an interesting method with which to '(re)present place as lived and embodied' (Powell 2010: 539). *Body maps* have shown place as multiple, comprising a range of 'material agencies' (Büscher et al 2011: 3) as part of a lived experience. *Body mapping* has been both social and empowering, with MAP:me workshops presenting an opportunity for people, like Cynthia C, to reflect on their lives, their priorities and to consider future possibilities:

Wagga is the backbone. And it's family and it's a safety zone. [...] But now I'm ready to risk – to risk again. So I think what my map tells me is that culture has a big part of [...] me. Compared to other maps [...] a lot of them are very family-based. But I'm not. [...] I love them to pieces but I've got an equal category for everything (Cynthia C).

During MAP:me, the body *became* social space. Here, performance enabled the exploration of tensions between 'home' and the myriad other worlds beyond, as residents enacted their identities while situated in Wagga Wagga. Significantly, MAP:me was able to build on the key themes of identity, place, space and movement, that shape this thesis. Close observation of the *body maps* has revealed five new and emergent areas of interest with which to move forward:

1. As the body entwines 'cognition, action and the senses' (Powell 2010: 541), socio-spatial reality becomes a realm of touch, taste, smell and sound. Therefore **the senses** deserve further study.
2. Participants imbue the concept of **home** with an overwhelming significance; it features in the heart of each body map.
3. On map 'skins', myriad symbols pledge allegiance to faith, sport, leisure pursuits, friends, family, culture and nation, thus drawing attention to the concept of **affiliation**.

4. As each body map presents a web of entangled connections, the notion of flow, of **relational networks**, begins to take shape as a descriptor for the dynamics of social space.
5. Symbols on the body maps describe social space as a part of the material world. Therefore, the idea of **materiality** – the ‘physical, tangible, sensual and emotional qualities of objects’ (Silvén 2010: 141) – alongside the configuration and reconfiguration of objects, spaces, people, ideas and information as part of social life, requires deeper analysis.

At the start of this chapter, engagement, collaboration and negotiation and co-creation were considered as key process shaping knowledge construction in this thesis. With the start of data analysis in the section that follows, these processes, and the ways in which they inform reality-making, are considered in greater detail. Particular attention is paid to the method assemblage, and how my positionality as a transnational researcher living and working in Wagga Wagga engages with research participants at an emotional level to co-construct realities from global lives.

In the section below, attention turns to **enacting identity**. In the context of MAP:me, how is identity made and remade by the performing body? Drawing on grounded theory to focus on the rich and visual data produced during *body mapping*, the section focuses on three of the themes mentioned above – **the senses, home and affiliation**. Here, the aim is to explore new and potentially significant ways to think about ‘local identity’ for contemporary museology.

Enacting Identity

If much of the world is vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive or indistinct, changes like a kaleidoscope, or doesn't really have much of a pattern at all, then where does this leave social science (Law 2004: 2)?

What has taken place as a consequence of MAP:me? Set in the museum/laboratory, a site for performance and destabilization, the participatory, performative methodology, MAP:me, has sought to capture 'complex, diffuse and messy' realities of the social world (Law 2004: 2). Now that the *body mapping* workshops have taken place, it is time to consider how MAP:me has managed to depict such complexity – that is, the socio-spatial realities of the eight research participants – and significantly, to reflect upon why this might be of significance to the field of museum studies.

This research asks the following: *how might knowledge of socio-spatial reality beyond regional boundaries help history museums continue to support and define regional identity?* To begin to answer this question, the rest of this chapter and the next are devoted to data analysis of the rich and visual material produced during MAP:me. For this chapter, attention now turns to 'identity', and to the three emergent areas of interest arising from the *body mapping* workshops: **the senses**, **home** and **affiliation**. In Chapter 5, focus shifts from 'identity' to 'place' to critically analyse the final two areas emerging from MAP:me: **relational networks** and **materiality**.

MAP:me has been an unusual venture that defies conventional museum practice. Traditionally, within the remit of an inclusive new museology, the history museum collects and researches material culture. Focus is on 'the social meaning of objects and their role in people's construction of identity and memory' (Silvén 2010: 141). MAP:me, with its focus on people rather than 'things', does not fit into this way of working. However, the museum also collects oral history and personal testimony. These intangible elements of culture find expression in a range of human experience, such as memory, song, performance, language and rituals that cross generations.

Scholars note how intangible elements of culture are neither fixed nor static, but living and changing as part of a performative process. This kind of practice has more in common with MAP:me. Yet, while MAP:me certainly elicits both performance and expression, methodologically, the project moves beyond the one-to-one interview, the linear narrative, and structured questioning around a single theme or storyline.

By adapting a participatory, performative methodology and applying it to social history curatorship, this research has looked to develop a theory of being 'in-place' to inform research, contemporary collecting and interpretation. For the social history museum, new territory has been explored with MAP:me – knowledge of the social present that focuses on self-reflection and identity construction as an embodied performance. Here, focus on the body in social space has not only allowed for an exploration of the senses and the emotions, but it has also opened up a potentially new world of engagement between museum and audience. Therefore, alongside areas of interest arising from the *body mapping* workshops, it is also important to consider the *nature* of such engagement, and what it has to offer a participatory museology keen to work with local groups and individuals.

Analysis of MAP:me begins with the research data – the visual material generated by research participants during the two *body mapping* workshops, alongside a series of one-to-one recorded interviews that took place a week or so after the workshops were finished. In these interviews, participants were asked to reflect upon the meaning and significance of their *body maps* in greater detail. Together, this material contained rich layers of information, yet it was also 'messy', illustrative of a world of:

pains and pleasures, hopes and horrors, intuitions and apprehensions, losses and redemptions, mundanities and visions, angels and demons, things that slip and slide, or appear and disappear, change shape or don't have much form at all, unpredictabilities (Law 2004: 2).

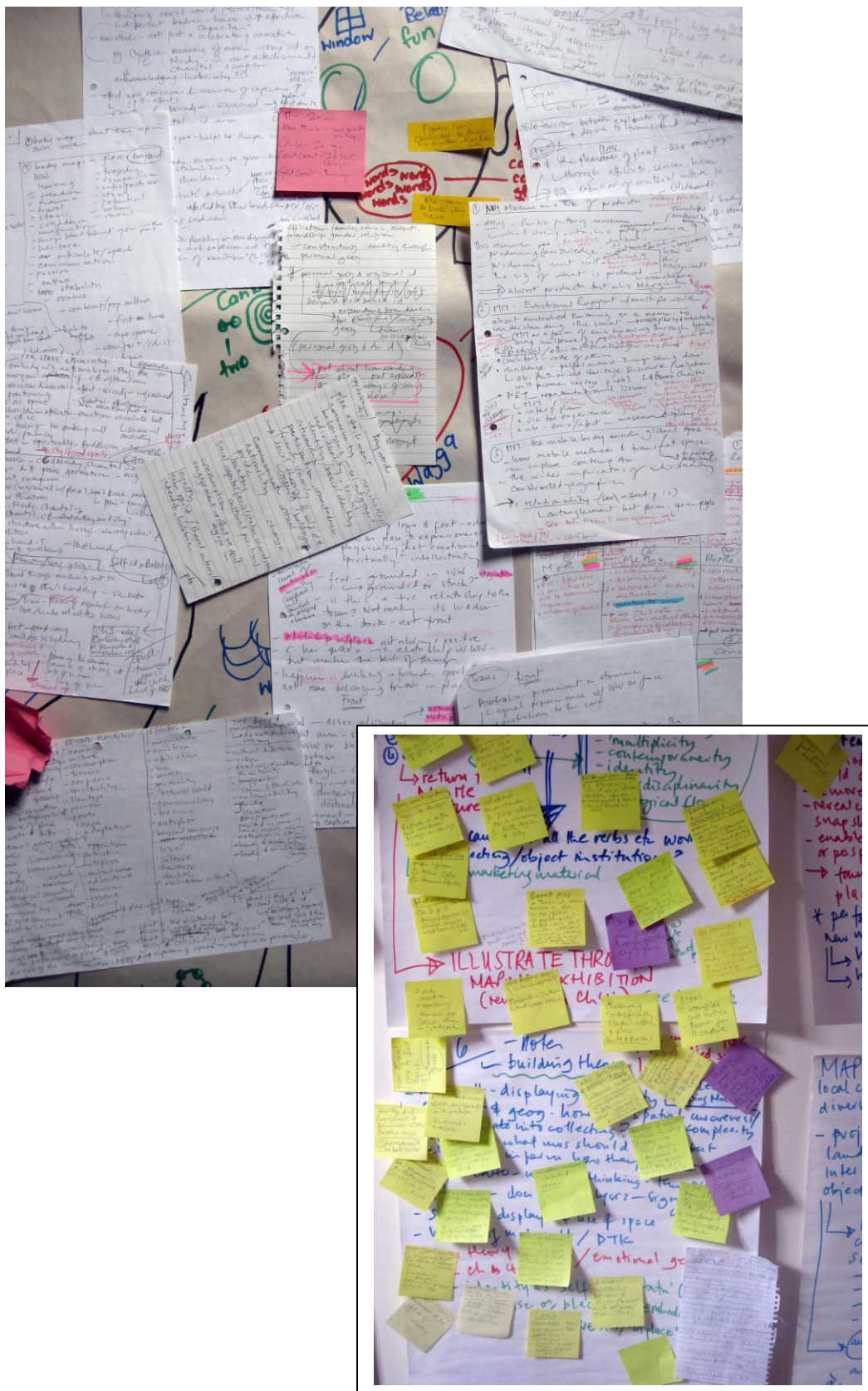


Figure 4.10: A snapshot of the 'mess' of MAP:me

Illustrated by Figure 4.10, the data produced during MAP:me presents itself to be both challenging and indeed, 'messy'. However, socio-spatial reality *is* complex, and as curator/researcher at the museum/laboratory, it has been my intention to deal with this 'mess' by unmaking some 'methodological habits' (Law 2004: 9) relating to truth and singularity. The aim has not been to seek an ultimate and universal 'truth' from the data, but rather, to use a set of tools with which to negotiate, co-construct and capture a set of multiple realities, multiple 'truths', that reside within an entangled mess of emotion and narrative, of diagram and performance. Beginning with a critical analysis of how the body enacts identity through the senses, the section below is the starting point for this process. Here, research produces 'new subjectivities' and explores how MAP:me makes 'visible the invisible' (Cahill 2007: 187).

(1) Identity and the Senses

Non-visual worlds surround the sensor [...]. These hot, emotional senses are highly arousing, filling the self with feelings of pleasure, nostalgia, revulsion, and affection (Porteous 1990: 7).

Sights, sounds, tastes, smells and touch fuse together in the movement of our bodies to create sense of place. The senses we perceive are characteristic of the particular localities where they are found and where we experience them. We grow accustomed to those that we most frequently encounter so that we rarely notice the sensations we are exposed to in our everyday lives. But this familiarity is integral to our knowledge of place (Pockock: 2008: 77).

Our senses shape worlds. A detailed grounded analysis, stemming from engagement with research participants, and subsequent data produced during MAP:me, has revealed the senses to be a significant element defining *personal geography* – or socio-spatial reality. Charmaz states, 'we play with the ideas we gain from the data' (2006: 70). Close interaction with this particular research data has enabled 'patterns, shapes and connections' to appear (Reason 2010: 5). As a theme, 'the senses', along with notions of 'home' and 'affiliation' explored later, have stemmed from extensive 'play' with the data. These ideas have derived from the expansion of

‘preconceived codes and categories’ (Charmaz 2006: 67) around the themes of identity, place, space and movement already formed as overarching research themes.

During body mapping workshops, it became apparent that knowledge of the self was a multisensory experience. MAP:me has used the body – ‘the closest of spatial scales’ – as a ‘site of emotional experience and expression’ with which to construct identity (Davidson & Milligan 2004: 523). As an embodied performance, the act of encountering other places and spaces, of interacting with other people, of reflecting on significant experiences, and relating to ‘things’ within the intangible materiality of social-space, have been perceived through the fingers, the feet, and through sight, sound, taste and smell. The senses of sight, sound and touch have been particularly pronounced. This renders each *personal geography* as a ‘socio-sensory’ space, evoked through a series of ‘sensuous practices’ (Simonsen 2007: 171).

Attention to the senses has brought emotional and imaginary geographies (for example, Davidson & Milligan 2004; Simonsen 2007) into proximity with new museology. Of course, the presence of emotion in the museum is not new. However, the use of emotion, particularly as a catalyst for the exploration of broader concerns, is usually relegated to interpretive practice. The *Eternity* Gallery at the National Museum of Australia, for example, uses themes such as Joy, Mystery, Loneliness, Devotion and Chance to explore ‘what makes Australians laugh, cry or have the courage to turn the other cheek’ (National Museum of Australia n.d.a: online). Each theme in this permanent gallery features a series of stories that focus on a key object. A range of multimedia techniques bring each personal story to life. However, as discussed earlier, the strategic use of emotion and the senses as part of an overarching collecting practice and/or research policy remains largely untried and unexplored by the wider sector. Cameron argues that this is due to ‘museological preoccupations with the presentation of empirically based research’, which call for a ‘separation of emotion from a topic in order to engage rational thinking’ (2003: 16). Yet, as evinced through MAP:me, the senses have brought new realities – myriad *different* ways of thinking – into being.

Vision

Porteous states that 'vision is the most detached of the senses; its end result is 'landscape', something we stand back to view' (1990: xiv). Yet, from an embodied perspective, vision is not a 'detached' and 'objective' sense (Porteous 1990: xiv). Instead, it becomes a means with which to both reveal and intensify ongoing, almost subconscious feelings of sadness, independence, desire, excitement and pride. The body maps of Mindy, Cynthia C, Judy, Cynthia B and Sam (Figure 4.11) have employed vision to highlight identities shaped by:

- The loss of a family member, symbolised by shamrock and tear symbols (Mindy).
- The freedom to repeatedly escape to picturesque, mountainous terrain beyond Wagga Wagga (Cynthia C).
- Memories of travel to Europe for the first time, and other 'firsts' associated with this venture (Judy).
- Intense pride in family and Aboriginal heritage (Cynthia B).
- The excitement of travelling to a big city (Melbourne) and watching live AFL (Sam).

The examples above were typical of the body maps produced by the group. It has been interesting to observe that none of these visio-spatial 'realities' are explicitly manifest within the boundaries of Wagga Wagga. Instead, the act of 'seeing' has triggered memories in an imaginary geography borne from instances of intense emotion and habitual practice. Relationships between such spaces and the individual have been intimate, personal. This has been a metaphorical way of 'seeing'; here are images of hope, and dreams and experiences that are ingrained, and irreversible. Therefore, within social space, the act of 'seeing' is important. Significance lies in the mind's ability to *reproduce* an imagined sense of place, and to *replicate* the imprint of an individual, or the impact of an event, within that place.



Figure 4.11: Vision, clockwise from top left: Sam, Cynthia C, Mindy, Judy, Cynthia B

Sound

Listening requires a sharing of temporal space; it is a communal experience defined by the sense of place. Every site is an acoustic space, a place to listen. Acoustic space is where time and space merge as they are articulated by sound (Bandt 2008: 95).

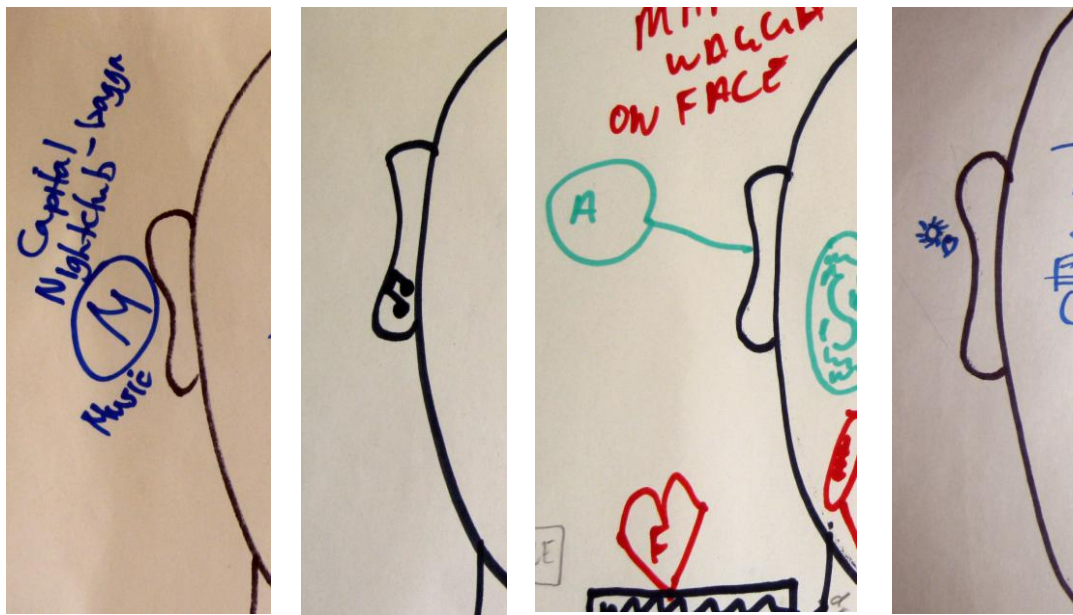


Figure 4.12: Identity enacted through sound. From left, Sam, Mindy, Travis, Judy

The sense of sound conjures new concepts of self, and new spaces and places. For many research participants, sound has evoked ‘the social body’ (Simonsen 2007: 175). That is, voices, popular music, and unaccompanied singing have served to highlight shared feelings and behaviours that reflect social norms within family or between close friends (Hogg & Reid 2006). For example:

- The anticipation and enjoyment of social visits to local clubs and bars with friends, listening, dancing and singing to the music (Sam).
- A sense of longing for simpler times, to being a child again at the family home in Wagga Wagga, singing with six siblings to stay out of trouble while mum does the washing up (Cynthia C).

- Bonding and relaxing with a sister by listening to loud music in the car, on regular drives from Wagga Wagga to Sydney and Melbourne (Mindy).
- Taking heed of sound advice from family and friends (represented by an 'A') within and beyond Wagga Wagga (Travis).
- Taking comfort and reassurance from the voices of one's children (represented by sun and heart symbols); always being there to give advice, even though both children are now adults living in Melbourne (Judy).

For MAP:me, embodying sound has been a pleasurable experience (Figure 4.12). Here, the body has processed sound as good advice, as enjoyable conversation and words of comfort, and as uplifting music played during a night on the town. Within socio-spatial reality, sound has created a 'sonic sense of place' – a location, real or imaginary, generated by 'a collection of experiences and associations the location provokes in its users' (Saldanha 2009: 237). Such places have ranged from the family home and a moving car, to a nightclub and to emotional terrain brought into being by the sound of one's children, wherever they may be. These particular senses of place have come into being both within and beyond city boundaries.

Touch

Alongside the senses of sight and sound, socio-spatial reality is also understood through touch. Touch has been registered on many levels on each *body map* 'skin'. For example, the body is wracked in pain (a dagger through the back from a previous relationship: Sharleen); the body responds in sympathy to the distress of others (a son undergoing knee reconstruction in Sydney: Chantal); and the body bears traces of a life-saving procedure (operations in Sydney and Wagga Wagga: Cynthia B). Moreover, when research participants reflected on places that shape their identity, rather than focusing first on experiences (as illustrated by the examples above), a range of locations – both real and imaginary – perceived and understood through touch began to appear (Figure 4.13).

For Chantal, therefore, regular ‘escapes’ to Melbourne and the Gold Coast were evoked by handling and dealing well used angel cards. As she practiced Reiki, Judy imagined Tibet, a place to which she has never been, by holding the world in her hands (a small, round, smooth ornamental globe). Travis summoned Old Man Creek (west of Wagga Wagga), a favourite fishing spot, through the weight of a fishing rod and the refreshing chill of a cold beer. And Mindy conjured Merimbula (a coastal town, about five hours drive south east of Wagga Wagga) via the soft lapping of waves at her feet.

Touch reveals elements of identity that are inextricably linked to the ways in which the body responds psychologically and physically to various ‘significant affective and sensuous’ stimuli (Jacobson 2009: 15), ranging from the material to the immaterial, to the geographic and the social. Jacobson regards touch as ‘the most proximal of all senses available for acquiring geographic knowledge’ (2009: 13). Yet, within the conceptual framework of a *personal geography*, the body requires only the *memory* of a context or feeling to construct *geospatial* knowledge. Socio-spatial reality, therefore, is enacted as a remembered tactile sense. Significantly, reconnecting with a tactile experience – with pain, pleasure, a familiar sensation – has enabled research participants to shape socio-spatial reality as a series of ‘complex spatial arrangements’ predicated on information such as ‘viscosity, slipperiness, softness, texture, and elasticity’, that can defy verbal description (Jacobson 2009: 14). This observation is interesting when applied to new museology, and to history museums in particular, as ‘representational spaces that are increasingly enamoured of textuality and rhetoric’ (Message 2006: 48).



Figure 4.13: Identity enacted through touch. Clockwise from top left: Chantal, Judy, Mindy, Travis

Simultaneity, identity and the senses

Through the participatory, performative methodology of MAP:me, research participants have enacted their multiple 'selves' through the senses. As embodied experiences, sight, sound and touch have created an array of locations, and have conjured a wealth of people, objects and experiences within socio-spatial reality. As a consequence, *body maps* have become embodied events (Budgeon 2003), where 'place-identity' fractures between a complex fusion of places and spaces, people and things, both real and imaginary, dynamic and constant.

At this juncture, it is important to acknowledge that instances of simultaneity and plural temporalities, when combined with the senses, have served to heighten the complexity and intensity of socio-spatial reality. Because each *body map* has ignored the conventions applicable to linear, 'clock time', a wealth of sights, sounds and

textures and sensations have been able to exist together. For the research participants, this situation is the norm. For example, Mindy's map is both "new" and "old":

New Zealand [...] that was two and a half years ago. Vanuatu was, I think, 12 months after that. [...] Merimbula, well, I was only just down there last week. [...] Sydney and Melbourne [...] I've been going there regularly for about 10 years. [...] The racetrack, I've been doing that for years (Mindy).

Interestingly, the presence of simultaneity and multiple temporalities have served to 'return' multi-sited social spaces to Wagga Wagga. Yet, they have done so by holding multiple identities in a state of tension between Wagga Wagga and places and spaces beyond the region. Thus:

- Chantal dances in Wagga Wagga and looks out to the ocean of the Gold and Central Coasts, one arm forever bearing the scars of an accident on the road to Marrar.
- Sam's hands play on poker machines in Cairns and hold tongs to turn the meat at regular family barbecues in Wagga Wagga.
- Sharleen parties with family in Brisbane and reflects on her stables and new house in Wagga Wagga.

On the map 'skins', the sensory elements of social space – as part of 'the "lived reality of our daily lives"' – have both been experienced, or 'localised' in Wagga Wagga, and at the same time, 'utterly dispersed [and] unlocalised' (Massey 2005: 184) within the terrain of the embodied self. Thus, sight, sound and touch have been able to connect research participants 'to larger and more multifarious spatial processes' beyond the city (Kuntz 2010: 151). Within this context, identities have unfolded in a sensory realm as scattered and concurrent practices, both personal, social and cultural.

Instances of simultaneity and plural temporalities expose the 'mess' that this method has sought to capture. With their *body maps*, research participants have portrayed

'the non-causal, the chaotic [and] the complex'; and on map 'skins', they have enacted 'time-space compressed outbursts of anger, pain, rage [and] pleasure' (Law & Urry 2004: 403). Looking back to the development of this exercise (Chapter 3), these outcomes have been achieved through activities deliberately devised to mimic the ongoing dynamics of global, temporal processes – activities that do not adhere to a linear timescale. In practice, this has resulted in a way of storytelling that has aimed to engage with the chaos and flow of contemporary social realities. This integration of simultaneity and identity merits further exploration for the history museum seeking to understand contemporary people, and the social contexts that make place meaningful. As an ontological practice, it offers local identities as affective relationships captured through embodied events in a world of continuous movement, possibility and becoming (McCormack 2009a).

(2) Identity and Home

Of course places can be home, but they do not have to be thought of in that way, nor do they have to be places of nostalgia. [...] And what is more, each of these home-places is itself an equally complex product of the ever-shifting geography of social relations present and past (Massey 1994: 172).

Without exception, maps and symbols denoting 'home' have appeared on each research participant's *body map* (Figure 4.14). Situated on the chest, over the heart – an organ used as a metaphor for love and intense feeling 'across cultures and languages' (Goschler 2005: 44) – the family home, before a map of Wagga Wagga, stands proud as a significant territory within social space. During *map reading*, when participants summarised their body maps, Mindy, says:

I think it shows that family – for me, family plays a huge part in my life. Because most places that I've been to I've gone to with family or it all falls back to the family. [...] Home's home. It's where you can be yourself and do whatever you like (Mindy).



Figure 4.14: Home. From top left: Chantal, Cynthia C, Mindy; middle: Sam, Sharleen, Travis; bottom: Cynthia B, Judy

'Home' is important to the history museum. Museums engage with the concept of home as a means with which to reflect upon a geographical locality, a sense of place and a shared identity. In regional New South Wales, home is reconstructed within a number of volunteer-run museums. Here, the spatiality of 'home' is reduced to the literal interpretation of a house – a room, or series of rooms, furnished with objects representative of a universal (Western) human experience of 'childhood, parenting and domesticity' (Dolan 1999: 5). Yet, within the space of the gallery, 'home' can reduce further, to a series of objects, or to a single item. Moreover, the meaning of

home can also change, for example, to reflect a place one has left behind. Hence, 'traditional but worthy' (Petersen 2010: 35) models for migration history interpret 'home' as a motherland packed in a suitcase, waiting to be unpacked and integrated within a new destination (Henrich 2011). Another migration story, *From All Four Corners* at the Museum of the Riverina (described in Chapter 2), depicts both home and identity through traditional costume, and a range of cultural items associated with one's home country. Here, home/identity are both exoticised and assimilated within a white, Western host 'community'.

However, in MAP:me, the concept of 'home' is neither fixed geographical location, nor object nor room setting. Instead, home has entangled within socio-spatial reality, where it has competed with other places and spaces, people, things and experiences. Such an interpretation of home affords a new perspective for the history museum. Particularly with regards to how relationships between resident and 'home' inform one's sense of belonging to a place or a region. Individual attitudes to 'home' as evinced through body maps and conversations with Chantal, Cynthia C, Travis, Judy and Cynthia B enable further revelation.

When I ask why Chantal lives in Wagga Wagga, she replies: 'well, all my family's here so that's why I'm here'. But, the places where Chantal has felt most comfortable are beyond the city, in Melbourne, the Central Coast and the Gold Coast. Melbourne is literally in her head; both coasts run down her right leg, places in which to take flight to escape the 'conservative' (Chantal: interview transcript) aspects of Wagga Wagga (Figure 4.15). Cynthia C has been equally candid about her relationship to her home town: 'I've busted my gut to get out of here in every way possible'. She continues: 'there's more to life than Wagga Wagga [...] any opportunity I can, I try to leave' (Cynthia C: interview transcript).

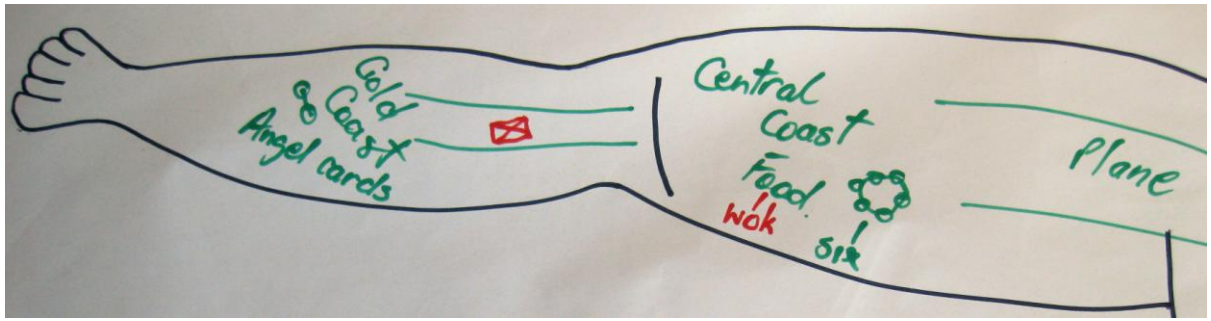


Figure 4.15: Chantal: Gold and Central Coasts on right leg

Travis, however, has always regarded Wagga Wagga as the ‘centre of [his] universe’ (Travis: mind map). Maps and symbols relating to the city illustrate the front of his body map, on face, torso and legs. Judy, a resident of over 23 years, thinks of Wagga Wagga as ‘a nice city’. ‘I enjoy living here’, she states, ‘I’m very proud of Wagga’ (Judy: interview transcript). Another long term resident of over 26 years, Cynthia B, thinks the city has ‘its positives and its negatives’. She goes on to say, ‘I guess what’s drawn me here is [...] my husband, this is his hometown and I’ve settled here with my family’ (Cynthia B: interview transcript).

The home, as represented by family and friends, exerts a strong social bond over the research participants. Yet, there are groups and lifestyles beyond the city to which participants also align themselves, and which, as a consequence, also have a profound influence on their social identities. Cynthia C, for example, shares her heart with a church in Adelong, a place of great beauty where she can ‘escape [...] build and [...] create’. The picturesque landscape around Burrinjuck Dam is a destination constantly ‘in mind’, to which she travels with her son and partner at every opportunity. She states, ‘it’s all about getting out of here [Wagga Wagga]. I have this strong urge to be near water’ (Cynthia C: interview transcript). With mountainous country fixed in her sights, both imaginary and emotional geographies are ‘powerfully mobilised’ (Bondi et al 2005: 11) into fixed, and very tangible locations within the head, the thinking space of her *body map*.

For Chantal, there is Melbourne, a place where, in her own words, she reflects: ‘I learnt lots of different things [...] and was open to lots of different things’ (Chantal:

interview transcript). Chantal has placed Melbourne on her stomach. Early modern Western medical texts often describe the stomach, and 'digestion', as a process 'whereby the world without was assimilated to the body' (Harrawood 2007: 78). Situating Melbourne on the belly can be read as an almost unconscious act that mirrors this belief; thus Melbourne has become a source of intellectual and spiritual nourishment for the rest of Chantal's *body map*.

Moving down the body, from top to toe, it is interesting to note that each of the five research participants have maps of Wagga Wagga on their feet. Vines and flowers from Judy's garden have entangled her legs to finish at her feet, metaphorically rooting her in the soil of 'home'. Travis has used feet and legs to symbolise active participation in a local football team. When considered simultaneously with landscapes conjured through the senses, this embodied 'grounding', connecting feet to 'place', has served ultimately to anchor both Travis and Judy within the physical dimensions of home. Therefore, feelings of belonging to Wagga Wagga, of being with friends, family and team mates, have been embraced by both maps. However, in contrast, Cynthia C and Chantal have regarded Wagga Wagga as a destination to leave, but have been prevented from doing so by family and job security. Both have been grounded in the city for different reasons. For Cynthia B, one foot is 'firmly set here' in Wagga Wagga, the other in Sydney. While happy to be in the city, she dreams of moving on, yet commitments to grandchildren have held her back. 'There's too many ties here [...] that keep me here', she says (Cynthia B: interview transcript).



Figure 4.16: Cynthia B: one foot in Wagga Wagga and one foot in Sydney

Relationships between the research participants and concepts of 'home' are complex. This complexity has been manifest through multiple interactions (simultaneously constructive and destructive, restrictive and liberating) between spatially diverse 'markers of identity' (Marsh et al 2008: 8), comprising Wagga Wagga and beyond, on each *body map*. In the maps of Cynthia C and Chantal, tensions have appeared between Wagga Wagga and the lure of places and spaces beyond the city as a relational process of 'emergence and becoming' (Murdoch 2006: 190), that have turned each socio-spatial reality into 'an active and crucial site of [ongoing] social struggle, negotiation and transformation' (Correa 2003: online).

Yet, Cynthia C, Cynthia B and Chantal have described socially active and emotionally fulfilling lives both within and beyond Wagga Wagga – the embodied home. Although their relationships with home are complex, for the most part, they are enabling. Blunt and Dowling (2006) identify two key elements of home. First, home is 'a site in which we live', and second, it is also 'an idea and an imaginary that is imbued with feelings' (Blunt & Dowling 2006: 2). The primacy of 'the home' on the women's maps illustrate that home is both a physical, tangible place and, significantly, that it is also part of a 'spatial imaginary' (2) wherein feelings of belonging and security, frustration and alienation are deeply embedded. Situated over the heart, a site of strong emotion, the embodied home enacts a 'continuous oscillation' (Correa 2003: online) between borders and boundaries, and between emotional and imaginary geographies. Within the powerful flows and currents of such a space, identity develops and gains strength.

Here it is important to recognise that the *body maps* of Sam and Travis have also displayed ties to the home of similar strength and intensity of emotion to those depicted in the women's maps. Therefore, in the context of MAP:me, the concept of home as a source of 'belonging, identity and security' (Massey 1994: 170) is a prominent socio-spatial feature across both genders. In this instance, the *body maps* have unsettled 'phallogocentric representations of femininity' and "natural" differences between the sexes' (Budgeon 2003: 38), to acknowledge palpably emotional exchanges between both men and women across socio-spatial reality. These ongoing exchanges have taken place between 'home' and the social world beyond

‘the home’, to enact identity as a continuous process of ‘becoming’ – as an ebb and flow between competing spaces and places symbolised by ‘home’ and the places beyond that also shape a life.

(3) Identity and Affiliation

The final broad category through which the research participants enact identity is ‘affiliation’. This term is used to refer to a need to feel *deeply connected to* something. During conversations with the group, it became apparent that the need to feel involved, or to be a part of something beyond the self, to ‘belong’ in some way, was important. On the body maps, this was manifest through strong allegiances to a particular sport or team, in an adherence to a certain way of living and thinking, and in intense relationships with a culture or country. It is interesting, therefore, to explore the concept of affiliation, alongside the idea of ‘being Australian’. In this context, reflecting on instances of affiliation prompts an exploration of belonging and citizenship – concepts with which the regional history museum grapples as it strives towards deeper engagement with a contemporary ‘Australian experience’ (Edmunson et al 2009: 12). This research uses a small ‘c’ to describe citizenship, and explores two readings of the term. The first, defined by the Australian Citizenship Council, uses citizenship to ‘encompass ideas of broader emotional attachment to places and things in Australia’ (Australian Citizenship Council 2000: 7). The second, offered by geographer, Katharyne Mitchell, considers a broader, more globalised spatial model in which to explore the ‘temporary, flexible and relational nature of allegiance’ (2008: 799).

Such an exploration takes place within a framework of ideas inspired by Fraser’s (2000) ‘status model’ of community. This is a model that values ‘transcultural interaction’ over ‘separatism and group enclaves’ (Fraser 2000: 119), and situates the individual in contemporary society rather than a homogenous group. This model is of potential significance to new museology, and its current focus on the ‘cultural politics of difference and identity’ (Mason 2006b: online). As museums seek to engage with diverse cultures and their different perspectives, be they historic or

contemporary, the status model affords a sensitivity to notions of 'identity politics and the recognition of difference' (Smith & Fouseki 2011: online).

This study of affiliation is achieved by reflecting how body maps have enacted a lived experience – an emotional attachment to people, places and things as a socio-spatial reality. Focus is on three key areas: the significance of sport, local-global relationships and symbols of national identity.

Sport and social space

Sport is a good example of a popular social identity 'in which people most frequently anchor their sense of belonging today' (Marsh et al 2007: 4). All but one of the research participants' body maps have registered a close connection, or affiliation, with a diverse range of sports, both as players and spectators (Figure 4.17). For example:

- Sam: football
- Cynthia C: athletics, hurdling
- Mindy: football, cricket, horse racing
- Travis: football, cricket, fishing, running, horse racing
- Cynthia B: softball, hockey
- Chantal: football
- Sharleen: touch football



Figure 4.17: Sport. Clockwise from top left: Sam, Cynthia C, Mindy, Travis, Cynthia B, Chantal, Sharleen

The group's overt enthusiasm for sport complements Wagga Wagga's longstanding claim as a city 'widely known for its sporting culture' (Wagga Wagga City Council n.d. b: 1). Promoted as a 'City of Good Sports' (The Daily Advertiser 2011: 2) in promotional literature sponsored by the City Council, Wagga Wagga holds strong memories of competitive events for the group. However, while participants have

grown up playing sport in the city, several of the group regularly venture beyond Wagga Wagga to follow the success or otherwise of a local team or player, or to watch larger state or national team events (for example Sharleen: Brisbane; Sam and Travis: Melbourne; and Mindy: Sydney). Identity, therefore, is enacted as an allegiance to a favourite team, and in the journey to and subsequent attendance of sporting fixtures throughout different states. On the body maps, these journeys and experiences are relationally linked to the lived experience in Wagga Wagga, through mobile networks of participation and affiliation with national and local teams and events within and beyond the sporting calendar.

Sport, at once part of local and regional identity, has a long association with Australia's national and cultural identity (Mugford 2001). In the context of MAP:me, the research participants have described their affiliation to a particular team or sporting activity as an integral part of their 'Australianness'. The idea of coming together with friends as a leisure activity under cloudless sky is a concept that has resonated strongly within the group, and emotive language is used to portray these activities. For example, Cynthia B describes softball as something she 'dearly love[s]'; for Mindy, the racetrack is 'a very special place'; and for Sharleen, part of her identity is enacted through 'a passion for playing [...] touch football'. An affiliation with watching and playing sport has incorporated 'into the larger concept of self' (Hauge 2007: 46), while also serving to bring group members together under a wider, national context of Australia's sporting passion.

Local-global relationship networks and social space

Participation in relationship networks not only suggests a shared identity but also the delineation of spaces of belonging associated with that identity (Butcher 2009: 1355).

The *body maps* of Cynthia C and Judy have shown particularly interesting patterns of movement between multiple places. Incorporating both emotional and imaginary

geographies, these two research participants have exhibited strong affiliations to places and spaces both local and global.

In a study of 'embodied transnationalism', geographer, Kevin Dunn directs analysis 'upon transnationals rather than upon transnationalism' to mitigate against 'the dangers of exaggerating mobility and footloosedness' (2010: 1). MAP:me has explored similar ground in that, through the performative act of *body mapping*, research participants have explored the concept of socio-spatial reality by envisioning instances that have rendered them 'simultaneously mobile and emplaced' (Dunn 2010: 1). Cynthia C's *body map* has illustrated this point well, as it delineates three key 'spaces of belonging' (Butcher 2009: 1355) – the Netherlands, Australia, and Thailand, Malaysia and Singapore – between head, torso and back, and legs. Cynthia C has a dual heritage, symbolised by a map of the Netherlands overlaid with a capital 'L' across her mouth, denoting her ability to speak and be understood in multiple languages. Her relationship to the Netherlands is mediated by a pride in her ability to express herself as both Dutch and Australian, and a love and respect for her Dutch parents and their values and traditions.

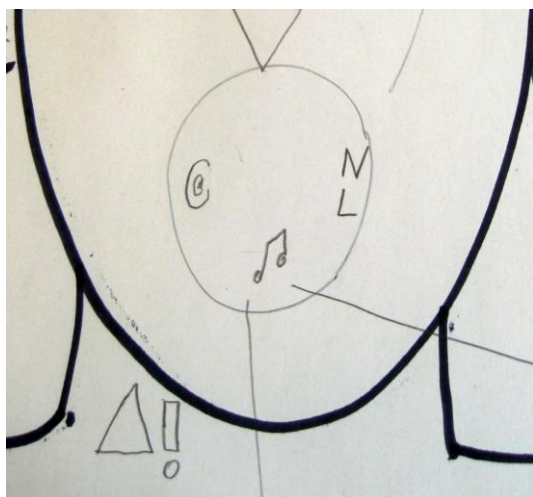


Figure 4.18: Cynthia C's Dutch heritage in the mouth of her body map

However, alongside a great pride in her Dutch heritage, Cynthia's sense of self is has also been shaped by the divisive opinions of those around her that originate from her childhood:

A lot of my friends, when they came to my house, they said, “I can’t understand your mother” [...] even though she would be trying to speak English (Cynthia C: interview transcript).

Cynthia’s sense of self worth has certainly been affected by events such as these. ‘I lived with a lot of diversity problems as a youth’, she says, and ‘you know, copped the “wog” [...] thing’ (Cynthia C: interview transcript). As a consequence, Cynthia’s socio-spatial reality is a site that shifts between the literal headspace of a migrant identity anchored in childhood, and the politics of assimilation and of ‘claiming a place in rural and regional Australia’ (Panelli et al 2009: 360); and a contemporary identity validated by a sense of national pride in Australia, marked by feeling ‘proud and grateful to be an Aussie’ (Cynthia C: body mapping workshop). At the same time, there also resides a ‘placeless’ sense of self informed by Dutch parents who have always encouraged her ‘to travel and see the world’ – which she regards as being ‘the best advice [...] I think anyone could give’ (Cynthia C: interview transcript). Therefore, Cynthia’s body map incorporates a two year, life-changing stay in Thailand, Malaysia and Singapore when she was 20, and a belief that ‘people can become very pompous and very arrogant in their own little worlds’ if the mind is never broadened by travel (Cynthia C: interview transcript).

For Cynthia C, a combination of upbringing, Dutch heritage, and the confidence to travel, communicate, and ‘adapt[...] quite well’ to new places and cultures (Cynthia C: interview transcript) has enabled both global and local forms of belonging to coexist on her *body map*. Cynthia C’s socio-spatial reality is the product of a very contemporary ‘transnational mobility’. Here, parental guidance combined with cross-border travel and the promise of future journeys, have equipped her with a set of ‘cultural tools’ (Marsh et al 2007: 19) with which to interact, and make sense of, the world beyond Wagga Wagga. In practice, her socio-spatial reality shifts between:

different kinds of belonging – to different groups of friends, communities, or even away from national identities altogether – depending on where in the world [she is] and with whom [she is] interacting at a given moment (Marsh et al 2007: 19).

Cynthia C's *body map* strides confidently and respectfully from place to place and from culture to culture, to cultivate fulfilling social networks. At present, however, Cynthia's transnational body has had trouble escaping from Wagga Wagga. Here, 'the sticky embeddedness of place' has prevented her from being as 'footloose' as she wants to be (Dunn 2010: 7, 6). For the time being, Cynthia is able to sustain the metaphor of past and future travel by placing examples of former journeying (to Thailand, Malaysia and Singapore) on the legs of her *body map*.

Evidence of similar networks and interactions with new cultures, spaces and places have also been prominent features of Judy's *body map*. But, unlike Cynthia C, Judy's networks have combined both real and *imaginary* geographies. Judy has been studying Reiki, a type of Japanese deep massage therapy, in Wagga Wagga for over six years. When she has time, she travels to Wollongong, to a Buddhist temple, to experience a deeper connection with her craft: 'I love just going in – because [...] it's eye opening [...] it's just mind boggling for me', she says (Judy: interview transcript). On her body map, the performance of Reiki is described spatially through maps of Wagga Wagga, Wollongong and Tibet, the latter drawn across her stomach (Figure 4.19).

Judy has difficulty relaxing; her stomach is 'always doing cartwheels'. Sitting down to meditate, she imagines 'Buddha-type areas' (Judy: interview transcript). This 'spatial imaginary' (Blunt & Dowling 2006: 2), taking the form of Tibet, calms her nerves and her stomach. Although never actually travelling to Tibet, Judy has created an imaginary terrain to suit her purpose.

As a Reiki practitioner, Judy's *body map* symbolises the affects of therapeutic touch – the 'unqualified intensity' that passes 'from one body to another' (Paterson 2005: 165). Her involvement in Reiki has imbued her map with 'a series of intensities' (165) – 'life forces', or powerful energies that emanate from head, throat, heart and hands. Through these phenomena, Judy describes her socio-spatial reality as a place of spiritual calm and tactile encounter. It bears repeating here that, when Judy practices Reiki, she holds a small, round 'world' in her hands. The act of doing so brings Judy closer in her imagination to Tibet, and a landscape of intense serenity.

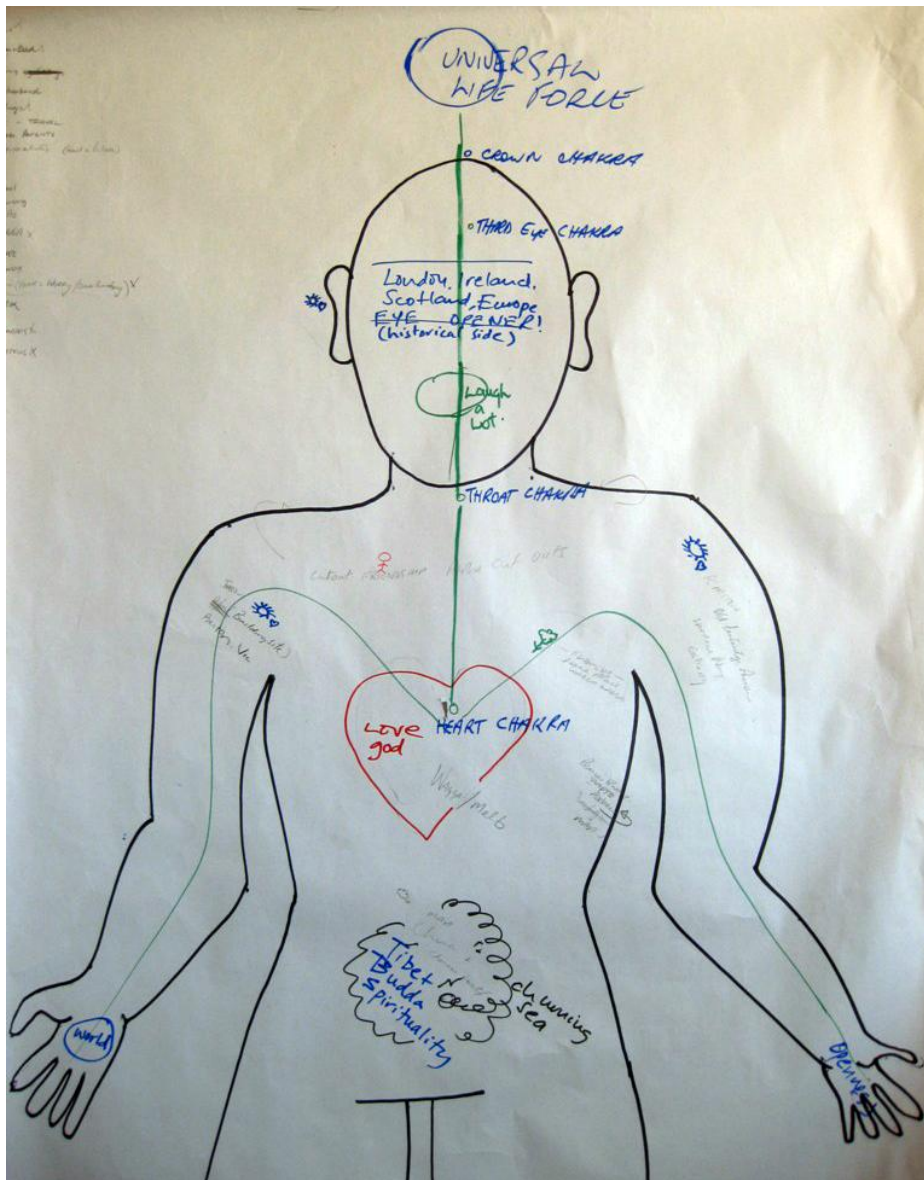


Figure 4.19: Sites of Universal Life Force on Reiki practitioner Judy's body map

Notions of imagined landscapes also feature in the work of Tolia-Kelly, who looks at how 'cultural landscapes of British Asian women' are able to reveal both memory and 'social-historical narratives about migration, citizenship and belonging' (2010: 10). As part of her research, Tolia-Kelly notices how materials from one culture, when brought into another, can act 'as a reference to the whole country, culture of biography' while being 'just a splice of that memory, experience or culture' (2010: 102). Judy's globe, given to her by her Reiki instructor, is one such 'metonymic' (Tolia-Kelly 2010: 102). By holding this 'world' in the palm of her hands, Judy

experiences a powerful affiliation with Tibet, with an imaginary landscape from a culture of which she admits to knowing very little beyond Reiki. On her body map, the globe is used to acknowledge this entangled relationship between imagination, reality and memory – as a symbol of affiliation, Judy's 'world' signifies, refracts and translates (Tolia Kelly 2010) a complex socio-spatial reality.

'The global world provides opportunities by which one can choose identity roots in different countries' (González 2007: 807), or in different places and spaces beyond 'the local'. In the socio-spatial realities of Judy and Cynthia C, lie two very different perspectives on affiliation. In the case of Cynthia C, affiliation has been manifest through an embodied transnationalism incorporating both Australian and Dutch heritage, and a desire for further travel to connect with cultures and lifestyles beyond the 'Aussie mentality' (Cynthia C: interview transcript). For Judy, affiliation has been marked by a six year involvement in Reiki, strong relationship networks across Wagga Wagga and Wollongong, and the invocation of imaginary Tibetan landscapes.

Symbols of national identity in social space

In Australia's increasingly multicultural society [...] traditional national symbols have somewhat less relevance as Australia seeks to find its place in the twenty-first century (Australian Citizenship Council 2000: 4).

Is there a place for national identity amongst the vast emotional and imaginary landscapes of social space? A large map of Australia is a prominent feature across the torsos of Sharleen, Travis and Cynthia B. These maps are used as a starting point to explore how – either directly, or indirectly – these socio-spatial realities offer a very particular insight into feelings of 'close personal attachment to one's nation' (Butz 2009: 779).

When describing what Australia means to her, Sharleen says, 'I've been all over [...] Australia and it just represents where all my family is and [...] how I feel about them'

(Sharleen: interview transcript). Across her chest, a map of Australia has been overlaid with expressions of fear and happiness, alongside symbols for her mother and close relatives in Wagga Wagga. When Sharleen thinks of Australia, she envisions family; her motivation for using Australia as a symbol has been prompted by social connections. Family, as represented by the map of Australia and associated symbols, plays an important role in Sharleen's sense of belonging (Marsh et al 2007). As a companion piece to the map on her chest, the head of Sharleen's body map is dominated by a large symbol taken from the Australian flag – a symbol she has used to represent her brother. To explain this, Sharleen says, 'he got a tattoo of the Southern Cross, and [...] every time I think of it now, it just reminds me of him and he [...] lives away, so...' (Sharleen: interview transcript). The Southern Cross, therefore, symbolises a brother who lives beyond Wagga Wagga, yet who remains a constant presence in Sharleen's thoughts.

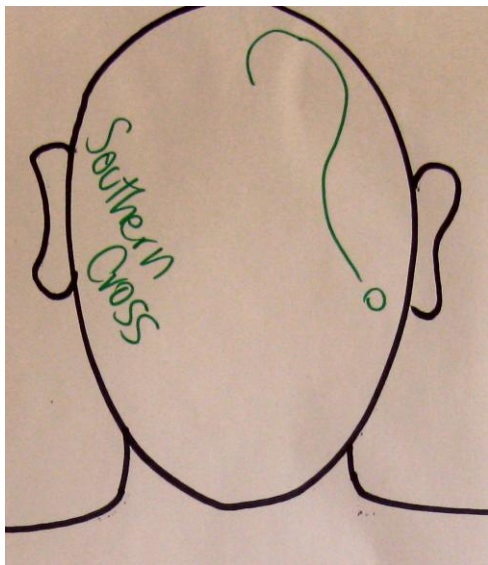


Figure 4.20: Sharleen and the Southern Cross

It could be argued that, taken out of context, a 'map reader' might regard the symbols of national identity within Sharleen's socio-spatial reality as contentious. After events such as the Cronulla 'race riots' of 2005, the Australian flag, or elements from the flag, 'whether tattooed on the skin [...] or painted on the face' are now perceived by some as expressions of 'a narrow brand of 'Aussie' nationalism', or worse, 'as a

symbolic weapon [...] against whichever recently arrived ethnic group is accused of failing to assimilate (Orr 2010: 510-511). However, in the context of MAP:me, Sharleen has used the Southern Cross merely to represent belonging to a close knit family, rather than as an indicator of a particularly strident nationalism (Orr 2010).

In Sharleen's socio-spatial reality, identity and a sense of belonging are enacted through family, rather than 'nation' – through the sharing of benign familial beliefs and character traits, and to the giving of sound advice and support. Although Sharleen has a strong place-attachment to Wagga Wagga, her identity has been shaped by a family dispersed throughout Australia. Sharleen's situation highlights a condition familiar to modern society – that of 'dwelling-in-place' (Dunn 2010: 7) while at the same time, circulating within wider communities beyond 'the home' to sustain regular contact with family members living elsewhere. In this situation, retaining a sense of self becomes dependent upon maintaining affiliations within much wider 'networks of interaction' (Lawrence 2005: 106).

The *body maps* of Travis and Cynthia B have different stories to tell. Travis has a large map of Australia across the bottom half of his torso. Unlike Sharleen, who uses Australia to represent family, Travis has used his map to symbolise elements of the Australian lifestyle to which he is particularly attached. This incorporates both the urban – Sydney and Melbourne – and 'rural and regional Australia' (McManus & Pritchard 2000: 383) – Wagga Wagga and smaller towns in the Riverina. Within this spatial framework, Travis' *body map* depicts an engagement with Australia's national sporting culture at both local and state levels. This map shows that Travis works hard and likes to challenge himself. He goes on regular fishing trips to the region's rivers and creeks; he enjoys a bet on the horses and having a drink with his friends – the latter activity symbolised by a bottle of beer accompanying his map of Australia (Figure 4.21). For Travis, socio-spatial reality incorporates a version of Australia synonymous with 'companionate mateship' (Smith & West 2003: 641), hard work, gambling, a strong sense of local community and the representation of both local and national identity through sport. In other words, citing Smith & West, 'a halcyon if elemental Australia' (2003: 641). Interestingly, Travis's *body map* has embodied many of the traits of the 'typical Australian' that feature in the booklet, *Life in*

Australia, produced by the Department of Immigration and Citizenship (2007: 30-31). Here, traits that relate to mateship and loyalty, and a love of watching and playing sport, are particularly pronounced as examples of the Australian 'way of life and the values we share' (Department of Immigration & Citizenship 2007: 1).

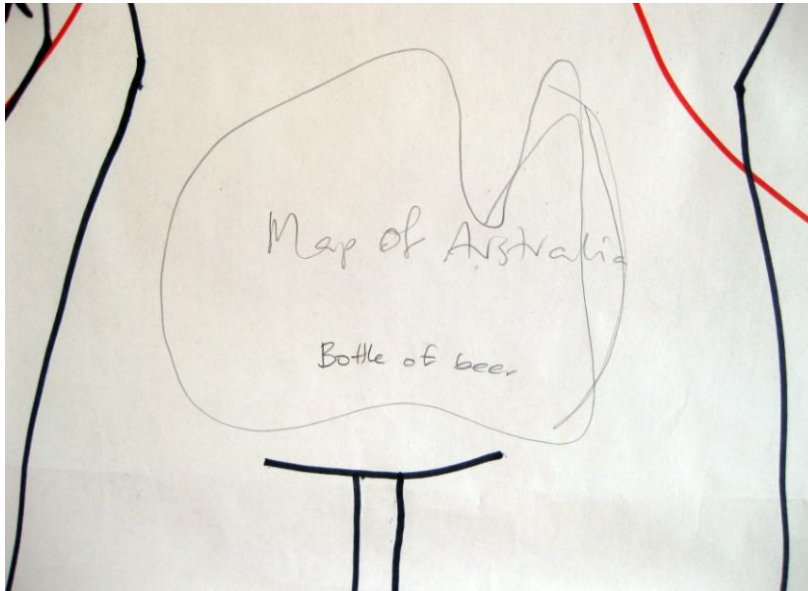


Figure 4.21: Travis, beer and Australia

Like Travis, Cynthia B also has a large map of Australia across the bottom half of her torso. The second verse of Dorothea Mackellar's iconic poem, *My Country*, trails down her back. 'I love Australia', Cynthia tells me at the outset of our interview. Later, she names Australia as 'the only place I want to see on this earth, in and out'. (Cynthia B: interview transcript). In many ways, Cynthia B's Australia has mirrored that of Travis, with both sharing a love of sport and socialising with friends. Yet, tracing the journey lines across the base of her spine, one is faced with a new narrative (Figure 4.22). Four Aboriginal missions across New South Wales and Victoria (Brungle, Cumeragunja, Moonacullah and Three Ways) bear witness to the heavy restrictions placed on Aboriginal people in the 19th century during early colonial settlement. Such limited access to land and movement within the landscape was to 'fundamentally undermine[...] the spatial fabric of Indigenous society' (Prout & Howitt 2009: 397).



Figure 4.22: Cynthia B, Australia and Wiradjuri heritage

Crang and Tolia-Kelly note that 'emotion and affect have always been foundational to fear, belonging, terror, and moral geographies underlying citizenship' (2010: 2318). Here, the term 'moral geographies' refers to the study of frequently conflicting judgements and conjecture relating to how certain groups are supposed to engage

with place (Setten & Brown 2009). Cynthia's conduct 'in-place' has been founded on a powerful sense of national identity. Her *body map* acknowledges the creation and division of a nation imposed by Western settlers during colonisation, yet confronts this concept with a contemporary Indigeneity, and with feelings of belonging and self-respect. Cynthia B describes herself as 'a proud Wiradjuri woman with a powerful vision in mind' (Cynthia B: body mapping workshop). Her vision is to set up an Indigenous Cultural Arts Centre as a way to retain and build upon the rich Aboriginal heritage of the Riverina region. She has written the word 'Wiradjuri' on her head. Wiradjuri Country extends across much of south western New South Wales. Cynthia's journeys across Wiradjuri County – 'the tribe or the [...] Aboriginal nation that I'm descendant from' (Cynthia B: interview transcript) – take her beyond the administrative boundaries of Wagga Wagga and the Riverina; beyond the present day to earlier Indigenous spatialities (Prout & Howitt 2009).

Cynthia looks at the world through an Aboriginal flag and stick figure symbols depicting family. Down her spine are journey lines, both business and pleasure, recording her travels across Australia. These merge with the Missions across her lower back. Place names that bring familiar and unfamiliar sounds to my ears. Their location on her spine is deliberate – visiting these places has made her stronger: Pilliga: her mother's Kamilaroi heritage; Dubbo: her father's Wiradjuri heritage; Sydney; the Great Ocean Road; The Twelve Apostles; a Women's Conference in Alice Springs in 1998. As Cynthia travels, the people she meets give her courage; they support her vision on levels at once spiritual, emotional, intellectual and cultural. Cynthia's socio-spatial reality enacts a personal response to the 'ordering, possession and ejection of [Indigenous] interests from both real and imagined landscapes' (Prout & Howitt 2009: 397). In doing so, it becomes an articulation of 'dynamic contemporary Indigenous spatialities' (402). Yet, there is also a playfulness at work here. The sound of 'world music' fills her head; and a set of Mickey Mouse ears on her stomach flag a childhood addiction to 1960s American television (Figure 4.23). She smiles: 'I just love *The Mickey Mouse Club*'. Although never wanting to travel beyond Australia, Cynthia's socio-spatial reality is nonetheless a 'mutual constitution' of global and local (Correa 2003: online).



Figure 4.23: Cynthia B and Mickey Mouse

Summary

The primary focus of this chapter has been MAP:me – a participatory, performative methodology developed to critically reflect upon the socio-spatial dynamics of cultural heritage, social and cultural identity and ‘local place’. This chapter has shown how MAP:me works to capture socio-spatial reality. Here, MAP:me has explored new ways for the history museum to construct local identities inclusive of a shifting and mobile population. As new museology moves from ‘collecting for an unknown future’, towards ‘contemporary processes of self-reflection, identity making and cultural understanding’ (Silvén 2010: 141), I argue that projects such as MAP:me are both timely and necessary.

This chapter began with a critical reflection on the nature of engagement, collaboration, negotiation and co-creation – the key processes shaping knowledge construction in this thesis. These processes have played a crucial role in working ethically with the research participants to analyse their visual data. It is fitting, therefore, to end by reflecting on how this way of working together made meaning from the ‘mess’ of MAP:me. The first step in this process meant deliberately positioning myself as having multiple roles, or multiple identities as part of the project. By sharing aspects of my own life with the research group, I wanted to put the participants at ease, and where possible, to mitigate against the balance of power

between researched and researcher from becoming too one sided. Second, because I wanted to work *with* the participants, my strategy was to shape a space for 'collaborative knowledge production' (Nagar 2003: 360). In such a space, the conceptual framework for this research was open to interrogation and recasting by the research participants themselves. This meant that between us, it was possible for both the participants and myself to 'generate new transformative possibilities' (360)

Alongside my roles as curator, researcher and workshop facilitator, further strands of 'self' were added to the process of knowledge production to aid collaboration. In practice, this meant discussing with research participants what it was like to be a transnational citizen, a new migrant and Wagga Wagga resident. It also meant acknowledging how the collaborative process was aided by communalities. For example, I was around the same age as most of the group, and being English, we shared a culturally similar background. We were genuinely inquisitive about each other's work, and as MAP:me progressed, it became evident that we had a capacity for empathy and emotion, and that we were fallible. Bondi states that:

in research that involves interactions with other people with whom data are co-constructed, researchers enter into interpersonal relationships that generate rich emotional dynamics (Bondi 2005: 243).

This was certainly true for MAP:me; as researcher/curator, emotions became an invaluable interpretive resource (Bondi 2005). Moreover, participants found this way of working empowering; they could share and express feelings that had previously remained unvoiced. For example, through her personal map, Cynthia B was able to say:

I'm a passionate and committed person. I love life; and I've had a – a happy life. [...] Everyone has their obstacles [...] but I've learnt to put all the negatives behind and turn them into positives. Which is why I'm such a [...] proud and strong woman today, and I think this [...] shows, you know, the [...] pride, the dignity and the respect that I've gained, not just in the Indigenous communities; it's non-Indigenous as well. [...]. I feel that I can go anywhere and walk, you know, with my head up (Cynthia B).

It is important to remember that this project has taken place within a method assemblage. Here, I refer back to *the enlarged context of this research* and its significance in the process of knowledge construction. This enlarged context has been a backdrop to data analysis. In practice, this has meant diverse texts, ideas and practices interacting with the *body maps* to embed their rich and visual data in a geographical and a museological context. In this chapter, *body maps* have developed identity as a concept enacted through the senses, home and affiliation. Intellectual frameworks stemming from human geography theory and practice have begun to shape emergent truths, fresh ideas, and innovative ways of thinking about people-in-place to expand history curatorship. As a result, the museum/laboratory has moved forward, enriched by a new vocabulary of complexity, relationality, mess, embodied transnationality and emotional geographies.

This first stage of data analysis has begun to reveal how understanding the dynamics and negotiations involved in ‘enacting the social’ (Law & Urry 2003: 390) can benefit the collecting sector. For the social history curator concerned with knowing and collecting a social *present*, a toolkit of experimental social science methods with which to enact complex social lives wields endless potential. The construction of identity through performative methods has been particularly powerful. MAP:me has enacted realities that have engaged with body, senses and emotions. Embodied spatialities have been brought into being, shaped by ‘geometries of power and historical memory that figure and drive affective flows and rhythms’ (Tolia-Kelly 2006: 213).

MAP:me offers new perspectives on the interplay between identity and place. *Body mapping* imparts a narrative of *becoming*, in which knowledge is transmitted in a way that challenges the linearity of conventional life stories in the museum. Through *body maps*, research participants have constructed ‘immaterial aspects of cultural life’ (Lipman 2006: 621) that render emotion, reaction, feeling and imagination visible; tangible. Embodied mapping has extended beyond the borders of authority, territory and culture. Identities borne from social space have been fluid, and although situated in Wagga Wagga, have interconnected with wider local and global influences in a ‘continuous oscillation’ between ‘the universal’ and ‘the particular’ (Correa 2003:

online). How this way of seeing the world might be used to refresh, and challenge, museological theory practice is explored further in Chapter 6.

Data analysis continues in Chapter 5, when focus shifts from identity to **place**. This chapter considers how to capture or 'collect' the myriad local-global connections shaping Wagga Wagga – and how such thinking moves the collecting sector beyond place as 'fixed territory'. Building on processes of engagement, collaboration, negotiation and co-creation, this chapter endeavours to bring Wagga Wagga into being (Law & Urry 2004).

CHAPTER FIVE

Map Reading Part 2

Enacting Place Through Relational Networks and Materiality

Where there are no edges, only horizons, the walls are carried with us, and recognised as the shadowgrams on which we write the graffiti of our travail
(Carter 2010: 161).

This chapter is about **place**: the city of Wagga Wagga, regional capital of the Riverina in New South Wales. The research narrative unfolds here, in a museum about the city. It is a story enacted by local residents, shaped by embodied and emotional ways of knowing (Bondi 2009). This chapter describes the transformation of a regional city into a visceral amalgam of bodies, materials, places and spaces. The aim is to contribute a different kind of place-awareness to new museology – an awareness that begins with a spatial ontology assembled and performed through the body.

Concepts of performance and enactment are important to this research. In particular, the notion of ‘the body’ as a performance – a way to accentuate the ‘lived, subjective experience of corporeality’ (Blackman 2008, cited in Bardzell & Bardzell 2010: online). The chapter marks the final part of data analysis stemming from *map reading*, or the interrogation of data produced during the participatory, performative methodology, MAP:me. Analysis continues at the museum/laboratory, a performative and a reconfigurative space in which to destabilize, manipulate and illuminate ‘the social’ (Law & Urry 2004). Here, the study remains attentive to the *process* of knowledge construction. In practice, this has meant working with research participants alongside the enlarged context of this research to capture ‘a different kind of intelligence’ about Wagga

Wagga located in the physical bodies of local residents (Hayes-Conroy & Hayes-Conroy 2010: 1275). As evinced in Chapter 4, this has been a process of engagement, collaboration, negotiation and co-creation.

This chapter is structured around the two remaining areas of interest emerging from *map reading*. First, that each body map presents a web of intricate connections, or **relational networks**. And second, the **materiality** of social space, communicated as an entanglement of objects, spaces, people, ideas and information on each map 'skin'. This chapter is in two sections. Section one considers **relational networks** to better explore how place is spatially understood through the body. The term relational is used to refer to 'multiple processes that flow both together and apart' (Murdoch 2006: 190). Here, relational networks are used to reflect on the *dimensions* of embodied space and the nature of movements, or *mobilities*, that occur therein. The aim is to study how Wagga Wagga might move beyond 'fixed geographical location' by focusing on 'the performative character of what people do' (Crouch 2010: 45). This section critically engages with how knowledge of socio-spatial reality facilitates a geographical reading of Wagga Wagga that entangles the city within 'a simultaneous coexistence of others with their own trajectories and their own stories to tell' (Massey 2005: 11).

Section two turns to **materiality** to study the *composition* of embodied space and issues relating to its *representation*. In this context, materiality focuses on 'the spatialities of the lived body, practice, touch, emotion and affect' (Anderson & Wylie 2009: 318). Materiality also stands for a body's 'simultaneous experience' of socio-spatial reality that incorporates 'both humans and artefacts as actors in power relations' (Silvén 2010: 141). This section considers the theoretical knowledge and vocabulary available to describe such a phenomena. How might this new way to imagine place complement a growing museological interest in materiality, intangibility, emotion and affect? By focusing on embodied ways to engage with place, this section aims to proffer a research agenda beyond 'the rubric of territoriality' (Jessop et al 2008: 391). 'In a world with fewer well-defined boundaries' (Jones 2008: 12), such an agenda is attentive to the

blurring of borders between the tangible and the intangible, between people and objects, between bodies and places.

This chapter critically reflects upon the concept of capturing, or *collecting* and interpreting the myriad local-global connections shaping Wagga Wagga. Data is explored in the context of theories introduced in Chapter 1, that talk of rhizomes, actor networks and representation. Can these theories best describe the data produced, or does MAP:me command a different way of thinking?

On museums making place

History museums have added greatly to current understandings of place. To continue this work, Edwards and Bourbeau remark that many new city history museums are now 'more committed to exploring intangibles' than objects (2008: 136). By this, they refer to the ways in which museums have become more participatory; and how they have increasingly worked with people beyond the walls of the museum to interact with place. As a result, museums have become more able to comment on a city's spaces, and on the 'living arrangements in the city itself, which form a special kind of collection, *extra muros*' (Edwards & Bourbeau 2008: 136, authors' emphasis). This chapter explores an alternative model with which museums might research and interpret a contemporary city. Like the many new city museums, it moves beyond the institution to engage with more extensive spaces. It also seeks to capture intangibles, for example, 'change, unpredictability, and social fluidity' (Jones 2008: 12). But, before I offer this alternative way of thinking, it is important to consider what has gone before. That is, to reflect on some of the ways that museums have previously used to connect with place and the complex, intangible, fleeting and ephemeral qualities that contribute to a sense of place. The following examples use specific projects to consider how museums have:

- defined 'spirit of place' through sustained, localised traditions.
- responded rapidly to contemporary and challenging issues 'in-place'.
- collected multiple subjective interpretations of place.

- reclaimed hidden histories from the landscape.

For almost three decades, large complex cities alongside modest geographical areas have been promoted by the British conservation movement, *Common Ground* (2011). Using the term 'local distinctiveness', the group has sought to uncover what makes one place 'distinctly different' from another (Earl & Warren 2010: 13).

Facilitators often use artistic means to work with local residents 'to reveal how we engage with the subjective values of place' (Penrith City Council et al n.d.: 3). Such a process is known by practitioners as *Common Ground mapping*, or *Creative Mapping*. The aim is to capture 'the invisible as well as the physical'; therefore 'dialect, festivals, myths, may be as important as hedgerows, hills and houses' (Common Ground 1996, cited in Davis 1999: 70). Typically, *Common Ground* employ this approach in clearly defined areas. The results of their activities have included records of 'cultural touchstones' that range from 'the design on farm gates' to the architecture, food, attitudes, people and traditions of large and complex cities (Davies 1999: 71).

Corsane et al (2008) have drawn from *Common Ground* to study the cultural heritage of the North East of England. Prompted by 'the challenges of globalisation' and the subsequent need to safeguard heritage resources 'that form the very essence and fabric of local distinctiveness', their work considers the capture and conservation of 'spirit of place' (Corsane et al 2008: 1).

Research has been inspired by an ecomuseum concept – a working practice engaging with local people to 'preserve, interpret, and manage their heritage for sustainable development' (3). Research participants comprised 'devotees' of 'living traditions', who demonstrated concepts of belonging and pride through traditional local practices (5). Through the knowledge and customs of this group, the project was able to find expressions of intangible cultural heritage dating back to the 18th century. These were then used to connect community to place. The result, therefore, has been to equate belonging to place with an inherited past; to 'particular occupational skills, culinary techniques, dances, music and dialects [with] roots and evolutionary paths in the countryside and urban areas of [the] region' (4).

In a global age, many small regional history museums also connect the idea of belonging to place with an 'inherited past'. Using a restrictive 'local' framework, creating a sense of place is often linked with attempts to depict a place 'at an earlier point in history' (Davis & Huang 2010: 3798). Yet such a practice can fail to reflect place as those who live there experience it today. Notably, when the concept of *heritage* is linked to place, a people's past experience 'in-place' can be used to 'represent or stand in for a sense of identity and belonging for particular individuals or groups' (Smith 2006, cited in Davis & Huang 2010: 3798). It follows, therefore, that the ways in which a museum represents place, and belonging to place, impacts heavily on how that museum also constructs identity. In other words, if place is solely defined in terms of longstanding traditions, permanence, historic sites and a singular, shared imagining of the past, then a 'local identity' will be singular, inclusive only of those with enduring connections to place, or whose sense of self identifies with the dominant historical, cultural or emotional response to 'the place' within the museum.

However, as this research has shown, it is also common practice for curators to engage with contemporary landscapes as subjects 'worthy of record and debate' (Jones 2008: 5). Often, such projects strive to tackle difficult issues. For example, the recent civil unrest that took place in England in the latter half of 2011 has proven to be a particularly challenging subject for public programming in inner city museums. Yet, many city history museums have responded to the disturbances with cohesive place making projects. Later this year (2011), the Museum of Liverpool will tackle the riots with an 'interactive exhibit' to gather visitor comments about the disturbance. And in north-east London, Bruce Castle Museum is working with young people on a project to give voice to those living in the area who choose to abstain from its gang culture (Steel 2011: 5). These projects form part of a wider restoration of neighbourhood stability. Through activities that deliberately address contemporary unrest, these history museums are helping residents to connect with each other in a safe environment to try to comprehend a distressing and volatile situation.

Contemporary stories of belonging to place are actively supported by participatory new museology. Over the last two decades, numerous projects have invited people to develop and contribute stories that document often disparate understandings of place from an individual perspective. The following, *Bristol Stories* and *Many Rhymes, One Rhythm*, describe two of the many activities in this genre.

Digital stories are a powerful means of engaging with place. In 2005, Bristol Museums, Galleries and Archives Service, in partnership with Watershed Media Centre, enabled local people make a series of uniquely personal stories about life in their city. *Bristol Stories* was the end result of this creative digital storytelling project (Watershed n.d.). Over 200 new narratives of place were made to contribute content to the Museum of Bristol. Many were no longer than three minutes, yet they made visible places and spaces once private and unknown. They also made overlooked, neglected or controversial areas of the city the subject of much celebration, nostalgia, commemoration and discussion among a wide audience. A further project, *Many Rhymes, One Rhythm*, saw staff from the National Museum of Australia, along with two hip hop artists and a video artist, travel to seven remote locations in six states and territories to hold a series of workshops with young Indigenous and non-Indigenous Australians (National Museum of Australia n.d. b: online). The resultant work, playable on the Museum's website, featured 14 original songs about 'the places where the students came from and issues associated with being young in those places' (Vanclay et al 2008: 284).

Museums, therefore, make place. Yet, place can also be *re-made* to challenge prevalent historical discourse. Place can be re-presented and re-claimed from those with the power and authority to determine 'how the past is used to legitimize (or not) certain forms of identity within Western societies' (Smith 2006: 36). In 2007, England's National Trust launched *Whose Story?*, an initiative focusing on 'previously untold stories, hidden histories and cultural heritage links' in four National Trust properties (Heywood 2010: 32; National Trust 2011). Working with African Caribbean people and minority faith groups, English Heritage sought to build stories that might

support a more inclusive interpretation of historic properties and landscapes. For example, the scheme has now published extensive research online detailing how the historic environment and several heritage listed buildings from 1600-1840 have links to the transatlantic slave trade and its abolition (Culture 24 2006; Heywood 2010).

Furthermore, in 2007, almost 90 Indigenous artists from Australia's western deserts came to The Canning Stock Route to paint and tell hidden stories of place. *The Canning Stock Route Project: Ngurra Kuju Walyja: One Country, One People* has been a joint initiative by FORM, an independent not for profit cultural organisation based in Perth, and the National Museum of Australia. This extensive, multi-media art project featured oral histories, paintings, films, photographs and objects that described 'the profound effect the stock route had on the lives and country of 15 Aboriginal language groups' (indigenous.com.au 2010: online). As the history of the stock route had 'only ever been told from a white person's perspective', one cultural advisor and senior translator remarked how 'a rich history beyond the cattle drives' had finally been revealed (indigenous.com.au 2010: online). Beginning at the National Museum, the exhibition will tour these new stories of place to key national venues.

'Emotional responses define places as much as people' (Davidson & Smith 2009: 440). At the history museum, placemaking projects that seek to reinterpret and represent place through personal narratives can be highly emotive experiences. In making place *differently*, this research considers how such projects can engage the body in powerful geographies of emotion and affect. This study defines emotion as a 'feeling or disturbance of feeling'; affect is understood as a 'feeling, disposition, or mood that exists prior to cognition or rational thought' (Bondi 2009: 446). On the subject of 'emotional knowing', Bondi (2009) states that:

emotions do not necessarily belong uniquely to people: particular places, spaces, landscapes, and environments may themselves be redolent with emotions, and may act as powerful sources of affect, in the sense of affecting what is felt and what takes place (Bondi 2009: 446).

With this research, I consider an alternative model to placemaking that is body rather than place-centred. In doing so, I have sought to capture Wagga Wagga as a place in tune with ‘the complexity, tension, adjustment and becoming in life’ (Crouch 2010: 106). In what follows, the research participants and I focus on how bodies move within and between places; and how bodies produce place within ‘particular socio-spatial arrangements’ (Hayes-Conroy & Hayes-Conroy 2010: 1278). We consider how emotional and affective geographies shape knowledge-construction of place beyond conventional museological notions of heritage and long-term attachments to tangible landscapes. We explore what it means to embody myriad places ‘redolent with emotions’; and narrate what takes place when sensing, feeling, materially affected mobile bodies entangle with a city.

Enacting Place

Wagga Wagga is not an *‘island unto itself’*. It exists within a region, a state, a nation and the world. There are many things from outside the City that we need to be mindful of and do our best to proactively respond to (Wagga Wagga City Council 2010b: 1, author’s emphasis).

This Way Wagga Wagga: Wagga Wagga 2030 is a document produced by Wagga Wagga City Council. It describes ‘[the] community’s long-term vision for the Wagga Wagga Local Government Area’ (Wagga Wagga City Council 2010b: online). You may recall that this paper was first introduced in Chapter 2. Here, it was used to illustrate how the city saw itself as ‘a thriving innovative, connected community’ (Wagga Wagga City Council 2010b: 3). In this chapter, the document offers a useful insight into the city as a global marketplace. From this perspective, Wagga Wagga can be viewed as a place ‘in and through which globalisation is *produced*’ (Massey 2005: 101, author’s emphasis). That is, by leveraging ‘local/regional strengths’ (Wagga Wagga City Council 2010b: 2), the city

has actively sought to encounter, interact with and affect the global. Articulating the Council's future vision for the city, it is useful to reiterate the following:

we are connected – to each other; town and country; to the region and to the world. Community life is culturally rich, responsive to diversity, welcoming and fun. We live here but work everywhere. The international connection to Wagga Wagga continues to grow and plays an active role in telling our story to the rest of the world (Wagga Wagga City Council 2010b: 3).

In Wagga Wagga, therefore, 'the global is constituted, invented, [and] coordinated' (Massey 2005: 101) as a process of deliberate and overt connections, flows and transactions. Rather than being 'the *victim* of globalisation' (Massey 2005: 101, author's emphasis), Wagga Wagga fosters an environment in which the local entangles with the global as part of 'a practised interrelation' that seeks to sustain the city (188).

It is interesting to consider this vision of Wagga Wagga from a museological standpoint. How to marry such complexity and mobility with research, contemporary collecting and interpretive practice at the history museum? For the social history curator working a micro level, such a question focuses attention on how a city might be understood by those who move from place to place, or who live in-between places. As I have established, Wagga Wagga has a highly mobile population. It is a city that prides itself on being a '*connected community*' (Wagga Wagga City Council 2010b: 3, my emphasis). This research has sought to capture and document evidence of this connectivity; of people whose connections to place may be fleeting, and whose identities have been negotiated beyond fixed concepts of place and a singular shared past. In a global world, such identities are complex, arising from 'networked societies' that can form around 'location-free contact points' (Sheller & Urry 2006: 213). As museums continue to engage in processes of self-reflection and identity making, it has become all the more urgent to think about place *differently*.

(1) Place and Relational Networks

Movement, connection, communication

Massey comments that, in a global age, 'spatial identities (places, nations) can equally be reconceptualised in relational terms' (2005: 10). This section considers how Wagga Wagga might be understood in light of such an observation. In the context of MAP:me, critical reflection focuses on the concept of *embodied* cities, and how the mobile bodies of research participants have reconfigured Wagga Wagga as a networked and open-ended space.

Wagga Wagga featured strongly as part of the richly visual data on each *body map*. Working closely with research participants, analysis of this embodied city was greatly facilitated by my position as a transnational resident. This particular circumstance made me better able to empathise with emotive issues captured on the *body maps*; and this in turn meant that participants were more willing to enter into a dialogue around their meaning. Discussing my transnationality with Chantal, Mindy, and Cynthia B helped to draw attention to both transnational and translocal movements and communications (Dunn 2010), and afforded a keener insight into what these might signify. It also helped the group to begin to reflect on how the body enacted social space as a series of movements *between* places. Davidson & Milligan state that 'place must be *felt* to make sense' (2004: 525). In MAP:me, we observed how the *body maps* registered feelings and *became* place. Here, routes, journeys, connections and intersections acted as catalysts to engender place; and in this spatial framework, the significance of each place became entangled with other places, other connections.

Chantal's body map, for example, presented a network of different types of movement, connection and communication (Figure 5.1). Büscher notes how:

social life involves continual processes of shifting between being present with others (at work or at home, as part of leisure and so on) and being distant. And even when there is physical absence there may be imagined presence depending upon multiple connections (Büscher et al 2011: 5).

For Chantal, the ‘continual processes’ of socio-spatial reality were enacted on the body as a series of routeways. Her *body map* communicated regular travel by road from Wagga Wagga to Melbourne and Canberra, and by air from the city to the Gold and Central Coasts. Virtual travel, through Skype and email to Abu Dhabi, meant instant correspondence with a sister and her family. Episodes of imaginary travel were also manifest, which proved to be a source of both comfort and fear. Chantal described how she regularly used her imagination to escape Wagga Wagga for a better place. Yet, she went on to reflect on how her vivid imagination would often take her to more disturbing territory. Describing regular flashbacks to a childhood accident on the road to Marrar, she spoke of thoughts she could not control and of places she would rather not revisit.

All this travelling, whether physical, imaginative, virtual or communicative, has been articulated through strong emotion. Chantal explained that, throughout her map, emotions bind places together through journeys oscillating between love and pain, joy and exasperation, sadness and comfort, terror and calm. Yet, she was pragmatic when describing her map, and how its ‘interdependent mobilities’ came together to produce a social life ‘organised across distance’ (Büscher et al 2011: 5). ‘I guess that I’m connected to my family, no matter where they are’ she said; ‘and they live, obviously, in lots of different places’ (Chantal: interview transcript). Wagga Wagga has become an ‘intermittent presence and absence’ as Chantal’s body enacts a city dependant upon both ‘multiple technologies of travel and communications’ (Büscher et al 2011: 5), and tangled assemblages of objects, people, ideas and places beyond the Riverina.

Outwardly, Mindy’s map exhibited a similar pattern to that of Chantal (Figure 5.1). Wagga Wagga remained at the heart, with flights to Vanuatu and New Zealand, and car journeys to Sydney and Merimbula connecting the city to other

points within social space. Here, Mindy envisioned herself in relation to others – her sister, her grandmother, her father and mother, her friends. She is a social individual, and her ‘spatial imagination’ (Massey 2005: 189) looked beyond city boundaries to position those who live elsewhere close to her heart. Such instances of ‘positive interconnectivity’ have served to dissolve borders, leaving Wagga Wagga open, porous, and inviting interaction with places and people that lie beyond it (Massey 2005: 189). For Mindy, journeying to cement these connections has been just as important as the destinations they became. Such travels have formed part of an ongoing ritual associated with family holidays and long weekends. Thus, the route between Wagga Wagga, Sydney and Merimbula has become ‘a nice long road trip’, where the music is ‘always loud and we always sing along with it coming home’ (Mindy: interview transcript).

McKay notes that ‘when people move, locality also extends so that apparently distant or foreign places emerge as parts of local territorial imaginations and vice versa’ (2006: 201). This has certainly been true for Mindy, whose sense of ‘the local’ has shifted to incorporate Sydney, Melbourne and Merimbula, as ‘special places [...] to go and relax’. Mindy’s map, therefore, has enacted Wagga Wagga as a part of a ‘routine’ – ‘a pattern you get into and [...] get used to’ (Mindy: interview transcript). It has become a collective of events as ‘spatial narratives’ to experience in the company of others (Massey 2005: 139).

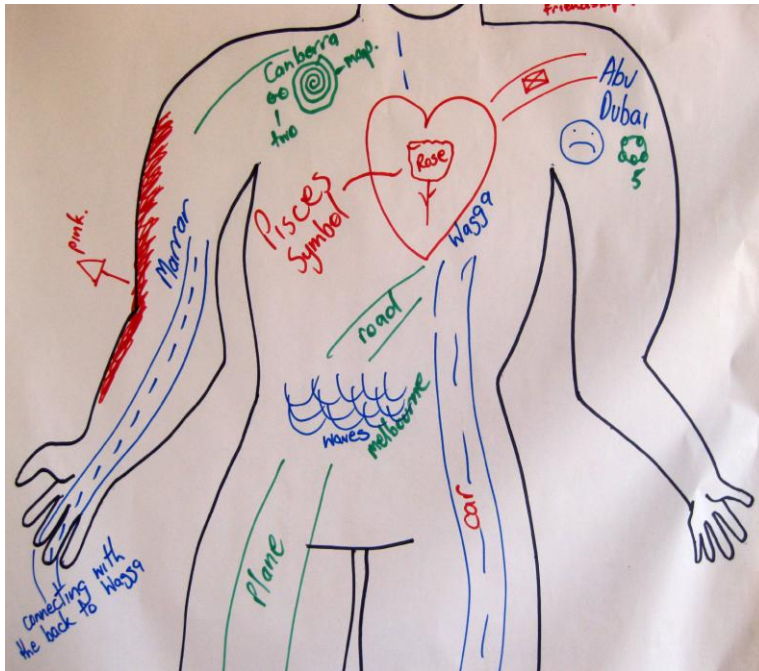
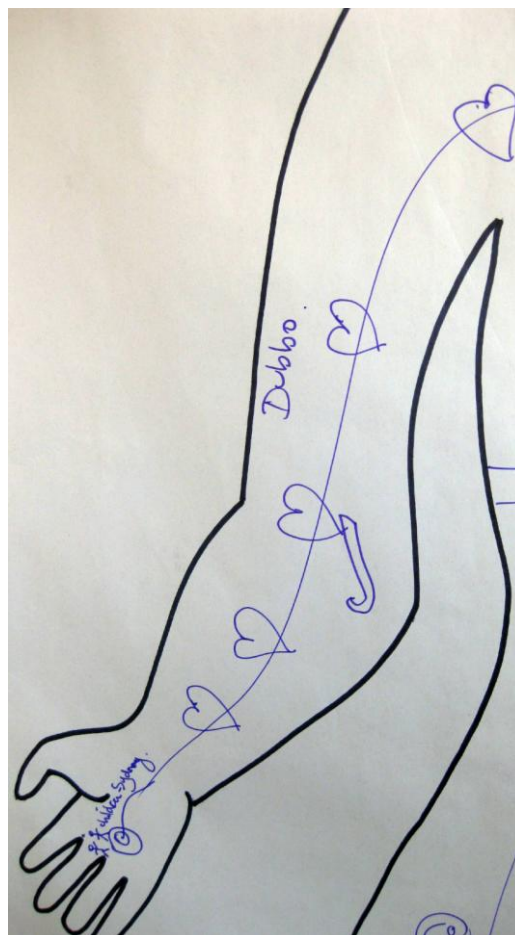
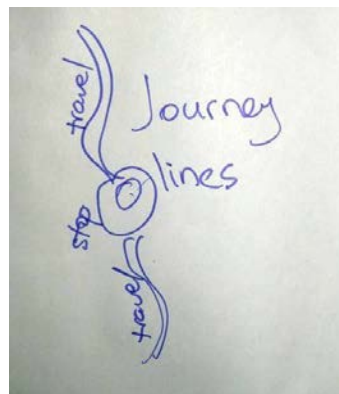


Figure 5.1: Journey lines, Chantal (top), Mindy



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Dialogue with Cynthia B concludes this reflection on movement, connection and communication. As a Wiradjuri woman, Cynthia described Wagga Wagga as part of a complex sequence of *journey lines* that traverse her *body map* (Figure 5.2). As with Mindy, Cynthia's map marked significant instances of travel. Yet, in Cynthia's socio-spatial reality, places have become symbolic as 'sites of *travelling*' as well as 'dwelling' (McKay 2006: 199, my emphasis). In other words, Wagga Wagga is but a staging point in a dynamic cultural network; a component within a larger tangle of connections shaping Cynthia's 'multiply-located character' (Crouch 2010: 106). In the 19th and early 20th centuries, Aboriginal people were forcibly removed from their homelands as 'a matter of government policy' (Jones & Birdsall-Jones 2008: 370). Cynthia's socio-spatial reality has incorporated evidence of this policy, and Wagga Wagga has been reshaped and re-placed by the consequences. Therefore, her body map enacts place as part of a wider socio-spatial context predicated on power and political agenda.

Here, it is useful to consider Massey's statement about the 'elusiveness of place' (2005: 130):

if space is rather a simultaneity of stories-so-far, then places are collections of those stories, articulations within the wider power-geometries of space. Their character will be a product of these intersections within that wider setting, and of what is made of them. And, too, of the non-meetings-up, the disconnections and the relations not established, the exclusions. All this contributes to the specificity of place (Massey 2005: 130).

'Power-geometries' have shaped the nature and reach of Cynthia's body map. Yet, as an Indigenous woman in the 21st century, Cynthia has the power to move, to return to Country. She has also been able to make time to reflect on 'disconnections' and 'relations not established' (Massey 2005: 130). 'Memories and that, you know [...] you start to ponder what happened, ra, ra, ra, and things like that [...] it drives you to, you know, connect with those, even if you [only] pick up the phone' (Cynthia B: interview transcript). Journey lines, therefore, serve to reconnect Cynthia to Country; to Wagga Wagga and the vast Wiradjuri landscape, to Pilliga, her mother's home, and Dubbo, where she was born. They

reach to Sydney, birthplace of her children, and snake down her spine to capture Kamilaroi Country and the Great Ocean Road. Across buttocks, they trace ongoing visits to Aboriginal missions to unite with Wiradjuri people and celebrate Indigenous culture. Wagga Wagga has been enacted as 'a product of these intersections' (Massey 2005: 130), engendered through a series of continuing journeys into past, present and future.

The rhizome

Examples from the *body maps* of Cynthia B, Mindy and Chantal have shown Wagga Wagga as embedded in a network of 'interdependent mobilities' ranging from physical movement to imaginative and virtual travel (Büscher et al 2011: 5). How this information is shaped by the theoretical framework of this research occupies the rest of this section. Law notes how the scientific laboratory produces 'statements that carry authority, that tell about the outside world' (2004: 27). Here, in the museum/laboratory, the aim is to consider how participants' individual socio-spatial realities might translate into 'statements that carry authority' of use to the history curator. At this juncture, it is appropriate to consider the enlarged context of this research, and how it intersects with work produced by the research participants to negotiate knowledge. A particular context, or set of ideas, concerned with **rhizomatics** can be of use here. Shaped by the philosophy of Deleuze and Guattari (1987), rhizomatics offers a conceptual springboard from which to consider how realities of an embodied city might embed within museum studies.

Research participants have enacted socio-spatial reality as a series of fluid networks that span the body. Ties within each network have shifted from place to place, cutting across each other and doubling back. On *body maps*, they form intercutting 'lines of flight' across territories (Mansfield 2000: 136); they segment and radiate in multiple directions over arms, hands, spine, fingers and toes as part of a multiplicity of connections. These patterns can be described as

relational networks spanning the body. In spatial terms, human geographers identify these phenomena as 'complex arrangements of space with no clear centre or dependence upon hierarchical relations or difference' (Hetherington & Law 2000: 127). 'Relationality in spatial thinking' is a term used to describe how scholars think about 'difference and the space that it constitutes as seemingly fluid, complex, and unfinished in character' (127).

Rhizomatics refers to a way of understanding our interactions with the world as a series of 'endless and multiple involvements that enwrap things in the world in an inevitable, albeit dynamic and transitory interrelationship' (Mansfield 2000: 140). The rhizome is a biological concept that stands for 'multidirectional growth and diverse productivity' (Semetsky 2008: xiii). It is a structure that 'ceaselessly establishes connections' (Deleuze and Guattari 1987: 7). Those with knowledge of plants and plant structures will know that a rhizome has a centre, or point of origin. Yet, in their work to understand meaning, truth and structure, Deleuze and Guattari (1987) saw the rhizome as a series of complex, random trajectories.

Deleuze and Guattari offered the idea of the rhizome as an alternative to the dominance of the tree in Western thought as a metaphor for knowing the world. Mansfield notes how 'root, trunk, branch and fruit dominate our descriptions of everything from the structural theories of linguistics to the design of economic models' (2000: 140). Deleuze and Guattari questioned this 'structured system, where the parts not only coordinate with one another, but where a hierarchy of meaning and essential truth is implicitly established' (Mansfield 2000: 141). The horizontal root system of the rhizome, therefore, attracted attention because it was representative of a less fixed and regimented structure. As an entity envisaged as developing 'haphazardly from any point', the rhizome came to represent an alternative way of knowing that rejected stability and coordination (143).

In the context of MAP:me, the rhizome becomes a useful conceptual starting point for the history curator to understand socio-spatial reality – and specifically,

for reflecting upon what happens to Wagga Wagga within such a reality. The rhizome, therefore, can be used to describe the bodies of Chantal, Cynthia B and Mindy enacting a process of 'territorialization, deterritorialization, and reterritorialization' (Johnston et al 2000: 716) as Wagga Wagga entangles with other places to become 'Wagga-Canberra-Abu Dhabi', 'Sydney-Wagga-Vanuatu, and 'Wagga-Sydney-Dubbo-Pilliga'. The rhizome becomes a gateway through which to challenge museological practice reinforcing the idea of 'the local', of fixity, and the notion that places are 'bounded', with 'internally generated authenticities' and 'defined by their difference from other places which lay outside, beyond their borders' (Massey 2005: 64).

However, Deleuze and Guattari's rhizome has its limitations. By stating that 'there is no unity to serve as a pivot in the object' (1998: 8), the rhizome can be seen as a *flat ontology*. This is a non-hierarchical way of knowing the world based on 'interacting parts and emergent wholes' (DeLanda 2004: 58). Yet, to describe socio-spatial reality on these terms is to overlook the prominent 'centres of significance' (Mansfield 2000: 141) on each *body map*. All research participants have deliberately sited Wagga Wagga at the heart of their maps. That the city has been enacted through the heart, provoking love, hatred, exasperation, belonging, pride, regret and hope, cannot be ignored. Therefore, while the rhizome can be used to show how Wagga Wagga becomes 're-territorialised' within socio-spatial reality, it is unable to model the significant emotional geographies inherent within such a space.

Crouch, a geographer concerned with the 'practical, embodied ontology of living' (2010: 1), offers an alternative interpretation of the rhizome. This is a less dispassionate way of thinking, that acknowledges expressions of emotional attachment to place. Basing his reading on a botanical variant of rhizome with an 'anchoring point', Crouch observes that:

botanically rhizomes tend also to have roots situated at many different points in their lateral multidimensional growth. The significance of this everyday botany is that there can be multiplicity, multidirectionality in life as exemplified by a rhizome's

growth, and also of some relational and partial anchoring in particular points in the 'ground' (Crouch 2010: 13).

An 'anchoring point', or point of origin, around which complex networks might arrange, enables the rhizome metaphor to acknowledge research participants' strong affinity to Wagga Wagga. The city is, in the words of group members, 'the centre of my universe' (Travis: mind map), and a place that 'makes up, like, most of my life' (Mindy: interview transcript). Within socio-spatial reality, Wagga Wagga exists in a tangle of journeys, thoughts, feelings and sensations, reaching out and doubling back from multiple points beyond 'home'. As an anchoring point in an entangled network, Wagga Wagga at once holds lives together, while at the same time affording participants the security to 'go further' (Crouch 2010: 24).

Through relational networks, therefore, the body enacts place. Anthropologist and social scientist, Tim Ingold observes how the body 'extends as it grows along multiple paths of its entanglement in the textured world' (2008: 1808). Reflecting on the concept of being, of existence, Ingold states, 'to be, I would say, is not to be *in* place but to be *along* paths. The path, not the place, is the primary condition of being' (Ingold 2008: 1808, author's emphasis). In other words, for Ingold, it is our existence 'as embodied beings' that enables us to inhabit 'multiple paths' (1808). This is a view of being in the world that addresses both 'the vitality of living as well as its complexity and entanglements' (Crouch 2010: 80).

An outcome of such complexity and entanglement is that Wagga Wagga has been shaped differently by each research participant. The previous section shows how Mindy, Cynthia B and Chantal's enactments of Wagga Wagga differ from each other; the three *body maps* depicting three distinct cities. Although a flat ontology is perhaps unsuited to describing emotional forms of knowing in any detail, as 'a model of the heterogeneous' (Mansfield 2000: 143), the rhizome can certainly be applied to these multiple enactments. Eschewing the fixed and the essential, the rhizome recognises 'endless multiple involvements'

within the *body maps* (Mansfield 2000: 140). Here, a knowledge of Wagga Wagga stems neither from an authoritative understanding of place, nor even from a shared identity. Instead, the city is experienced as part of an 'ever-changing and ever-renewed movement' within socio-spatial reality, as research participants visit new places, return to old, and engage new feelings and senses with each new encounter (145). Different realities of Wagga Wagga are enacted into being through multiple interactions in socio-spatial reality. Thus, *body maps* show multiple cities in a state of *becoming*, of being captured briefly through MAP:me and enacted through the performance of *body mapping*.

Although Deleuze and Guattari's rhizome has its weaknesses, it focuses attention on the complex webs of relations, the relational networks, within each *body map*. In showing the curator how local bodies *relate* to different places and spaces, the rhizome becomes a conceptual starting point to understanding contemporary place-identity. Embodied as a fluid, relational and networked construct, the rhizome invites further exploration into people-place relations and the myriad connections that shape a city.

Curating tangled journeys

Museology today shows a marked interest in the contemporary; in constructing contemporary identities, and in responding to issues surrounding 'the global flow of people, ideas, and cultural expressions' (Silvén 2010: 141). This chapter explores how a contemporary understanding of place might be shaped to reflect the complexity and multiplicity inherent in these social and highly 'mobile lives' (Büscher et al 2011: 2). It should be stressed that this research does not set out to obliterate place. Rather, through an exploration of socio-spatial reality, it aims to show museology how place might be re-configured *differently* to reflect a contemporary world with which the sector seeks to engage.

Through MAP:me, this research has endeavoured to capture the ‘subtle folding together of the distant and the proximate’ (Jones 2009a: 487) – or the contemporary relations between local and global, local and regional, and local and national. *Body maps* have shown the curator how local people entangle with multiple places beyond Wagga Wagga. It is important to note here that all research participants have interacted with places beyond the city, with 90% incorporating places beyond Australia. These socio-spatial realities have become generative not only of Wagga Wagga, they have also formed complex assemblages of places, spaces, connections and journeys extending into *transnational space*. With these findings, therefore, the research provides an interesting glimpse into the notion of transnational space, and how it might be applied to local identities. Here, transnationalism can be seen as both a type of consciousness, as ‘multiple identifications’ (Vertovec 2009: 6) with different places, and also as a mode of cultural production, whereby transnationalism occurs as a result of everyday social practices.

Focus on the body, therefore, shows the curator how contemporary constructions of place might be realised. An embodied context enacts ‘the local’ as a more open-ended spatial structure. It is here, through complex and dynamic networks, that the curator comes into proximity with individual experiences of local/global relations. Observed within each the *body map*, map ‘skins’ entangle the concept of *roots*: heritage, ethnicity and race, with *routes*: movement, interaction, and imaginary, virtual and physical travel. In his book, *Routes: Travel and Translation in the Late Twentieth Century*, Clifford (1997) states:

Dwelling was understood to be the local ground of collective life, travel a supplement; roots always precede routes. But what would happen, I began to ask, if travel were untethered, seen as a complex of pervasive spectrum of human experiences? Practices of displacement might emerge as constitutive of cultural meaning rather than as their simple transfer or extension. Cultural centers, discrete regions and territories, do not exist prior to contacts, but are sustained through them, appropriating and disciplining the restless movements of people and things (Clifford, 1997: 3).

For this research project (with its focus on identity, place, space and movement in the 21st century), the end result of such ‘untethered travel’ has been a sense of *becoming* – of both a place and a people as ever-changing, fluid and shifting. In this embodied state, Wagga Wagga expands and contracts in significance with the various performative activities that have enmeshed urban and rural, Indigenous and non Indigenous, choice with no choice. In the museum/laboratory, Wagga Wagga as ‘specific location’ has atomised into manifold socio-spatial realities – place as emotion and matter, flesh and feeling. In this way of seeing the world, incomers are not ‘othered’ within a colonial system of representation, and ‘no place is closed off’ (Callon & Law 2004, cited in Jones 2009a: 492).

MAP:me captures Wagga Wagga as *multiplicity*, rather than single geographic entity. Yet, these multiple, simultaneous versions of the city are not totally independent from each other. Rather, they can be imagined as ‘partially connected, or fractal’ (Gad & Jensen 2010: 66). That is, the complex socio-spatial reality of Wagga Wagga ‘is embedded in tension between its multiplicity’ (for example, there are eight socio-spatial realities in this project) ‘and its fractality’ (the fact that these social spaces ‘may be related but not on all points or in all dimensions’ (66)). Connections have come into being because the project is situated at the Museum of the Riverina, and because all research participants have the same starting point – that of living and working in Wagga Wagga.

Understanding the city as emergent from many different networks offers an interesting perspective on ‘place’ for the curator. In this conceptual framework, practitioners keen to experiment further with multiple facets of reality are encouraged to explore fractality – to engage with ‘fractal relations and effects’ (Gad & Jensen 2010: 66) and how these might overlap to describe a spatial context to situate research. I would argue that such an awareness of people/place relationships is crucial for a collecting sector seeking relevance and insight into local/global mobilities. To observe and record tangled personal journeys is to express a new museology that looks to capture an endlessly

changing future; one that deals not only with objects, but also with people's lives, and their myriad interactions with the places they inhabit, whether physically, virtually, imaginatively or emotionally.

(2) Place and Materiality

Rhizomes to actor-networks, materiality and the body

The previous section established how research participants enact Wagga Wagga as a connected city, wherein social processes extend beyond fixed, geographical location. On each map 'skin', multiple 'mobility flows' (Krossa 2009: 250) forge links in transnational social spaces (virtual, physical and imaginary spaces, spanning multiple locations) above and beyond the social context of city and region. For the museum sector, I argue that embodied place-networks offer exciting stimuli for new research into place-based identities. This section endeavours to flesh out this argument. Focusing on **materiality**, it studies the *composition* of embodied space and issues relating to its *representation*. What are the components of socio-spatial realities, and what can the curator learn about the significance of material culture in this context? Moreover, beyond the specificity of the *body maps*, how might such phenomena be described in a broader academic context? Particular attention is paid to the kinds of *actor* that make the city – not Wagga Wagga as a single site, but Wagga Wagga as entangled in relational networks that connect it to other places and spaces within each personal geography.

From the enlarged context of this research, this section introduces a second approach with which to negotiate and co-construct a set of truths pertaining to socio-spatial reality: **actor-network theory** (hereafter ANT). As with rhizomatics in the previous section, ANT was discussed with research participants in relation to the *composition* of their social space. How might this body of theory 'produce statements that carry authority' (Law 2004: 27) about how bodies enact Wagga

Wagga as a collective of *things*? This section uses ANT as a conceptual springboard from which the curator might build further knowledge to (re)interpret the experience of contemporary place.

ANT is a theory for understanding 'the social'. It is described by Law (2007) as:

a disparate family of material-semiotic tools, sensibilities and methods of analysis that treat everything in the social and natural worlds as a continuously generated effect of the webs of relations within which they are located. It assumes that nothing has reality or form outside the enactment of those relations. Its studies explore and characterise the webs and the practices that carry them (Law 2007: 2).

Inspired by Deleuze and Guattari and their concept of the rhizome, ANT is a useful tool for this research. ANT is a performative process that eschews conventional divisions (nature/society, local/global and subject/object) to describe the composition and dynamics of complex phenomena. ANT perceives the world as 'consisting of heterogeneous relations and practices through which humans and nonhumans alike are treated as possible actors' (Jóhannesson & Bærenholdt 2009: 15). This approach can be applied to people, to study how bodies are produced in relation to diverse circumstances, and affected by other bodies and disparate things (Hayes-Conroy & Hayes-Conroy 2010).

ANT offers 'a sensibility to the messy practices of relationality and materiality of the world' (Law 2007: 2). For MAP:me, ANT helps to focus attention on human and non-human actors as heterogeneous materialities that 'come into being' (Anderson & Wylie 2009: 320) as part of the *body mapping* process. To understand how this happens – and how Wagga Wagga might be enacted by such phenomena – it is first necessary to understand the meaning of 'actor'. Latour states that 'an actor is what is *made to* act by many others' (2005: 46, author's emphasis). Actors can be a fusion of the social, conceptual, technical and material; and they can connect or disengage with other actors. Significantly, actors can assemble into networks that imbue them with meaning and subjectivity. An actor, therefore, can be thought of as 'a relational effect'. In this

context, agency becomes 'a matter of accomplishment or collective achievement produced through the enactment of networks but not an inherent trait of particular subjects such as humans' (Jóhannesson & Bærenholdt 2009: 15).

Studying objects, bodies, texts and ideas in actor-networks can shed light on the *materiality* or composition of socio-spatial reality. You may recall that this study relates materiality to two branches of theory. The first, stemming from literature about material culture, considers 'meaningful practices of use and encounters with objects and environments' (Anderson & Wylie 2009: 318). The second focuses on 'the spatialities of the lived body, practice, touch, emotion and affect' (318). Engaging with materiality and actor-networks in the *personal geographies* of Chantal, Cynthia B, Cynthia C, Judy, Mindy, Sam, Sharleen and Travis has meant much collaborative dialogue along with close observation of each *body map*.

Body maps exhibit materiality as diverse actors, both 'human and otherwise' (Law 2007: 7), come together for each socio-spatial reality (Figure 5.3). With all research participants, materiality has been manifest as an integration of both the tangible and the intangible. Chantal, for example, talks of witchcraft, rosary beads, family, pain, love, angel cards and wine glasses. Mindy describes security, waves, roses, stables, silence, family, music and loss. Travis assembles weights, family, football, cricket, winning and losing, work, challenge and beer. Cynthia B evokes tears, a mask, an angel, hospitals, family, a softball bat, friendship and dance. Such matter has been animated by bodies that flinch, recoil, relax, embrace, reach out, take flight and stand fast. In socio-spatial reality, bodily encounters with these 'affective materialisms' (Anderson & Wylie 2009: 319) have served to internalise matter as part of a lived reality. As the conventional division between subject and object gives way, Mindy and her pounamu necklace entangle to represent 'spirit' (Mindy: interview transcript); Sam's hand merges with heat and barbecue tongs to embody Ashmont, the family home; and Sharleen's feet fuse with high heeled sandals to enact 'someone who adores shoes and handbags' (Sharleen: Who Am I?).

When discussing the *body maps* with research participants, it became apparent that much of the materiality on the map 'skin' was *out of place*. That is, materiality existed as part of socio-spatial reality rather than being generative of a particular geographical territory. This meant that, rather than having a definitive form, Wagga Wagga could exist in a complex set of relationships *between* objects whose origins served to both expand and contract the city. This was to generate a particularly revealing insight into the embodied nature of contemporary place. Here, Wagga Wagga became entangled in a series of associations between entities that were 'in no way recognizable as being social in the ordinary manner, *except* during the brief moment when they [were] reshuffled together' (Latour 2005: 65, author's emphasis). Such momentary associations – for example, between bull terrier, spine, mountains and thunder (Sharleen), and between rambling vines, stomach and Universal Life Force (Judy) – began to conjure a very *different* sense of place. Manifest as *more-than-human* constructs, and demonstrative of a 'materiality of experience' (Labanyi 2010: 229), the *body maps* captured Wagga Wagga as a continuous performance between networked actors.



Figure 5.3: Examples of materiality in eight socio-spatial realities

Complex and messy spatial objects: fluid objects, fire objects and embodied places

Thus far, the research participants have communicated how their *body maps* exist as both ‘encounters with objects and environments’, and as descriptors of ‘the spatialities of the lived body’ (Anderson & Wylie 2009: 318). Here, socio-spatial reality has become a complex network of actors that contribute to the performance of a city. For this reflection on body and materiality, the body can be regarded as one of many subjects in the ‘ongoing co-fabrication’ of place (Whatmore 2006: 603). Such emergent socio-spatial realities have been *messy* and challenging to describe (Law & Singleton 2005). They have been ‘messy’ because they have dealt with the confusion, disarray and unpredictability of the social world. To consider how knowledge of socio-spatial reality might help to better understand regional identity, it has been essential both to create mess and to understand the mess created. But, how do such messy phenomena hold together, and how might they be known and described?

Law and Singleton use the term ‘messy objects’ to describe things that are ‘interpretatively complex’ (2005: 333). They use the example of alcoholic liver disease as an object not only difficult to explain because it is subject to multiple interpretations, but as a multiple object in itself that is ‘enacted into being’ (Law & Singleton 2005: 334). It is interesting to consider this way of thinking to progress the research narrative. If socio-spatial reality is *enacted into being* by the performative body, how might materiality and body, body and map ‘skin’, behave as *objects* in themselves? Can Wagga Wagga be envisaged as an *embodied object* – a series of multiple outcomes that stem from ‘arrays of networks of relations’ (Law 2002: 90) in social space – and what might this achieve? The aim here is not only to continue an exploration into performativity, but also to further shape this particular strand of subjectivity – a strand based on entangled relationships between people, experiences, things and places. As a way of knowing ‘place’, therefore, this is an approach that pays attention to

feelings 'not as properties of the self, but as produced through the interaction between self and world' (Labanyi 2010: 223).

Law and Singleton (2005) describe two complex 'spatial' objects pertinent to MAP:me, and with which the research participants can engage: a **fluid object** and a **fire object**. To consider how an object can be understood as *fluid*, Law and Singleton put forward a study by De Laet and Mol (2000, cited in Law & Singleton 2005: 337) concerning a water pumping device – the Zimbabwe Bush Pump. Fluid objects like the bush pump, they explain, are not products of constant, stable networks. Instead, they behave like a liquid, having no rigid structure. This means that a fluid object can change its form depending on its circumstances. For example, the bush pump can alter both its structure and function. That is, when it breaks and is then repaired with different materials, when it pumps water of variable cleanliness, and when it serves to bring together diverse networks of villagers. Thus, the pump:

flows and gently changes shape, bit by bit. The implication is that the changes cannot be abrupt. If they were abrupt, then the object would disappear—or we would end up with a different object, not one that is 'the same' (Law & Singleton 2005: 338).

In this example, therefore, the fluid object is characterised by being able to 'shift[...] gently in its shape from one instance to another' (Law & Singleton 2005: 340).

Law and Singleton describe the second object model, the *fire object*, as an entity that addresses issues of 'difference'. This is an object that contends with the fact that 'not everything can be brought to presence'. To understand a fire object is to acknowledge that, 'to make things present is necessarily also, and at the same time, to make them absent' (Law & Singleton 2005: 342). Because a fire object is dependant on a series of absences to bring it into being, it is also shaped by, and productive of absent realities. In other words, though a fire object might be 'present, here and now':

the present object implies realities that are necessarily absent, that cannot be brought to presence; that are othered. So, to put it slightly differently, an object is a pattern of presences and absences (Law & Singleton 2005: 342-3).

Fire objects take shape in stops and starts. Like fire itself, they are 'transformative, and depend on difference – for instance between (absent) fuel or cinders and (present) flame' (Law & Singleton 2005: 344). As an example, Law and Singleton reflect on the design of a warplane's wing. Although shaped in a British wind-tunnel in the late 1950s, much of the wing's design came into being due to a perceived threat that the Russian army might destroy European runways. The threat enabled the wing to manifest as a result of a very present absence, the Russian military, who of course did not take part in the testing process.

For this research, the aim has been to experiment with Law and Singleton's idea of fluid and fire objects in an embodied context. What happens when these terms are discussed in conjunction with the research participants and their *body maps* and the actor-networks revealed therein? This new vocabulary affords an opportunity to understand how participants experience the reality of being 'in-place' through concepts like presence, absence and mutability. As an example, the maps of Travis and Cynthia C have been used to capture Wagga Wagga through such a lens.

In Cynthia's embodied understanding of place, Wagga Wagga exists as a fire object – a series of entangled instances that together resist a smooth flow into a coherent version of the city. Cynthia has described Wagga Wagga in terms of both absences and presences. She brings the city 'to presence' (Law & Singleton 2005: 342) in the heart as 'home', as family, as 'safety zone' (Cynthia C: interview transcript). She transforms it into a tangible, happy place through the sound of singing, as memories of childhood with siblings surface. Yet, the city exists in the here-and-now by chance, through a recent partner's transfer returning the family to Wagga Wagga from Sydney. Embodied in Cynthia's 'country girl' persona (Cynthia C: interview transcript), and made real through work and a pride in teaching, Wagga Wagga is a catalyst shaping plans for

future travel – a site where dreams of places further afield take shape. In the past, the city was the destination of migrant parents; in the future, it looms large with the care of aged parents. Wagga Wagga has been the reality of being a single parent, and now, in the absence of being able to live elsewhere, the city exists to fuel frustration with a sense of inertia.

On Cynthia's body map, Wagga Wagga entangles alongside hopes, dreams and pursuits enacted into being through materialities beyond the city. These are networks, both real and imaginary, that shape the city as a series of omissions. Thus, Wagga Wagga is absent for most of Cynthia's late teens and twenties, a time of life-changing travel overseas. It is obscured by mountains and the sea in her mind's eye, and disappears each weekend when she goes camping and fishing. It is missing from cultural pursuits, and becomes a site of risks left untaken. It will vanish in the long-term. Described through associations, meanings and the objects it lacks, Wagga Wagga diminishes as Cynthia matures and becomes more independent. As her son grows and she herself becomes more restless, the city recedes even further from socio-spatial reality. Culturally and spiritually, Cynthia is already elsewhere. Yet importantly, while the city becomes a catalyst for new life in places yet unknown, at the same time, it moulds her, fuelling memory, traditions and attachments through experiences with family as both a child and an adult. Thus, Wagga Wagga becomes multiple: coexistent objects that both nurture and repel within the reality of embodied social space.

For Travis, there exists a different city. On this *body map*, Wagga Wagga is embodied as a fluid object – a more stable entity than the fire of Cynthia's city, defined through a blend of pragmatism, frustration and hope. In Travis' map, Wagga Wagga has a core stability, fuelled by sets of relations that form a constant, nurturing presence. Travis describes the city's defining features as friendships, family and fitness; and these remain constant. Wagga Wagga endures as a place of love and contentment. Significantly, Travis' city does not diminish by extending relations beyond city boundaries. In fact, it is

strengthened through the materialities around lived bodies – wider social networks within the Riverina.

Yet, this Wagga Wagga also has boundaries and edges that shift and mutate. This is a city that changes shape, transforming gradually with each new connection made. For Travis, Wagga Wagga thrives on an ebb and flow of social connections. These connections (for example, pertaining to friendships and sports-related challenges) further consolidate the city as a focal point in social space – as the centre of a personal universe. Here, gentle transformations within networks maintain a city that holds a recognisable form over time. As Travis matures and becomes more reliant on the city, Wagga Wagga grows in significance. However, his is not a city atrophied in a romantic version of the past. Although Travis's connections situate him 'in-place', his city remains dynamic and alive to new experiences beyond city, region, state and nation. For Travis, Wagga Wagga becomes a 'mutable mobile'. This is a term used by Law and Singleton to describe how both the 'physical shape' and 'component' parts of a fluid object change to form 'a set of relations that gradually shifts and adapts itself rather than one that holds itself rigid' (2005: 339). When applied to Travis' body map, shifting networks of materialities themed around friends, family and sporting achievement, serve only to strengthen the city and gently shape its defining features.

Museums, materiality, affect and emotion

Working collaboratively with research participants, the museum/laboratory has sought to capture an embodied knowledge of place. As part of a socio-spatial reality, fleeting, changeable, emotional and elusive relationships between local residents and their city have been described through parameters new to museology. The section below begins to consider why such emotional, affectual and material outcomes might be of import to the history curator, and on broader terms, to the development of contemporary museum studies.

Contemporary collecting lies in the task of focusing on both present and future. To face this challenge, museum scholars suggest attending to that which is emerging and not yet established. The underlying rationale is simple: to contribute to understanding ‘how future society develops out of today’s conditions’, thus showing ‘how something comes into existence instead of confirming [that which] exists already’ (Isacson & Silvéen 2006: 192). The idea of showing how something *comes into existence* is key to this research. MAP:me is a participatory, performative methodology used to capture realities associated with social space. By focusing on the body, this project has engaged with a very particular way of knowing the world. For research participants, place has *emerged* through the senses, and through feelings of affect and emotion. On body maps, place has *come into being* as multiple, lively and chaotic; and has been *enacted* through complex networks of heterogeneous of materialities.

Recently, the idea of capturing sensory experiences has taken hold in new museology. Notions of *emotion*, *affect* and *materiality* have become meta themes in academic circles – especially the idea of affect, and its ‘inextricability from the materiality of the socially constructed body’ (Dudley 2010: 8). Pearce notes how concepts of materiality, intangibility and the body’s capacity to make meaning from senses and emotions, opens up ‘enormous new fields for exploration’ (2011: ix). Through MAP:me, the emotional body has interacted with both these themes – with emergence and affect, with materiality and intangibility. Acting as a stimulus for further experimentation, this project has offered new ways to engage with the spatial entanglements of mobile lives in a global world.

What happens to the material world when translated into something new? With the construction of *body maps*, MAP:me has begun to explore issues of representation. How to capture – or *represent* – the changing nature of place is an issue for museum studies in general, and the history museum in particular. As curators seek alternative models ‘for the celebration of the tangible and intangible characteristics of place’ (Davis & Huang 2010: 3797), this research has explored how cultures and identities ‘in-place’ might be ‘apprehended by our

other senses' (Pearce 2011: viii). Thus far, results have shown moving personal stories of identity and place. These narratives have told how bodies intertwine with the social world, and with human and non-human actors as part of a deeply subjective embodied experience. Such stories have engaged with place beyond words, beyond text, beyond material culture specifically made 'in-place'. As *body maps* capture 'the rarely spoken of but constantly performed practical experiences of ordinary people' (Johnston 2009: 328), I put the idea of **research as performativity** to the collecting sector.

Engaging with performance brings this project, and museum studies, into proximity with a third approach stemming from the enlarged context of this research: **non-representational theory** (hereafter NRT). In human geography, NRT describes a large body of research that has sought to move the discipline from ideas of representation to practice and performativity, 'in a manner that emphasizes flows and relationships' (Longhurst 2007: 113). NRT allows researchers to explore 'shared experiences, everyday routines, fleeting encounters, embodied movements, precognitive triggers, practical skills, affective intensities, enduring urges, unexceptional interactions and sensuous dispositions' (Lorimer 2005: 84). The principles of NRT provide interesting tools for museum practice, for they show the curator how research and collecting themed around contemporary place can move beyond textual discourse, the linearity of recorded interviews and the physical collection of tangible objects.

In new museology, the gap between discourse and *doing* – between research and representation, or display – is often very marked. Academic museology can explore 'the domain of geographers, sociologists [and] psychologists' (Davis & Huang 2010: 3797) to consider contemporary relationships between people and place, yet the regional history museum may lack the time or resources to follow suit. This research, therefore, has sought to equip the curator with the tools to understand 'the social' in a way that encourages a more nuanced understanding of contemporary place identity.

NRT is an ethical approach that strives to configure 'life as a series of infinite "ands" which add to the world rather than extract stable representations from it' (Cadman 2009: 456). As such, it offers the history museum a suite of immersive, embodied, lively and subjective ways of doing research, collecting and interpretation. NRT can help the sector move past conventional understandings to explore people/place relationships beyond object, memory, text and external landscape. Crucially, NRT can offer the curator a glimpse of the 'pragmatic multiculturalism of everyday life in Australia', through projects charting local engagement with objects, activities and knowledge from different cultures (Ang et al 2002, cited in Message 2009: 33).

NRT, therefore, has the potential to shift the history museum beyond notions of *difference* and *other* towards a more abstract terminology, both for local residents and local places. For example, place identity might be articulated *differently*, through emotions, 'instincts, events, auras, rhythms, cycles, flows and codes' (Lorimer 2007: 96). Nonrepresentational geographies can guide museological perspectives beyond the historic, territorial and tangible, beyond linear time and the fixity of place, and beyond an 'official' heritage to notions of *becoming*. For this project, therefore, Wagga Wagga has become a 'lived world' – a 'simultaneous multiplicity of spaces: cross-cutting, intersecting, aligning with one another, or existing in relations of paradox or antagonism' (Massey 1994: 3). Through such a lens, individuals have not only experienced the city differently, they have experienced different cities simultaneously. How the curator might conceptualise such phenomena through exhibitionary practice is the challenge for discussion in the following chapter.

Summary

The end of this chapter brings data analysis of MAP:me to a close. Many 'border-crossings' have taken place as a result of this activity (Nagar 2003: 358). The term 'border-crossing' describes a breaching of the imaginary line between researcher and researched to perform a more collaborative data analysis. Interactions between myself and research participants have developed from shared communalities, such as a capacity for fallibility, empathy and emotion, and from shared experiences and histories. Through these mutually understood interpersonal relationships, realities of people and place have come into being.

In addition, knowledge construction has meant critical engagement with the enlarged context of this research. These frameworks, or metanarratives, have had the power to decide what is represented and what is not; and as such, they have challenged this researcher/curator to think about how, and from whom, emergent knowledge has been constructed. This way of working, involving exposure to knowledge from the research participants, and theory and practice, agendas and ideas beyond museum studies, has been both rewarding and challenging. New and emergent ways of thinking have served as a stimulus to do things *differently*. That is, to experiment with contemporary notions of place that challenge the heritage sector's traditional alignments with landscape, stability and 'long durations of practice' (Crouch 2010: 106).

Attention now turns to Chapter 6, and the lasting affects of this research. This project has endeavoured to unlock a complex idea: how knowledge of socio-spatial reality might help the history museum to continue to support and define local and regional identity. How might this research become a long-running conversation – one with which to reinvigorate collecting and interpretive practice in the history museum? Moreover, how might this kind of research practice become a catalyst for long term sustainable strategic development in the sector? To answer these questions, I begin by describing an emergent new form

of curatorship that has arisen from this research. Then I put forward three overarching ideas stemming from data analysis. These ideas act as a springboard for further action from the sector.

First, I suggest the collecting sector builds on the concept of ‘the participatory museum’ (Simon 2010) to further develop the idea of **the museum as a site of production**. Here, specific reference is made to the production of contemporary city histories, and to the ramifications for longstanding museological practices of research and acquisition. Particular attention is paid to the recognition of *unconventional objects*, and how a city can be *materialized* in different ways through the performance of multiple actors. Recognising the significance of knowledge resulting from these processes is crucial.

Second, I suggest the history museum develop an understanding of the contemporary city through an ‘affective register’ (Thrift 2008: 171). This idea looks at how museums might nurture **emotional engagement with multiple worlds**. It explores the theoretical and ethical challenges facing the museum seeking to enact ‘twenty-first century realities’ (Law & Urry 2004: 403). Here, focus turns to the logistics of performance, to the concept of *emotional knowing* (Bondi 2009), and to the *multiple*: ‘that which takes different shapes in different places’ (Law & Urry 2004: 403). Consideration takes place as to how these enactments manifest in the exhibition gallery, alongside a critical engagement with the visitor experience.

Third, I reflect on how **the mobile body enacts global space**. This idea looks at how concepts such as *mobile methods* and *transnational space* might help the history museum to capture life in contemporary Australia. Here, focus turns to ‘thinking space relationally’ (Jones 2009: 488) and to the wider implications of *individually constructed geographies*.

Chapter 6 considers that which has been negotiated, co-constructed, transformed and destabilized by the museum/laboratory. This chapter, therefore, is about *dissemination*. That is, how outcomes from this research might be

made applicable to the wider museum sector in general, and to the regional history museum in particular. This is an important discussion for continuation beyond this thesis, as questions raised concerning the nature of institutional practice, mission and vision merit further consideration from the sector. Therefore, Chapter 6 is a starting point of a much broader conversation, to be had in a forward facing, people-centred, contemporary museology.

Section III: Acquisitions and Interactions

CHAPTER SIX

More-Than-Institutional Thinking

Towards an Experimental New Museology

The big challenge now is to work out how to collect or classify things if you think the world through connections (Gane 2006: 145).

Over the last three decades, museums, and the museum professionals therein, have undergone a series of major changes. This transformation is represented by the term ‘new museology’ (Vergo 1989), a movement that gained momentum throughout the sector, causing a major paradigm shift in the primary purpose of museums. As a concept, new museology came to symbolise a marked change in social practices, ‘through the transformation of the museum from a display of singular expert accounts to a site of different educational engagements’ (Boast 2011: 58). Subsequent research stemming from academic museum studies has largely focused on the consequences of this shift.

Scholars explored a suite of beliefs that saw knowledge as ‘fundamentally relative’, with ‘the nature of reality’ being ‘dependent on the perspective from which it is observed’ (Boast 2011: 58). As the ways in which museums made knowledge came under scrutiny, research into the theory of learning advanced, and communication with the visitor became paramount. Focus turned to how the visitor constructed knowledge from the museum. The concept of learning in an informal environment enabled museums to consider ‘ways of achieving more effective exhibitions through understanding the visitor narrative, rather than the museum narrative’ (Griffin 2008: 45). Practitioners developed an awareness that:

the procedures and practices by which an individual comes to know are inherently social. Each of the conversations through which an individual generates and shares knowledge is a contribution to multiple, simultaneous, ongoing discourses that are, in turn, dynamically situated in multiple overlapping networks of relationships (Boast 2011: 58).

Significantly, new museology came to problematise curatorial practices of collection, categorisation and classification. Striving to carry out interpretive practice within a much wider and more inclusive frame of reference opened museums up to a wealth of new knowledge. This has been a gradual process that has both challenged and attracted curators used to 'Western academic epistemologies and ontologies' (Silvén 2010: 142). Results are still ongoing, as the collecting sector ventures towards alternative ways of knowing the world – towards interpretive strategies shaped by new value systems, different perspectives and unfamiliar ontologies.

This research project has taken place 30 years after the many institutional changes precipitated by new museology. A lot has happened in the sector during that time. In the context of this particular project, it is helpful to consider these major readjustments to institutional practice by drawing attention to the growing importance of **verbs** within today's museum spaces (Heppell 2010). Verbs – doing words – in the framework of the social history museum, go hand in hand with the work of today's museum professional, and significantly, with today's museum visitor. The contemporary social history museum, therefore, is an active place in which to learn, participate, engage, contribute, collect, interpret, react, share, collaborate, interact, negotiate, question and narrate.

Defined by this range of activities, the museum visit has been reconstructed as performative in itself. The idea of 'The Participatory Museum' (Simon 2010), has evolved from such active engagement. Today, the participatory museum works collaboratively with visitors to shape knowledge, and strives to be relevant and responsive to contemporary life. Shaped by parameters defined by the new museology, this research project has sat comfortably in the participatory museum. Both research project and contemporary institution are people-

focused, and both value the visitor and their input and collaboration (Heumann Gurian 2010). But, this research has also sought to move participatory museology forward. With its participatory, performative approach to envision contemporary place and place-based identities, the project has set out to explore the *outcomes* of these verbs. MAP:me has been more than a collaborative activity through which the 'doing' of participatory museology has taken place. Instead, this research has challenged the museum to consider the *performances* taking place at the institution that lead to the construction of new knowledge. Significantly, the project has confronted the museum to engage with new ethical concerns that result from the tangible outcomes of these verbs.

Through the concept of the museum/laboratory, this research has explored practices beyond exhibition development and community engagement as ends in themselves. By this, I refer in general to institutionally controlled projects that request specific objects and ideas from visitors as content for displays managed and developed by museum staff. To posit a way of working *differently*, this project has started with the verbs familiar to new museology as a 'way in' to the co-construction of new knowledge, materials and interpretive practice by visitor and curator. With a conceptual framework that has drawn from the human geographer's understanding of space, place and the body, this project has sought to advance participatory museology by developing new practical and theoretical approaches that progress beyond current institutional ways of thinking, knowing and representing the world.

At the museum/laboratory, an experimental site for capturing and creating multiple realities associated with place and identity (Law 2004), much has been learnt from the activities of eight research participants from Riverina Community College. The participatory, performative project, MAP:me, has enabled individuals to engage with both the verbs of new museology and the theory and methods of human geography to create *body maps*. Unusually for history museum practice, it is the close observation of the *processes* at work during these activities (the shaping of identity and place within these highly visual outputs) that has occupied this research. As a consequence, a series of self-

reflexive and critical reflections on the construction and interpretation of identity and place has taken shape. These observations have de-centred the museum as ultimate controller of knowledge. A geographical lens through which to consider the world has been offered as an exemplar to encourage museology to think beyond 'the representational surface of things' (Patchett 2008: 20). In Chapters 4 and 5, as participants have contributed, reacted, shared, collaborated, questioned and narrated, so the museum/laboratory has begun to negotiate fluid, embodied geographies. Such an experimental approach has been intended as a stimulus to the collecting sector, to inspire further research into entangled people/place relationships.

The participatory *body mapping* methodology used by MAP:me has confronted the history museum with the concept of the body in space. Research participants have used their bodies to elicit personal narratives and snapshots of identity prefigured through geographical and social mobilities – or *personal geographies*. As part of this process, participants have conjured a variety of *stuff* – materialities – that have interacted with their 'bodily involvements in the world' (Whatmore 2006: 603). However, at the museum/laboratory, this has not resulted in an influx of tangible material culture, but rather in the realisation that each individual is an 'ongoing co-fabrication'; a 'socio-material assemblage' within place and space, and between human and non-human (603).

Although the participatory and performative MAP:me methodology has used collaborative verbs familiar to new museology to generate momentum, work of a more reflective and integrative nature has taken place. What this research has highlighted are the ways in which these verbs can actively begin to question how the social history museum understands, or *does* 'the social' (Law & Urry 2004). Therefore, exploration into socio-spatial realities, or *personal geographies*, has uncovered gaps within the collecting sector that this project deems significant to contemporary museological practice:

- How we shape and are shaped by the changing and fluid nature of cities, towns and regions.

- How we actively create relationships with place, and the role of heterogeneous materialities in their creation.
- How we classify things and tell new stories.
- How multiple worlds can be 'multiply produced' in 'diverse and contested social and material relations' (Law & Urry 2004: 397).

What the history museum might learn from all this is the subject of this chapter. Having engaged with the research participants to capture how *body maps* enact identity (Chapter 4); and having reflected upon how *body maps* might offer dynamic visions of 'place' removed from fixed notions of territory (Chapter 5), this research now looks at how these findings can be applied to the wider museum sector in general, and to the regional history museum in particular.

Three deliberately provocative expressions have stemmed from this research. Contextualised by the regional history museum as constructor of identity and place (Davis & Huang 2010), they are taken forward here to explore how museum studies might be opened to a world of complex spatial narratives. By spatial narrative, I refer to myriad interactions between people, things and ideas in a complex, ever-changing network; to entangled stories of social and cultural life; and to events both exceptional and mundane, that commingle to bring a city, and one's identification with a city, into existence:

1. The museum as a site of production
2. Emotional engagement with multiple worlds
3. The mobile body enacts global space

This research has endeavoured to explore how the history museum might acknowledge the concept of contemporary place; and significantly, how connections between our complex identities and place might be manifest in research, collection and display at the history museum. Focusing on Wagga Wagga in regional New South Wales, this research has shone a light upon a culturally diverse Australia. Here, the project has sought new ways to capture realities of people 'in-place' to complement extant museological conventions, for

example, the 'enriching narrative' of the migration story (Witcomb 2009b: 54). Driven by research from the UK that has challenged museums to embrace the complexity of contemporary identities without 'pigeonholing people in a tokenistic way', this project has set out to look beyond the obvious, beyond the 'ethnicities or religions or sexualities', to recognise 'infinitely complex relations' within social lives (DCMS 2006: 13). Notions of *socio-spatial realities* and *transnational social spaces* have become frameworks for understanding *mobile* lives. These concepts have been used to describe 'processes of cultural interpenetration and blending' associated with a 'fluidity of constructed styles' and 'everyday practices' (Vertovec 2009: 7) – practices encountered when realising contemporary place and place-based identities.

With a conceptual framework drawn from human geography, this project has considered the practice of 'contemporary collecting' at the history museum. The title of this thesis states that collecting takes place in 'transnational space'. Thus, 'collecting' has been deliberately problematised in order to explore *why*, *how* and crucially, *what* one might acquire from such a phenomenon. It follows, therefore, that this research has moved beyond curator-lead object acquisition to involve people outside the museum profession as co-creators in the mapping, shaping and performance of individual identities. What has been so exciting about this type of project has been the emergent 'collection' shaped by these processes. In the place of a textual archive of information, items of material culture, or intangible recorded biographies and testimonies, this research has produced findings of a different nature altogether.

Viscero-spatial curatorship

This way of working has led to the emergence of a curatorial practice that can be described as a **viscero-spatial curatorship**. Reflexive, collaborative, responsive and ethical, *viscero-spatial curatorship* has developed out of an understanding of the body as 'an affective vehicle through which we sense place and movement, and construct emotional geographies' (Sheller & Urry 2006: 216). This is a new term for museum studies. The prefix, *viscero-spatial*, is an

amalgam of two words: the first references the body, the second infers the material world beyond. *Viscero* derives from a fusion of:

- *Viscera*: pertaining to the soft, hidden and vulnerable inner parts of the body;
 - *Viscerous*: resembling the viscera, fleshy; descriptive of an intensely personal sensuous realm; and
 - *Visceral*: deep, internalised feelings; an affective state of becoming sparked by bodily activity prefiguring an emotional response.
- (Dewsbury 2009; The Oxford English Dictionary 1989).

The second part, *spatial*, moves the social history curator beyond the fixity of place. It pertains to an embodied, or social space, incorporating heterogeneous materialities beyond the corporal form. Critically, combining the two terms – *viscero* and *spatial* – connects body to space as a relational concept. Serving to eliminate traditional dualities (local/global, subject/object and people/place), *viscero-spatial* conjures the mobile body and its interconnections with the wider world. Still in embryonic form awaiting further research and development, *viscero-spatial curatorship* has been put forward to describe a very contemporary form of social history practice that:

- Seeks to engage with and capture the complexity of contemporary cultural diversity.
- Thrives on the inclusivity, transparency and relevance of new museology as embraced by the participatory museum.
- Is highly receptive to new ways of seeing, knowing and doing beyond established museum methods.
- Embraces change.

This chapter considers *viscero-spatial curatorship* in practice. It does so by reflecting on how this more-than-institutional way of thinking about place and identity might contribute to a more-than-institutional understanding of collecting. Looking at how this research has lead to a series of **acquisitions** (knowledge of

identity and place) and **interactions** (between people, ideas, agendas, theories and practices), this chapter considers the changes required within the theory and practice of participatory museology to both recognise and accommodate these processes. Stepping outside conventional, institutional ways of thinking, the aim of this chapter is to inspire further spatially-themed research to capture contemporary realities of 'the social' and 'local place'. Yet, how might such inspiration take hold? This project has offered a theoretical deconstruction of identity and place, alongside critical engagement with 'active assemblages' and 'movements, materials and practices' (Patchett 2008: 20), that has yet to translate into the gallery. In the **MAP:me exhibition**, therefore, this chapter offers a practical demonstration of more-than-institutional thinking to illustrate how similar research might be applied to the wider sector.

The MAP:me exhibition: viscerospatial curatorship in practice

The MAP:me exhibition signifies what might happen if the history museum were to become sensitised to complex, embodied ways of being in space and place. As a curator, it is interesting to note how geographers working with participatory methodologies also consider artistic collaboration as a powerful way to connect with a complex world (Dwyer & Davies 2010). Engagement with visual culture has led to collaborations between geographers, artists and curators, that embrace a diverse range of themes, from the nature of public art in urban environments, to mapping the construction of national identities (Tolia-Kelly 2011).

Participatory visual arts projects can be an effective tool 'to empower voices and peoples, and to make tangible many 'others' in the academy' (Tolia-Kelly 2011: 4). The *Sense of Belonging* exhibition (Making the Connections 2011), for example, used arts and cultural activity to welcome recent migrants to a city. The exhibition was delivered through a partnership of Universities, policy makers and arts practitioners in the East Midlands region of England. Working with asylum seekers and refugees, the project used film, sculpture, painting, photography, music and performance as a means to better understand

experiences of expulsion and displacement, and to explore the meaning of belonging, identity, placemaking and friendship.

MAP:me can be regarded as part of this trend of collaborative, creative practice. As a highly visual creative project, it engages with identity and place through artistic intervention and sculpture making. The MAP:me exhibition concentrates on the body to evoke a series of lived experiences through an exploration of diverse and complex contemporary identities in regional Australia. In the context of this thesis, the MAP:me exhibition is a tangible representation of this research and its underpinning theories. The display offers an example of how the museum might put ideas gleaned from this project into practice as part of a *viscero-spatial curatorship*. Significantly, as a public exhibition, the display also brings this research to a new audience – the museum visitor. Here, ‘new forms of knowledge and representation’ (Elwood 2010: 51) can be shared with those beyond academia and the Museum of the Riverina. The MAP:me exhibition, therefore, is an important element of this research project as it presents tangible and publicly accessible evidence of the experimentation at the museum/laboratory.

The exhibition serves two linked, and at times parallel, narrative strands in this chapter. The first strand uses the display to illustrate ideas from this research to take forward into museological practice. The second strand uses the display as an example of how the contemporary history museum might respond to complex ways of being in space and place, thereby bringing the ideas to fruition. At this juncture, it is important to note that it is not the intention for every social history museum to construct a MAP:me exhibition. Rather, the aim of MAP:me is to show the curator how key ideas from this research might come together to critically and creatively challenge museum practice, particularly around the themes of research, collecting and interpretation. Therefore, for the remainder of this chapter, the research narrative divides between the following three headings:

1. The MAP:me exhibition: the museum as a site of production
2. The MAP:me exhibition: emotional engagement with multiple worlds

3. The MAP:me exhibition: the mobile body enacts global space

The chapter has four sections. Sections one to three are devoted to each of the statements above. Section four offers a series of talking points to ignite more-than-institutional ways of thinking that might put these statements into practice. The aim is to encourage the history museum to move beyond current institutional paradigms for the research, collection and interpretation of contemporary place-based identities.

The MAP:me exhibition: the Museum as a Site of Production

In a postmodern world, 'image and space have replaced narrative and history as organizing principles of cultural production' (Smith 2001: 215).

This section explores what it means to talk about the museum as a site of production in the context of this research. How might this study operationalise participatory museology to re-think the process of knowledge production; and crucially, how might the collecting sector come to recognise that which is produced? Therefore, this section critically engages with both *production* and *recognition* to consider the challenges to museum theory and practice arising from an institution being both 'producer' and 'collector'.

Producing knowledge

Rather than collect artefacts already extant, this research project has suggested that identity and place combine in an internalised process of expression. Such a process has been able to at once describe encounters, stories, emotions, senses and spaces 'brought into relation with one another' through the medium of the body (Thrift 2006: 139). The participatory, performative methodology, MAP:me, has used the concept of embodied practice to understand how notions of space and place are 'performatively encountered' through the bodies of local people (Crouch 2010: 44). The collaboration of eight research participants from Riverina Community College has been essential to achieving this goal. This participatory approach has empowered the group to generate rich visual representations – *body maps* – to express personally lived experience 'in-place'. As a result, the museum/laboratory has become a site of production.

But what does 'production' mean in this context? For MAP:me, production has equated with the outputs of *performance*. Geographers have defined performance as 'the art of producing the now' (Thrift 2000, cited in Johnston et al 2000: 577). In the broader framework of new museology, performance can be understood from several different perspectives. For example, it is a familiar conceptual tool with which to study how visitors participate in the museum visit to construct meaning. The notion of performance can also be applied to interpretive practice. In this context, the museum might develop live performance as an interpretive technique to reinvigorate display, and offer new understandings of objects or historical events. For this research project, the idea of performance has related specifically to the body as a site in which relations and tensions between identity and place might be studied. As the body interacts with people, things and experiences in socio-spatial reality, it produces knowledge of contemporary identity and place. This ability to *produce the now* affords a unique and meaningful vantage point from which to capture emergent 21st century cityscapes, particularly for the curator engaged with contemporary collecting.

How, therefore, might today's participatory museum develop from a site of active visitor engagement into a site where place and place-themed identities are co-constructed as a performative process of research, collecting and interpretation? What measures must be in place? First, it is important to note that the idea of the social history museum working collaboratively with groups and individuals to produce experiences of being 'in-place' is not new. For example, it has been over 20 years since Adelaide's Migration Museum worked with 'migrant communities' to produce a banner depicting 'their migration experience and settlement in Adelaide' (Henrich 2011: 77). However, what has set this research apart from more traditional contributory projects is the catalyst used for production: the body; and significantly, the development of an evolving *viscero-spatial curatorship* through which to understand lived experience 'in-place'. As a consequence, boundaries between research and collection, and subject and object, have dissolved in the production of people/place relationships.

This research has employed the construct of the museum/laboratory to build strong theoretical foundations. Knowledge production has taken place within a site of performance and destabilization at once able to 'produce [...] its realities as well as describing them' (Law 2004: 13). Here, the idea of performance has been used to highlight how local bodies can 'enact the social' (Law & Urry 2004). As a consequence, the social historian has been able to interact with socio-spatial reality through the embodiment of both place and identity. Knowledge produced from such activity has been predicated on issues of emotion and 'powerful sources of affect' (Bondi 2009: 446). This research has argued that this knowledge is of consequence to a sector engaged with identity construction. For example, the project has offered a glimpse into the 'material imagination' (Anderson & Wylie 2009: 319), wherein both embodied spatialities and entangled materialities have taken shape. It has captured 'embodied expression' (Taylor 2003: 16) in the form of intangible stories of people and place. And it has constituted and reconstructed intense and emotive corporeal geographies from the realities of 'mobile lives' (Büscher et al 2011: 2).

How the participatory museum recognises the outputs from this production merits further discussion. A way of showcasing knowledge produced in this way through

interpretive practice is considered below. Reflections on how the collecting sector recognises the long-term significance of this knowledge concludes the section.

Producing material culture

This research has shown how knowledge of the self and the social can be transmitted through performance (Taylor 2003). For human geographers, the idea of performance offers a means to move beyond the textual to chart new forms of expression. For the curator, performance presents an opportunity to experiment with new avenues of interpretive practice with which to engage the visitor. The MAP:me exhibition can be considered in this light. Building on the concept of the museum as a site of production, this display is critically analysed as an example of how a participatory, performative methodology has produced its own material culture. Here, objects of place and identity have manifest as life-size illuminated cane, wire and paper figures, or *body map sculptures*.

The MAP:me exhibition builds on the typology of the collaborative project. At the participatory museum, such projects regularly use ideas and objects from visitors to determine the design and content of a display (Simon 2010). But, rather than repeat this process, this research has tried something new. Developing the visual outputs from the *body mapping workshops*, the MAP:me exhibition has sought to advance co-creative research into socio-spatial reality. In conventional practice, this type of research would have been initiated and undertaken by a curator, who might then have used a participatory project to bring his or her ideas into fruition in the gallery. In contrast, this project has been a performative process between a curator and *other* research participants from the outset. This has meant that participants have not only shaped knowledge production in an area unknown to both museum and visitor, they have gone on to progress their ideas to the gallery. MAP:me, therefore, is a product of this performative process – a means to show how the theory underpinning our work might be made tangible in museum-space.

Let us now consider how the sculptures were produced. Latour remarks that 'objects [...] are constituted through the artful creativity of scientists' (1979: 129). At the museum/laboratory, eight *body map sculptures* were constituted through a series of lively discussions between myself and the research participants. During these initial talks, it was agreed that the look and feel of the MAP:me exhibition would reinforce the meaning of the paper *body maps* as interpretive of living people. The research participants were particularly keen for their sense of energy and vitality to transfer to the gallery. To achieve this effect, it was suggested that the illusion of an internal fire, like a soul or spirit might be created. Inspiration came from the appearance and structure of illuminated paper lanterns. Paper lanterns carried at festivals emit a warm glow from lit candles within. This was an image that appealed to the group, and it was agreed that *body map sculptures* were to have the same ethereal quality. Thus, the look and feel of the MAP:me exhibition began to take shape.

Paper *body maps* would become life-size *body map sculptures* in human form, with the ethereal, delicate, otherworldly quality of an illuminated a paper lantern (Figure 6.1). The mood of the exhibition would be reflective, beguiling, intriguing and engaging. Structurally, the sculptures would have a cane and wire frame with thin layers of paper 'skin'. Group members felt it important that workings on map 'skins' were translated directly from *paper body map* to *body map sculpture*. In the display, therefore, adherence to the 'participants' self-representation' (Manzo & Brightbill 2007: 37) meant that symbols drawn on the *body maps* were reproduced exactly, and remained highly visible on each sculpture.

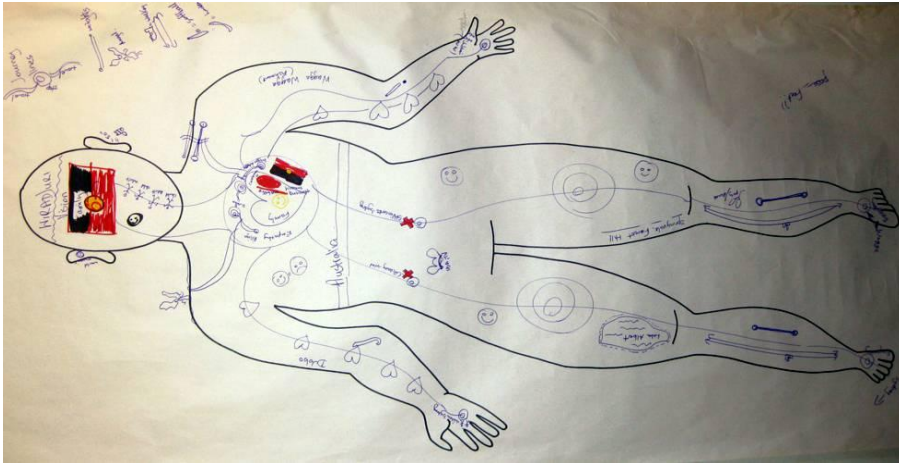
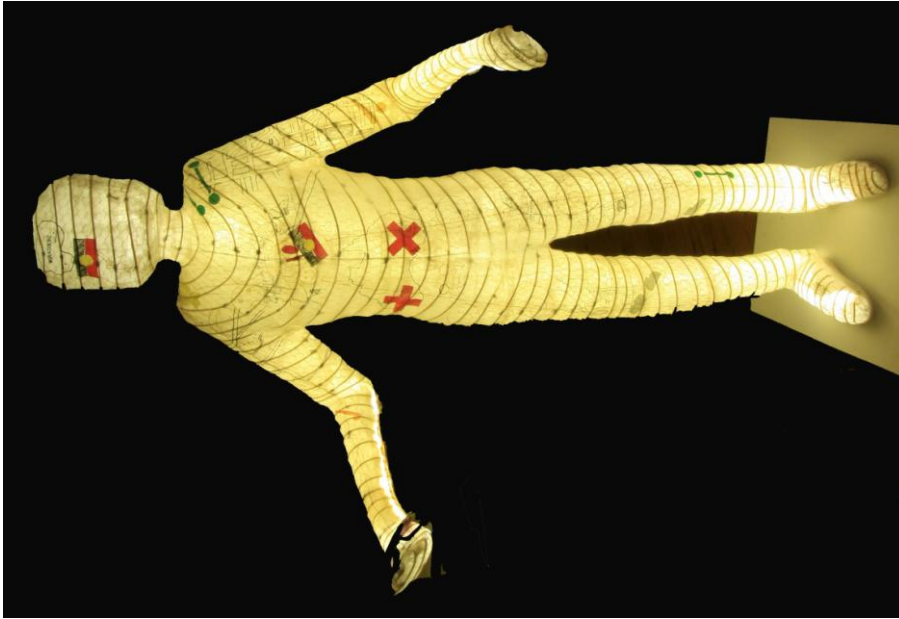


Figure 6.1: Cynthia B, paper body map to body map sculpture

This research worked with a professional artist, Annie Edney, to construct the sculptures. Museums working with artists is not new; in fact a growing number of museums have worked with artists to develop projects that are innovative and mutually rewarding for both artist and museum (for example, Barratt 2009; Morris 2005; Redler 2009). Today, museums are now 'actively involved in commissioning artists to create work that draws directly or indirectly on the museum's collection, new research, their history or architecture' (Morris 2005: 44). For MAP:me, the rationale behind commissioning Annie Edney was to honour the research participants with durable work of a high aesthetic standard.

Annie had extensive experience in sculpting unusual, illuminated forms in cane and paper. With the permission of the research participants, Annie was present throughout the second *body mapping* workshop. Commissioned to represent the life stories of the group, it was vital that Annie spent time with the research participants to gain their trust, and become familiar with the methodology used to generate the *body maps*. If the museum was a site of production wherein the research participants enacted knowledge of 'the social' (Law & Urry 2004), then Annie's role was also that of 'maker'. Her involvement in the exhibition saw a new set of ideas and experiences join the enlarged context of this research. Annie's brief was to interact closely with paper *body maps* produced by participants during the workshops, and devise a strategy to turn their visual data into three-dimensional, life-size sculptural forms. It was at this juncture that my role as curator/researcher also expanded to include 'sculpture maker'. Guided by Annie, and assisted by staff and volunteers from the Museum, sculpture making took place throughout November and early December 2009 (Figure 6.2).



Figure 6.2: Sculpture making with Annie Edney in the workshop

The MAP:me exhibition illustrates how the ‘complexity of stories’ (Brown 2008: online) inherent within the research participants’ body maps might be taken forward into a the public realm of the gallery (Figures 6.3a-c). Using an artist as ‘maker’ has enabled the museum to transport this research into a new, *more-than-tangible* dimension, wherein emotion has now become visual, palpable, and unavoidable at close range for an audience beyond museum and research participants. In the gallery, MAP:me has afforded the opportunity to elicit further meaning from the museum visitor, thus engaging this researcher ‘further in the totality of the meaning of the research’ (Glass 2008: online).

This exhibition aligns with a wide range of ‘self documentary’ participatory activities concerned with collecting at the social history museum (Meijer-van Mensch & van Mensch 2010: 51). To endorse the museum as a site of production, therefore, is to value the continuation of intellectual enquiry through the production and shaping of cultural knowledge. But if such knowledge is to be produced in this way, what is to become of it? With this question in mind, it is of particular import for this research to comprehend how this co-constructed, contemporary knowledge is *understood* by the sector. And crucially, how in the long term, this knowledge might be validated or overlooked by existing practice.



Figure 6.3a: MAP:me exhibition, Museum of the Riverina 2010



Figure 6.3b: MAP:me exhibition



Figure 6.3c: MAP:me exhibition

The significance of that which is produced

Museums' long-held aura as authoritative temples of enlightenment and culture rests upon the socially widespread belief that they hold in perpetuity, for the benefit of society, historically established data-sets comprised of objects and their documentation (Dudley 2010: 3).

The *stuff* produced by this research has stood for a myriad interactions between body and place, and for both intangibility and materiality. It has pieced together complex spatial narratives; and it has shown the history museum how one's sense of self can attach to more than one place, or to a changing array of places. In producing an embodied experience of place, the museum/laboratory has worked with *ideas* not objects, and with a conceptual framework that has gone against the grain of traditional museological practice regarding research, collecting and display. It has moved beyond the rational, and the ordered, beyond taxonomies and categories; and in doing so, it has raised important issues for new museology around how knowledge is captured and understood. A particularly crucial finding of this research relates to how the history museum might recognise the significance of that which has been produced at the museum/laboratory. Issues around recognition and significance relate not only to the results of this project, but also to how results of similar activities might be recognised by the collecting sector in general. These issues can be explored further through the MAP:me exhibition.

Engaging in more-than-institutional thinking to *produce* knowledge about place and identity necessitates a more-than-institutional way to *understand* the material produced. Initially, it was envisioned that the Museum of the Riverina would acquire selected objects resulting from MAP:me for its permanent collection. This decision was made during the early stages of the project's development, as the Museum's manager and I discussed research outcomes and how the Museum would acknowledge them. But, the performativity of this research meant that the nature of what was to be produced could not be known in advance. Had we considered these

outputs beyond 'objects', viewing them instead as individual *becomings*, as powerful *more-than-tangible* events interconnecting people, places, things, emotions, ideas and senses, what then? Would we have continued to marry museological concepts of perpetuity, classification, authenticity and preservation with such fleeting enactments?

It is interesting to use the production of these *more-than-tangible* events to consider the loss of comfort and security when projects like MAP:me work *differently* to capture the social world. Significantly, in the *body map sculptures*, 'ontology' [has become] the effect rather than the ground of knowledge' (Gibson-Graham 2008: 620). This has led to the creation of new phenomena and new practices that are not easily recognised by the collecting sector. Nevertheless, the sculptures are significant. They have helped the curator to understand contemporary identity and place. As products of human activity specifically intended to produce cartographies, they are mappings that 'represent interior states' (Lipman 2006: 621). They are pieces of art, co-created by a contemporary artist. They are the material manifestations of self, of *living* and *being*. And they have blurred and enlivened the boundaries between the human and the non human (Lorimer 2009).

In another discipline, such work would not seem out of place. Over the last decade, visual artists have sought to present, and *re-present*, embodied experiences by playing with dualisms that strive to keep the body *inside* and world *outside* (Duncum & Springgay 2006). Within this posthumanist framework, work that explores identity and personal narrative is growing. Often, such pieces seek to fragment and confront what it means to be human. For example, Australian performance artist, Stelarc, integrates his body with robotic and computer systems that amplify human faculties (Stelarc 2011). Orlan, a French performance artist, uses the visceral body to disturb the viewer through a fusion of 'biology and technology' (Robinson-Cseke 2008: online). Performative work of this nature can challenge the audience by seeking to disrupt universal, Western constructs of what it means to be human (Gomoll 2011: 9).

Artists who explore posthuman concerns commonly resist essentialised notions of race and gender. Instead, their performances enable audiences to formulate alternative versions of self, beyond perceived 'norms'. By mapping 'the vast diversity of existing human subjectivities' through embodied practice (Lorimer 2009: 345), *body map sculptures* also seek to disrupt fixed categories and neat boundaries. The fact that they cannot be easily recognised by the social history museum is significant. That they do not translate the social world into representations familiar to museology prompts reflection as to what the history museum's 'contemporary relationship to the material world might be' (Witcomb 2009a: online).

Exhibitions like MAP:me raise important issues for the social history museum around the 'authenticity' of the object (Stead 2008). Conventionally, when building a collection, a museum removes an object from its original context to then re-place it 'in the new context of "the collection"' at the institution (Macdonald 2006: online). Macdonald notes that 'this recontextualization of objects primarily in terms of other objects with which they are considered to be related, is a fundamental aspect of the kind of collecting legitimized by the museum' (2006: online). But, what has become apparent in the aftermath of this research project is that, although participatory new museology has encouraged sculpture *production*, the collecting institution has yet to develop an overarching strategy to recognise this new 'collection'.

Embodied knowledge of people and place has defied description through the discrete categories of social history collecting. *Body map sculptures* have not fitted neatly into SHIC, the UK's Social History and Industrial Classification System and its four primary headings of Community Life, Domestic and Family Life, Personal Life or Working Life (SHIC Working Party 1983). Neither have the sculptures been understood using 'Historical Themes' described by the Heritage Council of New South Wales (2001). In the absence of there being 'contemporary themes' to explore, the works diminish in categories such as Domestic Life, Leisure, Sport and Religion.

It is true that contemporary curators are more ready to accept that an object, or a group of objects can be imbued with multiple meanings. However, the *body map sculptures* have challenged extant schemes of classification and value because,

while the collecting sector recognises that objects can reflect ‘different ways of thinking and knowing’ through ‘divergent avenues of research’ (Wood & Latham 2009: online), curators are nonetheless drawn to authorised systems and values to unlock the potential of their collections. In fact, curators derive their authority from knowledge of these same systems. Therefore, while *theorists* can hold the view that objects are not ‘inherently meaningful in themselves but able to stand for certain ideas when placed in a network of interpretation’ (Stead 2008: 38), *practitioners* still seek conventional paradigms with which to establish an object’s meaning.

How, therefore, should the *body map sculptures* be treated? As lively visual events, conceptually charged with ideas of *becoming* and *doing*, the sculptures are not intended to endure. Yet, because the outcomes of this research are valuable, might they at least form part of an archive of information to help the Museum engage with knowledge of the social world, and the owners of that knowledge (Taylor 2003)? In human geography, Dwyer and Davies note that engagement with visual representation opens up ‘new arenas’ with which to ‘animate the archive’ (2010: 88, 89). This is an interesting concept that sparks a more-than-institutional way of thinking from this researcher/curator. Perhaps, it is the *performance* that should be recognised instead of seeking to preserve fleeting, multiple, chaotic, sensory, kinaesthetic and emotional events (Law & Urry 2004)?

Performance studies scholar, Diana Taylor, proposes ‘the repertoire’ as an ‘ephemeral’ site for ‘embodied practice/knowledge’ (2003: 19). The repertoire is described as being the ‘embodied dimension’ of the archive (Taylor 2003: 21). For the social history curator, glimpses of Taylor’s repertoire can be seen in collections of oral history and intangible heritage. As part of the historical record, it is here that museum practitioners reach out to groups and individuals to document performative practice. This might include the acquisition of life stories, biographies, songs, dances and poetry to capture social knowledge beyond the tangible and the textual. However, Taylor’s repertoire works to a different model – one that is attentive to *presence* and *becoming*. This repertoire is active and participatory, requiring people to take part ‘in the production and reproduction of knowledge by “being there”, being a part of the transmission’ (Taylor 2003: 20). Archive and repertoire are not binary

opposites, they inform one another. Both are part of the many ways of storing and disseminating knowledge. Yet, over time and with much repetition, the repertoire changes. Unlike the documents preserved in the archive, the repertoire, or embodied action, varies with each performance.

Might the Museum of the Riverina acknowledge this research project within the framework of Taylor's repertoire? MAP:me has offered a new kind of 'object' and exhibition to the history museum. However, as mentioned previously, it has not been the intention of this research to encourage all history museums to copy this display. Rather, the focus has been on the rewards such a project can bring to the sector. This research has the potential to shape new knowledge, develop innovative practice, and encourage high levels of community engagement and empowerment. Significantly, it affords the opportunity to build new levels of performative practice through which to capture complexity, multiplicity, transience and emotional knowing (Bondi 2009). Therefore, might an emergent *viscero-spatial curatorship* be put in place – a working practice more concerned with performance, methodology, and bringing socio-spatial interactions into being? In this context, contemporary collecting would align with a repertoire of processes that change with each repetition, with each enaction, with each performed event. Acquisition would describe a suite of collaborative relationships and embodied knowledges. This type of curatorial practice would seek to destabilize the boundaries usually separating research, collection and interpretation. This in turn would produce a fluid, responsive and dynamic template for collaborative working, through which lively stories of place and identity would shape complex, sensuous and ephemeral objects.

The MAP:me exhibition:

Emotional Engagement with Multiple Worlds

This research has shown how to conceptualise an individual ‘in-place’; and how to understand being ‘in-place’ and ‘of-place’ in the here-and-now as a key element of contemporary, ontological identity. This has been possible by capturing *personal geographies* – highly emotional responses describing multiple places and interactions between tangled networks of human and non human actors. Throughout this project, the mobile body has been a site for engaging with ‘subjective aspects of human experience’ around place and identity (Bondi 2009: 447). This has enabled MAP:me to enact multiple socio-spatial realities – and multiple versions of Wagga Wagga. These findings have brought the social history museum into proximity with the complex dynamics of the social present. Yet, as described previously, recognising and assimilating the results of these findings has challenged collecting sector policy and practice. This section, therefore, reflects upon conceptual changes needed for history museum vision, policy and strategy to both progress these ideas and experiment further. Focusing on the MAP:me exhibition as an emotional engagement with multiple worlds, the section considers key **ethical**, **theoretical** and **representational** challenges facing a sector keen to develop and sustain connections with contemporary society.

Engaging with ethical challenges

Through this research, a series of ethical relationships with eight research participants has opened the Museum of the Riverina to a world of embodied spatial narratives. Participatory, performative methods have enabled individuals to ‘project their own voice and positions’ into the museum (Herman & Mattingley 1999: 210). Participants have engaged in a new experience – one in which their bodies have become the ‘instrument[s] of research’ (Longhurst et al 2008: 208). Here, strong

emotion, hope, love and fear have been laid bare in the form of life-size *body maps*. Lives have been enacted as performance – a habitual repetition, a ritual, a discovery, a memory, a consciousness (Crouch 2010). This research considers how methods like MAP:me have the potential to work well as both tools for ‘community engagement’ *and* contemporary collecting within a broader new museology. Yet, the adoption of this type of methodology involves a new strand of history curatorship. This new strand conflates theory, practice and interpretation by engaging audiences in the development of experimental and collaborative models for disrupting, unsettling and destabilizing relations between the body and place. The question, therefore, is how the curator might ethically sustain further experimentation with participatory approaches that work on such a *visceral* level, to refigure identities and reconstitute social lives within the walls of the museum?

Within the parameters of new museology, the idea of the curator relinquishing authority to a group or individual during the process of exhibition delivery is gaining currency. At the participatory museum, a range of contributory, collaborative and co-creative projects have come to fruition over the last decade. *From All Four Corners* at the Museum of the Riverina, mentioned in Chapter 2, being just one example of this trend. Thus far, embodied performative, participatory methodologies, such as MAP:me, are unfamiliar to museology. However, this research posits that increased levels of social engagement at the participatory museum alone necessitate a shift in ethical principals – a shift towards recognising the short and long-term affects of such methods or engagements on both sector and participant. I argue, therefore, for a *participatory ethics* as a effective addition to museological practice.

Museum ethics have experienced a gradual change over the last few decades. With research focused on contemporary cultural diversity, it is timely to reflect how ‘multi-cultural acceptance has manifested itself as part of the new ethical dimension of museums’ (Edson 1997: 48). This has lead to significant changes in museum strategy and policy as practitioners have expressed ‘concern for right action, right representation and equal and fair treatment for all’ (48). Such work highlights how museum ethics can now be read as largely descriptive of ‘the relationship of the museum with people, not with things’ (Besterman 2006: online).

Today, the International Council of Museums (hereafter, ICOM) regard the practice and promotion of cultural diversity as a significant and ongoing ethical concern (Galla 2006). In particular, ICOM stress the recognition of different kinds of intellectual property and its production and ownership, in a way that acknowledges the individual and their collective rights. With regards to the use of culturally diverse collections, ICOM's code of ethics states:

Museum usage of collections from contemporary communities requires respect for human dignity and the traditions and cultures that use such material. Such collections should be used to promote human well-being, social development, tolerance, and respect by advocating multisocial, multicultural and multilingual expression (ICOM 2006: 11).

This is an ethical code that operates by understanding that collections originate in 'communities'. Only once museum, collection and community interact, does the museum have an ethical responsibility to recognise that such collections 'have a character beyond that of ordinary property, which may include strong affinities with national, regional, local, ethnic, religious or political identity' (ICOM 2006: 9).

Projects like MAP:me work differently. Here, subjective knowledge and heterogeneous materialities only come into being when 'communities' work collaboratively *with* the collecting sector. As we have seen, these lively performances offer valuable insight into people and place. However, to sustain similar projects in the long term, collecting institutions must evolve. I argue that this new way of working calls for three key adjustments to ethical policy and practice. First: the inclusion of methodological principles that guide participatory research, performance, and the interpretation of diverse social realities *at the museum*. Second: the recognition of emotional/affective engagements as catalysts generative of ephemeral materialities. And third: guidelines for the appropriate acknowledgement of materialities produced.

Marstine et al (2011) consider 'new directions in museum ethics' at a time when curatorship is largely involved with social engagement. Observing current tensions in the sector regarding the prioritization of objects over 'ideas and relationships'

(Marstine et al 2011: 91), they explore how contemporary museology might recognise both the tangible and the intangible in collection and display. Particular concern surrounds the museum as a performative space, and how this might alter or challenge the ways in which objects are perceived. Issues of ownership in relation to participatory engagement with immaterial ideas are also signposted. Reflecting on 'entrenched definitions and practices', the researchers state that:

heritage policy-makers and museum practitioners face problems about how to be sensitive to both dimensions when making preservation and curatorial decisions, and are now seeking new ways to think about and deal with both objects and the lived experiences of their various stakeholders (Marstine et al 2011: 92).

Participatory projects engage both researcher and participants in a relationship of negotiation, collaboration and co-creation. Emotional engagement and the 'power relations' (Dowling 2009: 596) that stem from these relationships, have been significant ethical issues for MAP:me. Moreover, this research has focused on the body, and on parts of the body associated with place, people and affective experience. Ethical practice has involved a sensitivity to the visceral responses of the participants. For the history museum, therefore, a new suite of ethical questions begin to coalesce around the body, performance and subjectivity. A starting point, therefore, might be to consider how practitioners establish good practice as *facilitators* for the production of embodied knowledge.

As with all contributory and collaborative projects, time is needed to build relationships. Trust, transparency and clear communication as to what a project entails are paramount. Projects of identity and place have the potential to elicit experiences that can be highly emotive. The *body maps* have shown how research of this nature can be highly sensitive. Therefore, guidelines must be put in place to protect research participants. Museums already have well developed rules for ethical practice in oral history recording (for example, Oral History Society 2012; Robertson 2010), yet the embodied emotional and material results arising from participatory, performative methods comprise new territory. Here, the curator needs to work from a code of ethics that favour the individual and their emotional wellbeing alongside the

significance of the material culture subsequently produced as it relates to that individual. Jane Solomon, author of the *Facilitator's Guide* (2008) for *body mapping* instructs those new to the *body mapping* process:

As the facilitator, you will need to use all your talents and skills to guide the body mapping process. You are also a source of information, a counsellor, a friend and a motivator. You will need to teach, encourage, support, answer, listen, and acknowledge the feelings of the participants. You will need to create a safe space for them, and be able to refer them to other supports if needed. You will need to be well prepared to manage and organize this process. And you will need to express yourself without drawing attention to yourself as “the expert”, in a way that leaves space for the other participants to express themselves too (Solomon 2008: 5).

Participatory, performative projects demand more-than-institutional thinking – and crucially, a more-than-institutional code of ethics. Reflecting upon the nature of the ‘participatory museum’, Simon states that ‘engaging with visitors as collaborators and partners requires staff members to reinterpret their roles and responsibilities’ (2010: online). She goes on to state how ‘this can be threatening or uncomfortable for professionals who are unsure how their skills will be valued in the new environment’ (Simon 2010: online). However, to fully engage with contemporary identity and place, with the social *present*, this research argues that history museum staff must be prepared to undertake new roles and responsibilities aligned with the curation of living identities. This involves a sensitivity to ‘social science as enactment’ (Law & Urry 2004: 392); and to how notions of *process*, *performance* and *becoming* capture the social world. Might this way of thinking help the sector to shape a new model of ethical practice – one that brings museology into proximity with the emotional and complex multiple realities of social lives?

Engaging with theoretical challenges

This research project has developed around theoretical approaches to identity, place, space and movement that differ from conventional museological practice. MAP:me has shown how human geographers understand and interpret the world in ways that differ from traditional curatorship. By doing so, the project has been able to reveal how theories stemming from human geography might help the history museum to capture contemporary identities, to become more engaged with the social present, and to better understand intangible relationships between people and place. But what are the ramifications for the museum that seeks to think *geographically*? How might theoretical approaches that engage with the present, the hard to define, the complex and the multiple, challenge the vision and mission of the collecting sector?

In conventional practice, the history museum interprets history by placing objects within specific historical events or timeframes. Beth Lord, reflecting on the nature of the history exhibition, notes how displays of the past relied heavily on didacticism – on authoritative interpretation, and “‘closed” fixed facts of time and place’ (2007: 355). Here, the museum became a site in which an instructive chronologic frame, structured by prevailing Western narratives of ‘progress’, equated with historical development and ideals of civilization. Sequences of time became interpretive devices that ‘allowed each display to tell its own story, seemingly without the need for textual mediation’ (Bennett 2004: 65). Today, history museums are more inclined to distance themselves from the notion of time as ‘progress’; from time as a single, linear trajectory of objective history. Interpretive practice has also changed, eschewing didacticism in favour of social engagement and collaboration. This has led to a new conceptual framework with which to understand objects beyond illustrations of universal concepts in a fixed temporal scale.

In Australian museology, this way of thinking is put into practice using a largely pluralistic approach to interpretation (Message 2009; Witcomb 2009b). For example, working with groups and individuals served by the museum, history curators help people to tell their stories in their own words, using their own voices, objects and

perspectives. In a country largely shaped by European colonialisation, the inclusion of perspectives of Aboriginal Australians, for instance, alongside successive generations of migrants and settlers, enables the regional museum to explore a broad historical narrative. Although such a pluralistic approach can tend to simplify multicultural narratives, at its most considered, it can also seek to ‘unsettle[...] the ground beneath claims to ownership of a “core culture”’ (Jones & Birdsall-Jones 2008: 367).

The MAP:me exhibition has developed new museology’s pluralistic approach into a series of embodied experiences between *body map sculptures* and museum visitors. Here, differences and similarities have been shared through an exploration of the social present. Using Nancy Fraser’s (2000) ‘status model’ of community to situate the individual within contemporary society rather than a homogenous group, research has been sensitive to notions of identity politics and the recognition of difference. In practice, this leads to a collection of diverse personal histories and social and political experiences ‘in-place’. By deliberately re-thinking identity in this way, interpretive practice at the history museum moves forward. That is, by displaying a new set of stories that challenge conventional and historical place-narratives, the museum moves to stop instances of misrecognition that distort certain group and individual identities.

In MAP:me, these stories have been theorised as a series of multiple realities. As discussed previously, the idea of multiplicity has been used by new museology as a means to overcome notions of objective ‘truth’. Hence, it is commonplace for interpretive practice to engage ‘in a systematic dialogue with other points of view’ (Karp et al 1992, cited in Dibley 2005: 6). However, this research has taken a different approach to multiplicity. MAP:me has moved beyond ‘different *perspectives* on a single reality’, to enactments of *different realities* (Law & Urry 2004: 397, authors’ emphasis). Reaching beyond the idea of a single reality and multiple perspectives with which to describe it (for example, Gad & Jensen 2010; Law & Urry 2004), this research has been able to posit multiple social realities as individual performances or enactments. Through their *body maps*, research participants have enacted Wagga Wagga as a series of different and subjective worlds. As a result,

the city has become ‘multiply produced in diverse and contested social and material relations’ (Law & Urry 2004: 398). Here, the reality of the social present has been shown as something that is “‘done” rather than “observed”” (Gad & Jensen 2010: 71).

This way of seeing the world has confronted established museological paradigms that incorporate pluralism and ‘many voices and many perspectives’ within a singular reality (Hooper-Greenhill 2007: 81). It is useful to consider how theories that incorporate ‘network metaphors of connectivity, proximity, and distance’ (Law & Urry 2004: 398), might be used to further the exploration of mobile, subjective and global realities of being ‘in-place’. These are theories that move beyond Western museology’s emphasis on preservation, and beyond ‘geographically defined’ place that must change ‘as little as possible so that its cultural significance can be maintained’ (Walker & Marquis-Kyle 2004: 11, 10). This is a way of thinking that moves sector mission and vision beyond the collection of discrete objects, to mobilize a *viscero-spatial curatorship* to capture embodied global networks and virtual exchanges.

The theory of the body as ‘a crucial site of sociospatial relations, representation, and identities’ has been paramount to this study (Johnston 2009: 326). Here, the body has engaged with place and space through sound, sight, taste and touch, through movement and unconscious moods and feelings. Attention to the senses has enabled MAP:me to reconfigure ‘pioneering spatial formations’ (Lorimer 2008: 555) that have reflected the complexity of each socio-spatial reality. Pain, anger, love, grief, frustration and joy have shaped very personal versions of being ‘in-place’. Understanding how people go about their daily lives, how they relate to place and at the same time, how they move between places and spaces both real and imagined, has helped this research to tell new stories of identity – or more specifically, of the complexity of embodied identity in ‘the immediacy of the now’ (Thrift 2003: 2020). But how might successive projects at the history museum conceptualise social reality in this way? What conceptual tools are at hand to capture multiple worlds of entangled, fleeting, elusive relationships? This kind of interpretive practice moves beyond the representational surface of tangible material culture to seek inspiration from both the material and the ‘immaterial dimensions of social life’ (Lorimer 2007: 89).

Projects like this invite new museology to engage with non-representational concerns. In Chapter 1, non-representational theory (NRT) was considered as a means with which to express the fluid, multiple movements of the body in space. NRT can be regarded as ‘a theory of mobile practices’ (Cadman 2009: 458). For this research, the idea of ‘practice’ has been important – ‘practice as a way of doing (or becoming) amidst the flow of everyday life’ (459). When starting this project, initial thoughts considered how NRT might help research engage with complex, plural identities that were not compartmentalised or entrenched within ethnic and cultural stereotypes. However, as research progressed, MAP:me has moved towards wider themes of performance and performativity, affect and emotion. Now, it is perhaps more accurate to use the concept of *non-representational geographies* to reconfigure museological thinking towards the social present. Non-representational geographies can be regarded as a means to ‘attend to both life and thought as practiced’. They provide an interesting conceptual framework to explore that which is ‘in process’ and ‘open ended’ (Cadman 2009: 456). Here, the sensuous nature of being ‘in-place’ is evinced through the body and bodily potential.

Are non-representational geographies as disruptive to the theoretical underpinnings of the museum as they might first seem? *Body map sculptures* in the MAP:me exhibition have put non-representational concerns into interpretive practice. In the gallery, emotions and senses have *presented* the world to the visitor, as opposed to ‘*representing* it, or *explaining* it’ (Dewsbury et al 2002: 438, my emphasis). In light of how history museums might support and define regional identities, it is of interest here to pay closer attention to non-representational concerns. How might a sector concerned with permanence and perpetuity synthesise issues of practice, performativity and the flows and relationships between local and global? The following section uses the MAP:me exhibition to focus on this theoretical challenge in more detail.

Engaging with representational challenges

An embodied knowledge of place, enacted by research participants, has lead this museum/laboratory to engage with non-representational concerns. These are lived experiences of being in Wagga Wagga, emotional relationships taking place between people and things, and sensory and affectual encounters in-place. How to transform these experiences into an exhibition at the history museum – a representational space (Message 2006) – has been an interesting challenge. Attention has focused on how the museum might interpret new kinds of material culture devised in collaboration with myself, artist Annie Edney, and the research participants. These are objects that comprise elements of both tangible and intangible, material and immaterial, human and non-human; objects that do not represent fixed identities, but rather allude to the experience of being ‘in-place’ as an ongoing event.

Curating the MAP:me exhibition has been an opportunity to represent spatial data in a context beyond ‘*flat* words on a page’ (Glass 2008: online, author’s emphasis). Moreover, it has brought this research to a wider audience: the museum visitor. That this project has been able to move beyond the purely theoretical into the realm of the practical is important. As museums exist for the ‘inspiration, learning and enjoyment’ of the visitor (Museums Association 2008: 8), it would be counterintuitive for this research to be impenetrable to its primary audience. It has been important to show how the curator in the regional social history museum might interpret socio-spatial realities in a gallery. For MAP:me, the exhibition process has built on the idea of the curator as ‘storyteller’, an activity from new museology supporting ‘personal interpretation and multiple perspectives’ (Bedford 2001: 27). In this instance, however, there have been new stories to tell – stories of multiple worlds.

The MAP:me exhibition did not seek to reinvent the *body maps* made by research participants. Rather, it was a way to introduce visitors to the concept of *body mapping*, and to provide them with the tools to ‘read’ the maps made therein. Lidchi states that exhibitions play a key role ‘in the production of social knowledge’ (1997: 185). In museology, the term ‘poetics’ refers to ‘the practice of producing meaning

through the internal ordering [...] of separate but related components of an exhibition' (Lidchi 1997: 168). 'Ordering' the components of the MAP:me exhibition has involved an interpretive strategy drawn from the *body mapping workshops* where research participants first made their paper *body maps* (See Appendix 3: *MAP:me Exhibition Proposal and Interpretation Plan*). This resulted in a visitor experience that deliberately mimicked the act of *map reading* – the activity wherein participants first communicated information from their paper maps to their colleagues. In the gallery, *map reading* gave visitors a language for participation and engagement (Figure 6.4). Not only did it help them to navigate the display, but it also encouraged them to engage with individual sculptures and identify with their authors (Art2Be 2008).

Through *map reading*, visitors were asked to apply familiar principles allied with reading a conventional map to the unfamiliar situation of the MAP:me exhibition. It was envisioned that such close personal engagement between visitor and sculpture would serve to highlight 'the ways in which bodies and spatiality [were] closely entwined' (Longhurst et al 2008: 208). This would take place through an active visitor experience that involved looking from a sculpture to its key and accompanying text and back again, to discover snapshots from the lives of local people: 'the geographies of human experience and place' (Wickens Pearce 2008: 17). *Map reading*, therefore, was intended as an affecting experience for the visitor (Baker 2008). That is, it was hoped that encounters with the sculptures would stimulate 'the sensation of excitement-interest' (Baker 2008: 27) as fleshy bodies came into proximity with sculptural bodies (Figure 6.5). Elkins describes this experience as 'a pleasurable entwinement of intellectual, motor and perceptual activity' (2001, cited in Baker 2008: 27).

Map Reading

How do I **read** a personal map?

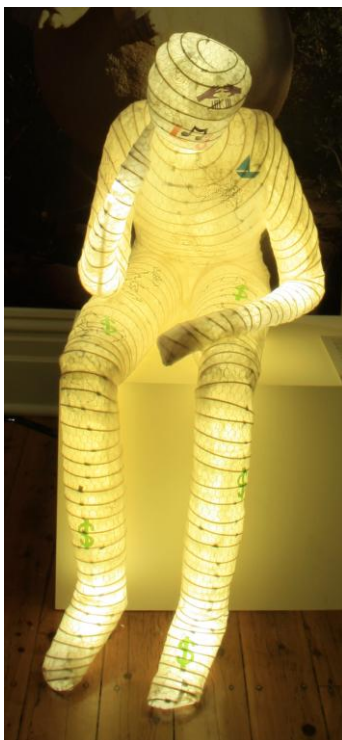
Personal maps are shaped like us. They capture the journeys we make in our heads, in our hearts, with our hands and through our words.

Look closely. You'll see towns and countries next to sports grounds and oceans. The world sits amid streets and family homes.

Can you spot the people, things and events that have shaped the map maker? These are the symbols on the skin that mark special places.

Every map has a key to say what their symbols mean. All symbols tell a story – and many are shared with us here.

Each map is unique; each journey a snapshot of a life.



Cynthia C

The things I love cover my skin. I am a map of my achievements.







My son is in my head. My lips speak of a dual heritage. My eyes focus on snow-capped mountains. There is a guardian angel on my shoulder.

My heart is a small church in Adelong, a place of peace and beauty.

My feet are firmly planted in business; I have good standing in my community. Memories of travel and adventure support me.

I am proud and grateful to be an Aussie. I have toured this country widely, now I want to see more...

PERSONAL MAP KEY

-  eight year old son
-  languages
-  business and status in community
-  music, singing with family, partying
-  the sound of deep belly laugh
-  travel

Photograph: Angel, Adelong Church

Personal Map: Cynthia C, December 2009.

Bird netting and rotten armature, acid free Chinese tissue, PVA "skin".

This work has been made by Artist, Annie Edney in collaboration with Regional Museum Officers, Rachael Vincent and Julia Davies, volunteer Liz Jenkinson, and participants from Riverina Community College, with the support of the Museum of the Riverina and Macquarie University.

Figure 6.4: MAP:me interpretive strategy: Map Reading



Figure 6.5: Affective encounters with sculptures in the gallery

How were these encounters encouraged in the gallery space? The act of *map reading* meant that representation became an ‘incessant presentation’ (Dewsbury et al 2002: 438), as meanings were continually reassembled as visitors engaged with participants via their sculptures. The sculptures themselves were arranged to create a series of ‘spatial narratives’ (Mason 2006: online) through which the visitor travelled. To imbue the visit with an ‘immersive quality’ (Mason 2006b: online), sculptures were positioned at eye level to the visitor; some reclined on the floor, some were raised on plinths. Thus, people walked through a ‘community’ of personal maps, eye to eye, toe to toe, ‘reality’ to ‘reality’. The idea of *Personal Geography* and *Personal Maps*, which resonated so well with the research participants, was also taken forward into the exhibition (Figure 6.6) and its marketing materials (Figure 6.7). Therefore, the display became known as: **MAP:me – what’s your personal map?**

Essentially, this exhibition can be regarded as a set of deliberately constructed materials able to capture local identities against a backdrop of pluri-local and transnational social relations. It has presented a series of unusual objects that have drawn upon ‘the affective and emotional aspects of personal and social life’ (Pile 2010: 5) to offer fleeting constructs of identity and belonging. Here, head, heart, spine and stomach have become channels through which to connect visitors to place (Figure 6.8). Perhaps most interestingly of all, this has been a display that has engaged with non-representational concerns – with embodiment, performativity, emotions and senses – and as a consequence, it has provoked strong reactions from visitors. For example, on leaving the museum one couple were inspired to comment, ‘MAP:me – unique, fascinating! [...] one of the most intriguing and technically interesting exhibitions we have seen. Excellent.’ Another visitor added, ‘loved it – very [...] emotional’ (both examples from MAP:me comments book 2010).

MAP:me

what's **your** personal map?

Where is your **head**?

Where is your **heart**?

Where do you **stand**?

What lands do you **see**?

We each carry a personal map of places that shape our lives. The exhibition, **MAP:me**, shares the stories behind this 'personal geography'.

Personal maps can cross oceans and continents. Our global age takes us beyond where we live and work. Though Wagga Wagga is our home, we are connected to the world.

Come and explore new landscapes, each one different, each connection unique.

I'm Rachael Vincent, a curator from the UK who moved here to Wagga Wagga last year. **MAP:me** is part of my PhD in Human Geography at Sydney's Macquarie University. I work with personal maps to deepen our sense of local identity.

On display are beautiful map sculptures from staff at Riverina Community College.

The College has a major role in Wagga Wagga's history and future, providing key skills for regional growth. I thank them very much for taking part in this project.

I would also like to thank the Museum of the Riverina for their support. With **MAP:me** they have brought my research to life.

Figure 6.6: MAP:me introductory text panel



Figure 6.7: Poster and invitation to exhibition launch

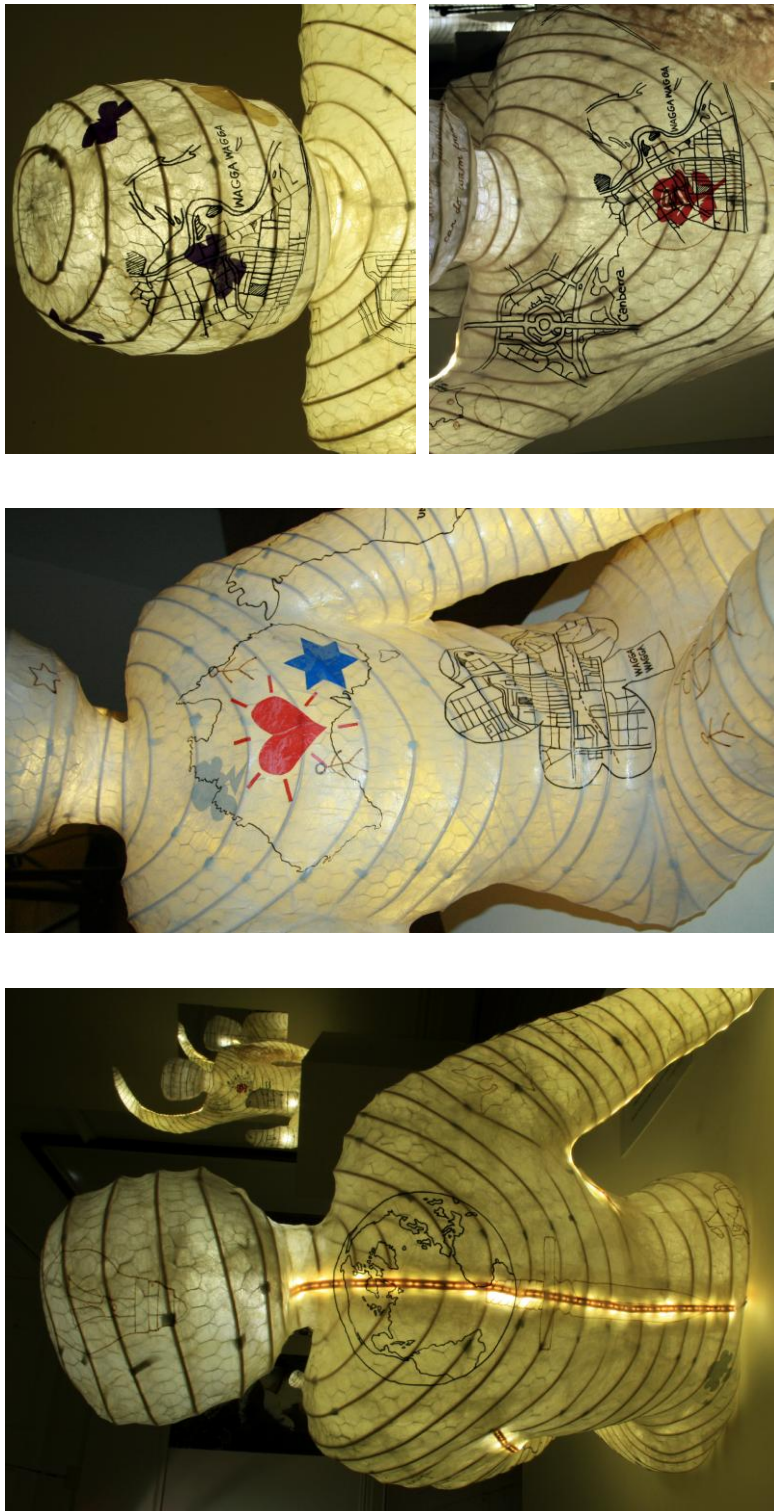


Figure 6.8: Head, heart, spine, stomach connecting visitors to place

MAP:me is a display of complex people-object-place relations. Woodward (2007) uses the term 'objects in action' to explore the complexities of such relations. For MAP:me, these interactions have taken place through *map reading*, with sculptures helping visitors to reflect upon their own social lives. Karp and Levine note how 'exhibitions represent identity, either directly through assertion, or indirectly, by implication' (1991: 15). In the gallery, through recognition of familiar activities, and allusion to similar lifestyles, visitors began to see themselves in the life-size, illuminated artworks. The museum space became a site where people could come face to face with familiar habits and emotional reactions, with human and non-human actors with whom they could identify, and with realities of place, space and movement that resonated strongly with their lives in the Riverina.

Social history museums like the Museum of the Riverina function as spaces 'to remind us of who we are and what our place is in the world' (Davis 1999: 24). Through 'reflexive activities' within the museum, visitors are able to 'create and sustain identity' (Rounds 2006: 134). Thus, a visit to a museum can have a profound affect – both positive or negative – on a person's identity and sense of wellbeing (Rounds 2006). Sociologist, Anthony Giddens (1991) coined the term 'ontological security' to describe the sense of confidence or faith we have in the world around us. Although the MAP:me exhibition comprised unfamiliar physical structures, it was interesting to observe how the display was still able to reinforce a sense of ontological security. This was because *body map sculptures* were understood by visitors in the context of a world that was familiar to them. That is, the sculptures were recognisable as being symbolic of 'home' and the processes that lead to the creation of home (Dowling & Mee 2007). Once this realisation had been made, it was to have a profound effect on visitors. Sculptures became sites of 'emotional, cultural and social significance' (Dowling & Mee 2007: 164, 161); moreover, they began to encourage visitors to reconnect with their own understandings of home and identity. In some cases, this sense of reconnection took place long after the museum visit had ended. For example, one visitor was inspired to write:

I really enjoyed your exhibition 'MAP:me'. It provoked me to design my own personal map, in which I noted my own family, friends, places and experiences that

have made a valuable impact on my life. It taught me to appreciate the blessings in my life and reflect upon who I am and the things that have made me the way I am. Thank you! :) (MAP:me comments book 2010).

Noble states that ‘a sense of security is fundamental to the fashioning of identity, relationship and belonging’ (2005: 113). Interestingly, the MAP:me exhibition has created a sense of security through multiplicity, through ‘events in their own right’ (Doel 2010: 120). This has been manifest through shared emotional connections between visitors and the multiple voices, identities and socio-spatial realities of the research participants. Here, representations of identity and place have not been seen ‘as a code to be broken or as an illusion to be dispelled’, rather they have been ‘apprehended as performative in themselves; as doings’ (Dewsbury et al 2002: 438). Amidst the strangeness of the *body map sculptures* came recognition – an orientation towards the different worlds on display and a shared sense of belonging, of being ‘in-place’.

The MAP:me Exhibition: the Mobile Body Enacts Global Space

Our nature lies in movement; complete calm is death (Pascal 1966).

This research tells of a world where *the social* is not described didactically by the social history curator; rather, *knowledge of the social* is enacted through social engagement between the history museum and its stakeholders – those whom the sector serves. Traditionally, curators have been subject specialists who construct meaning through material culture; they conserve, collect, catalogue and display. However, participatory, performative new museology has shaped (and continues to shape) curatorial practice. As history museums become increasingly active in constructing and reinforcing identities, expertise continues to shift beyond the museum, from curator to museum audience. This

thesis has shown how curator and visitor now interact within collaborative relationships where control and ownership of meaning are shared. For this research project, such interactions have captured multiple identities, fleeting events, subjective encounters with local-global relations, and deeply affecting and emotional experiences of place.

This research, therefore, has sought to move the history museum from 'preoccupations [...] with fixing, with demarcating, with separating' (Law & Urry 2004: 403) towards concerns of a more fluid and mobile nature. Here, reference is made to the ways in which this project has shifted focus from museological activities that classify objects into distinct categories, and that research, collect, and interpret solely within the administrative boundaries of a particular geographic site, to pursue more chaotic and shifting realities. Of course, it makes sense for a museum serving a city or region to focus on the things local people value about their environment, on 'local distinctiveness' and 'sense of place', and 'the knowledge that we inhabit somewhere with distinct characteristics' (Corsane et al 2009: 49). Yet this research offers a complementary strategy with which to achieve these goals. As explored in Chapters 4 and 5, research participants have shown that concepts of the social are 'less about territorial boundaries and states and more about connection and flow' (Law & Urry 2004: 403). In *body maps* and *body map sculptures*, they have shown how mobile bodies enact global space; and it is within these socio-spatial realities that 'local' identities emerge.

The following section pursues the idea of mobile bodies enacting global space, and argues for history museums to be more attentive to notions of contemporary mobilities. Research considers how the history museum might begin to capture our 'mobile lives' (Büscher et al 2011: 2) by proposing a relational approach to interpreting place. This is followed by a discussion as to why such thinking is deemed necessary for a new museology. Here, focus turns to the 'pragmatic multiculturalism of everyday life in Australia' (Message 2009: 33).

A relational approach to interpreting place

A relational approach to the interpretation of socio-spatial reality acknowledges 'webs of relations and practices' (Marston et al 2005: 419) that not only construct places, but that also connect them to other locations, other spaces, and other sites both real, imaginary and virtual. In Chapter 5, the metaphor of the network was used to show how socio-spatial reality could be 'seemingly fluid, complex, and unfinished in character' (Hetherington & Law 2000: 127).

Body maps have captured movement and interaction between 'people, objects, information and ideas' (Büscher et al 2011: 1) – movement that has shaped identity and informed knowledge of local place. By focusing on individuals, and enabling them to map the places that have shaped them, the museum/laboratory has become a site in which to 'recast' traditional museological ideas of 'the local'. Here, the research participants have renegotiated, resized and redefined Wagga Wagga as part of a globalizing world that is both 'complex, elusive, ephemeral, and unpredictable' (Law & Urry 2004: 404).

A relational approach to place can be useful in helping the history museum understand contemporary local-global relations. Massey notes how local places are commonly seen as the 'victim[s] of globalisation' (2005: 101). Yet, we have seen how Wagga Wagga prides itself on being a connected city. This is a place where social lives and local places are reworked as part of a dialectical relationship through complex networks of interaction beyond fixed borders. The research participants have illustrated this phenomenon. In MAP:me, participant bodies have interacted relationally with friends and family, and with 'other-than human things' (Crouch 2010: 16), in scenarios descriptive of work, leisure and travel. As a result, their bodies have enacted spaces that are both global *and* local – spaces without an 'underlying hierarchy of [...] scale' (Haldrup 2009: 350), that seamlessly register association with both Wagga Wagga and with places beyond.

A mobile local population has provided an interesting backdrop for researching how a history museum constructs and presents the significance of place and place-based identity. The MAP:me exhibition has shown how global phenomena (for example, the Mickey Mouse Club, Teletubbies, organised religion, football, popular music) have been constituted within the relational networks of each research participant. In the exhibition gallery, this has been manifest as individual identities that have become 'constituent elements' of larger national or global 'macro-cultures' (Rosenau 2004: 39).

MAP:me has captured identity as an *interconnectedness*. Sculptures have shown social activity spanning regions and continents in transnational flows of information, people, beliefs, goods and social and cultural practice. On map 'skins', identities have taken shape in interconnected worlds (Faulconbridge & Beaverstock 2009). Massey (1994) writes that:

The geography of social relations forces us to recognize our interconnectedness, and underscores the fact that both personal identity and the identity of those envelopes of space-time in which and between which we live and move (and have our 'Being') are constructed precisely through that interconnectedness (Massey 1994: 122).

The notion of 'interconnectedness' is significant to understanding a relational approach to place. This idea is immediately apparent in the MAP:me exhibition, where participants such as Sam, for example, have enacted the concept using overt symbols and visuals (Figure 6.9). Here, the red heart and map of central Wagga Wagga on the chest of Sam's sculpture symbolises strong connections to the city. Yet, because much of Sam's identity is shaped by walking, dancing and singing karaoke with his extended family, he also has a strong attachment to the Esplanade in Cairns, captured in the image behind him. Therefore, Sam's sense of place manifests as a sense of interconnectedness between multiple spaces – a 'celebration of a multiplicity of home-places' (Massey 1994: 123).



Figure 6.9: Sam: a relational approach to interpreting place

Sam has not been alone in blurring the identity of place. All research participants were invited to select photographs as backdrops for their sculptures. In keeping with the research aims, images had to feature either a place that had shaped (or was still shaping) a life; or a person, thing or experience associated with a place that had in some way defined that person. Participants were also asked to choose a pose for their sculpture that could incorporate a single prop, such as a favourite book, a chair, or piece of sports equipment. Personal items were discouraged in case of loss or damage during the course of the exhibition, therefore, props on display were objects the Museum could purchase cheaply and easily. Here, it is important to recognise that the practicalities involved in exhibition development shaped decision-making around the use of additional objects. Nonetheless, participants were happy to select a single representational prop over a more complex array of objects.

The results of this exercise can be used to demonstrate further instances of 'interconnectedness'. Only one participant chose a photograph and pose that

connected them to Wagga Wagga. The rest of the group preferred images and poses that contextualised them in places beyond the city. Poses, for example, that connected a meditative body to Tibet, that situated a thinking body in a quiet garden, and that seated a fishing body by a river in Old Man Creek. Therefore, although Wagga Wagga was present at the heart of each sculpture (as discussed in detail in Chapter 4), the concept of 'place' was envisioned through much larger territories than city alone. As a result, the gallery installations enacted being 'in-place' as relational. That is, Wagga Wagga emerged through individual associations with other places, spaces and actors, and through myriad sensations, mobilities and emotions beyond the city.

MAP:me has been able to show museum visitors a glimpse of how realities of identity and place might be constructed *differently*. Rather than being gleaned, fully realised, through recognisable objects in a display case interpreted by the curator, truths have instead become emergent through relational practice, through the complex interactions and connections within each personal geography.

Mobile methods, transnational space and contemporary Australia

Australia is on the move, therefore, it is timely for the history museum to note the following trends in both overseas and interstate migration. In 2008-09, overseas migration contributed to 65% of Australia's population growth. During the same period, 359,900 people moved interstate, with Queensland, New South Wales and Victoria recipients of 47% of this movement (ABS 2008-09: online). In a mobile age, the fact that many individuals living in a place may not be able to remember a 'past' associated with that place is becoming more commonplace. How they then participate in a shared local identity or sense of

place is something of concern to this research, and by association, to new museology.

This research project has shown how capturing an essence of movement, however fleeting, can play a vital role in understanding identities within a region. In the MAP:me exhibition, *body map sculptures* have shown visitors examples of the many ‘interdependent mobilities’ that exist in each socio spatial reality (Büscher et al 2011: 5). Sculptures highlight instances of mobility as part of one’s social life and one’s social and cultural identity. For example, those who saw Cynthia B’s sculpture and looked at her upper torso, in the space around her heart, witnessed an area traversed by sepia coloured journey lines (Figure 6.10). These lines depicted ongoing travels, both virtual and spiritual, imaginative and corporeal, to Pilliga, Dubbo, Sydney and Wagga Wagga. Centre stage was an Aboriginal flag below symbols for coolamon and digging stick. These were places and symbols that stood for family and heritage, the journey and the destination. Here, in this small space, visitors saw identity come into being – through an entanglement of networks, people, things and experiences – all embodied in a site no bigger than an outstretched hand.



Figure 6.10: Cynthia B: mobilities around the heart

This research has made reference to the concept of the mobile method. With a conceptual framework that has recognised place as ‘dynamic’ and able to ‘move around as geographies are stretched’ (Büscher et al 2011: 11), this project has been attentive to the importance of movement and flow within socio-spatial reality. The participatory, performative act of *body mapping personal geographies*, developed from an understanding of social space as ‘a series of personal transactions’ (Faist 2004: 4), was devised to capture movement within and beyond Wagga Wagga. But in broader terms, this methodology has also reflected the centrality of mobility in contemporary society.

In effect, this has meant that research participants have used their bodies as ‘diaries’ to record time, space, place and movement. Linguist, Lorenza Mondada, notes how people create ‘multiple, fragmented, contradictory geographies through talk and action’ (2011: 139). In the MAP:me exhibition, the idea of multiply connected geographies has been integral to the interpretation of how local people live their lives. Using the body in this way, to show how place might be experienced through different temporalities, and across geographical distance, has served to highlight the transnational nature of contemporary consciousness. As visitors have moved through the gallery, they have been able to recognise ‘transnationalism’ on the many symbols and maps decorating each sculpture. During *map reading*, they have spotted allegiances to familiar brands, to globally networked religions and musical genres. Such is the transnationalism that is associated with the ‘fluidity of [...] everyday practices’ (Vertovec 2009: 7).

For this research, transnational space has been understood as a concept encompassing ‘all of those engaged in transnational cultures, whether as producers or consumers’ (Jackson et al 2004: 3). In the MAP:me exhibition, it has been interesting to observe visitors interacting with sculptures to create their own transnational spaces within the gallery. Fleeting, both sculpture and visitor have connected in acknowledgement of elements of social identity at once anchored in ‘place’, in Wagga Wagga, yet at the same time ‘transferred and regrounded’ (Vertovec 2009: 12) in an entangled network of spaces and places both local, regional, national and international. In these fleeting spaces, visitors

have encountered global cultures – new ideas, familiar practices, alternative ways of thinking and doing. One visitor, for example, who grew up in the city only to move away in the 1980s, remarked that MAP:me has been ‘an eye opener’. As a returning resident, it has been a shock, not only to learn how cosmopolitan and interconnected the town has become, but to learn of such a change in a local history museum (MAP:me comments book 2010).

This is an interesting comment. By showing how contemporary identities can extend beyond fixed geographical location into transnational space, this project has moved beyond the notion of the local museum as an ‘identity bunker[...]’ – an institution whose focus on an ‘imagined past [...] resonates with the experience of only a few’ (Anico 2009: 64). In its place, the MAP:me exhibition has been able to demonstrate a more responsive side to the history museum; a side able to reflect the multiple, emergent, ‘nimble, ever changing and adaptive’ nature of ontological, or unique, identities (Falk 2009: 72-73). *Body map sculptures* have generated stories to show how, ‘in practice, most Australians from whatever background, live and breathe cultural diversity, actively engaging with goods and activities from many different cultures’ (Ang et al 2002, cited in Message 2009: 33). The MAP:me exhibition, therefore, has offered a snapshot of the ‘pragmatic multiculturalism of everyday life in Australia’ (Message 2009: 33). With these enactments of ‘everyday life’, the sculptures have embodied the ‘cross-cutting stories’, and the ‘complex relations’ between ‘increasingly multiple identities’ that I sought to capture during early curatorial practice in the UK (DCMS 2006: 13).

At the regional history museum, MAP:me presents a way of thinking that ‘helps to breach the stale polarity of majority culture and its “others”, and signals a more creative model of citizenship and community’ (Anderson 2000: 382). In a climate where many individuals no longer possess ‘unbroken lineages’ that link them to place and contribute to their sense of identity (Graham et al 2000, cited in Smith 2006: 48), this research has been able to tell a different story: a story of the social *present*. This is a story in which identities have been multiple, messy and complex. Illustrated through the MAP:me exhibition, narrative has been

non-linear. Simultaneous stories have traversed paper 'skins'; tales have been left half told, secret, implicit. This is a story of multiculturalism as ubiquitous, rather than being 'solely a political idea and a public policy regime' (Message 2009: 33). Therefore, this is also a tale of local and regional identities in a *post-multiculturalist* world – a world of 'sustained and intensive patterns of transnational communication, affiliation and exchange' (Vertovec 2010: 90).

Acquisitions and Interactions:

Towards New Ways to Know and See Ourselves

This research has endeavoured to capture stories of identity and place through performance. Using the analogy of the museum/laboratory, it has offered an experimental means through which the contemporary museum might begin to recognise culturally diverse identities attached to more than one place; and at the same time, it has sought to understand how the museum might begin to link 'local place' to the complexity of contemporary identities therein. This project has been framed by current trends in new museology that enable 'participatory practices and social engagement' to embed firmly 'in the realm of contemporary curating' (Marstine et al 2011: 91). These trends have lead the museum to become a performative space. For the MAP:me project, the museum/laboratory has harnessed the idea of performance to shed light on the *process* of knowledge production. Here, knowledge production has focused on themes of identity, place, space and movement, and how they are made or *enacted* through the bodies of eight research participants. These themes have been explored through a series of acquisitions and interactions between people, ideas, agendas, theories and practices. For the social history museum, this work has sought to encourage a more-than-institutional way of thinking about place and identity – and a more-than-institutional understanding of research, collecting and interpretation.

It is important to consider how knowledge captured by this research has also challenged established museological frameworks. For example, the project has questioned long standing paradigms used by the sector to see and know the world, preferring ontology (multiple realities) over epistemology (multiple perspectives). In capturing 'a post-multiculturalist world' (Vertovec 2010: 83), research has confronted conventional institutional ideas for depicting multiculturalism against the backdrop of a cosmopolitan city (here reference is made to Chapter 2, and the Museum of the Riverina's *From All Four Corners* exhibition).

Perhaps the most significant outcome of this research has been how MAP:me has contested the sector's understanding of material culture. By creating a series of materials that overlap the realms of both tangible and intangible, that defy classification, that speak not of permanence but fluidity and becoming, this research has confronted history museum with *difference* – with objects as *more-than-tangible* events. This has arisen because the results of this project have been hard to classify; they have been messy, complicated, untidy, complex, emotional and unfamiliar. But, as this thesis has also shown, these are the same qualities that have helped a *viscero-spatial curatorship* to capture the social present. In sculptural form, research outcomes have embraced these elusive qualities to resonate strongly with museum visitors. *Body map sculptures* have become 'social objects' – objects that have lent 'themselves naturally to social experiences' by their 'ability to spark conversation' (Simon 2010: online). Installed in the temporary exhibition gallery at the Museum of the Riverina, they have shown visitors glimpses of themselves, of the research participants, of contemporary regional identities. Experimental projects like MAP:me do not always succeed. Therefore, this research has also challenged the history museum to take risks.

How can the value of this type of work be measured for future projects and future funding? The idea of 'impact', of assessing the effect of experimental research outcomes, is becoming an important issue for social and cultural researchers across a broad spectrum of cultural production (for example, Rösler

& Ryan 2011). In museology, it is already established practice to align activities such as MAP:me with current trends in policy development connecting cultural participation to community and individual wellbeing. But to acknowledge *events* like the *body map sculptures* as part of a contemporary collecting practice proves less straightforward. Certainly, a more-than-institutional way of thinking is needed to recognise the results of similar projects. That is, a way of working that assigns value to both the embodied performances and the material enacted through these performances. Here, it is useful to return to Taylor's (2003) study into the tensions between 'archive' and 'repertoire'. Perhaps a more enlivened and relational understanding of the role and place of the archive, or the museum's record of collections and ideas-based knowledge, is needed to complement performances of identity in social space? This research has offered an emergent *viscero-spatial curatorship* to integrate collection building and research with participatory, performative methods. This lively new working practice affords the potential to build a repertoire of collaborative relationships and embodied knowledges that muddle the boundaries separating the research, collection and interpretation of local identities. Herein also lies the key to understanding 'the social', and the *messiness* of more-than-tangible objects that *enact* the social (Law & Urry 2004).

How, therefore, to move forward; indeed, does the collecting sector have the capacity to move forward from these outcomes? At this juncture, it is useful to revisit a truth about museums first touched upon in Chapter 1. Museums are not static, rather, they are 'constantly in flux, complex and messy'. They have 'never conformed to single paradigms, and they never will'. Museums are 'fluid and responsive, dynamic, shaping, political, particular and complex' (Knell et al 2007: xxv, xx). That the sector is ever-changing has always been an inspiration for experimental research. Moreover, the fact that museums are sensitive to change and transformation has facilitated the development of this particular project. The challenge now, therefore, is how to catalyse the sector from current practice to further experimentation with the social present?

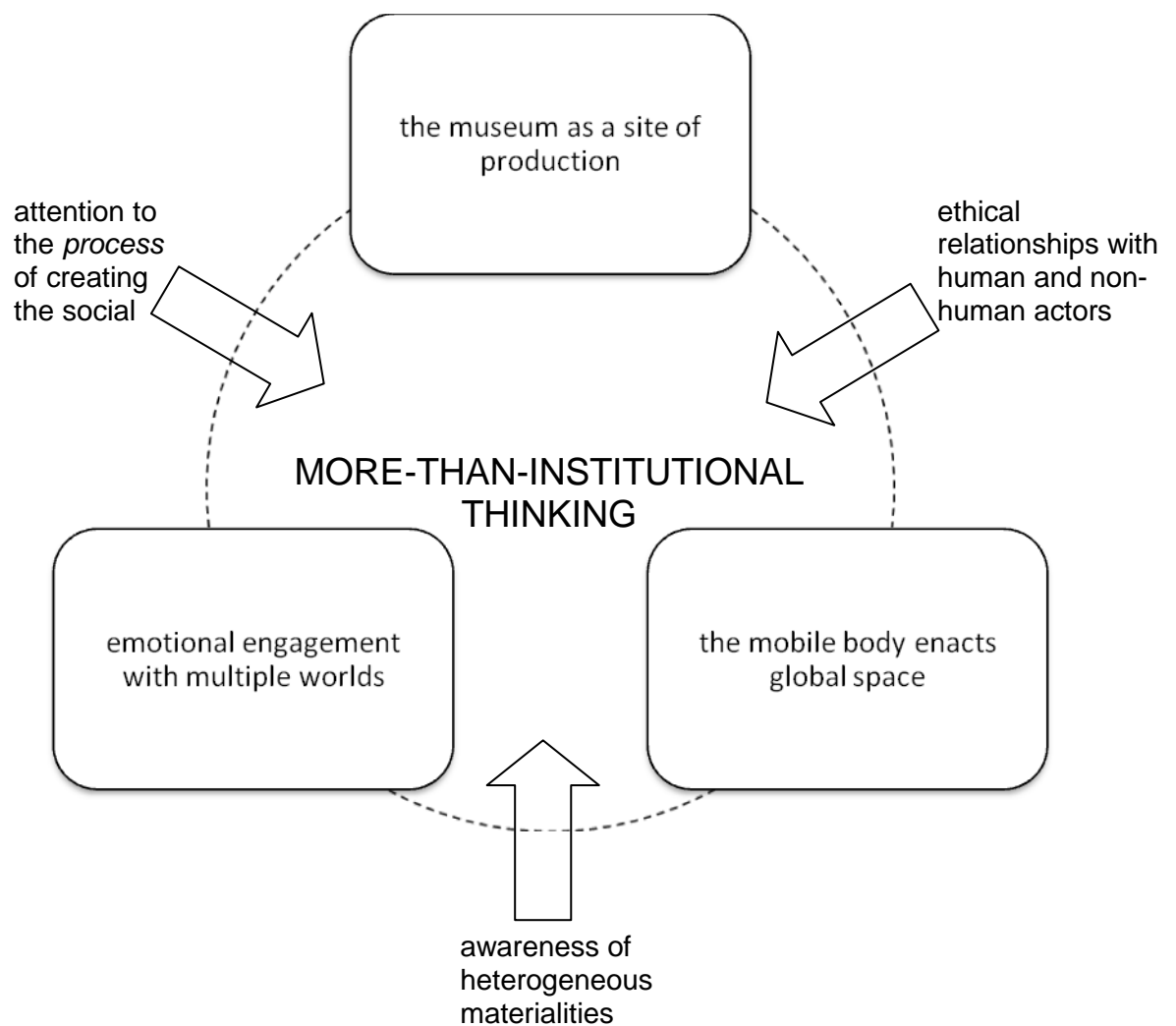


Figure 6.11: Summary of research themes to ignite more-than-institutional thinking

Social science states that ‘the world is more excessive than we can theorise’ (Dewsbury et al 2002: 437), yet this thesis has endeavoured to capture some of this excess and liveliness. Might new museology be persuaded too? Figure 6.11 summarises key points made in this thesis to ignite more-than-institutional ways of thinking about the research, collection and interpretation of contemporary place-based identities. As a catalyst for discussion, this research has been truncated into a series of deliberately provocative ideas; there is no starting point. Instead, theorists and practitioners are encouraged to talk openly about current and future practice, long-term strategic development and contemporary

relevance and sustainability. Underpinned by the concept of *contemporary collecting*, and a thematic backdrop of *identity, place, space, and movement*, I propose a series of lively and immersive seminars wherein sector professionals are encouraged:

- **To think** beyond ontologically static notions of place (Howitt & Pearson 2006) as a fixed, geographical entity with ‘linear form’ (Vanclay 2008: 4).
- **To imagine** the museum as a site of production – a space where the tangible and intangible take shape through participatory, performative methodologies.
- **To be attentive** to how knowledge of the social is generated; to the ways in which ‘methods [...] produce reality’, and how some realities are omitted while others manifest to be ‘made more real’ (Law & Urry 2004: 404).
- **To engage** with the senses to explore new worlds.
- **To focus** on contemporary mobilities.
- **To recognise** interactions and relationships between human and non-human – the heterogeneous materialities that connect people and place in myriad realities.
- **To revisit** ethical practice.

This research encourages the history museum to move beyond current institutional paradigms. By connecting with ‘the realm of ontology’ (Law 2008: 635), it urges an ever-changing sector to trial innovative ways to understand and interpret multiple identities in a global world. Globalisation is seen by many to challenge the museum. The following quotation, in response to global processes and their effect on the history museum, bears repeating here:

images, ideas, and opportunities that come from elsewhere make previous practices of cultural reproduction less effective, thereby posing a problem for the representation of social life in the museum (Van den Bosch 2007: 505-506).

Through MAP:me, this research posits an intriguing set of ideas for a curious new museology to respond to global challenges. Developing a *viscero-spatial curatorship* has enabled the museum to shape stories around globalisation and

how it is experienced and lived. Such a concept not only engages with transnationalism – with ‘the growing disjuncture between territory [and] subjectivity’ (Appadurai 1995, cited in Vertovec 2009: 12) – it also champions the fundamental concerns of the regional social history museum: that is, the ethical and inclusive interpretation of people and place.

CHAPTER 7

Conclusion

We are dull and bright, darting and sluggish, choreographed and chaotic exhibitions of matters and senses (Anderson & Wylie 2009: 327).

This project has enlivened the regional history museum with new ways to think about identity and place. As the collecting sector continues to operate in a globalised and mobile society, so this research will continue to question the ways in which the museum thinks and acts 'in-place'. Through a performative, participatory methodology, this research has offered museum studies an intellectual framework to consider how knowledge of socio-spatial reality beyond regional boundaries might help to support and define regional identity. This thesis has critically engaged with 'the lived experiences of place' (McKay 2006: 198). As the conceptualisation of place changes with time, so an awareness of the phenomenon of social space changes too, transformed by an ever mobile society and by communication and information technologies able 'to release things [...] from the places in which they are' (Malpas 2008: 21). As social life becomes thick with myriad extended connections often across long distances, so regional museums must consider the conceptual challenges of interpreting social and cultural landscapes. Museums like the Museum of the Riverina need the tools to handle these changes. Such transformations challenge the sector to act and think beyond traditional research, collecting and interpretive practices. In MAP:me, this research has initiated a response to this challenge.

The performance of collecting in transnational space

This research project has sought to move beyond museological discourse to *doing*. MAP:me has trialled a more-than-institutional way of thinking to capture people-place relationships. Framed by the concept of 'The Participatory Museum' (Simon 2010), this project has advanced a reflective and collaborative working practice to learn from the social present. In doing so, it has operationalised a new approach to research and interpretation, and encouraged the sector to critically and creatively rethink strands of contemporary collecting practice. Research has been *performative* (Law & Urry 2004). That is, it has used performative methods to 'engage with, and go with, the flow of embodied practices, and their ways of being in the world' (Morton 2009: 121). This has led to the capture of lived realities; the emotional and affective ways in which eight research participants experience Wagga Wagga.

What has been significant about this particular kind of research, has been the ways in which a performative methodology has attended to the non-verbal, to social practices that cannot be expressed easily with text alone, and to multiple temporalities with a particular focus on the present. Moreover, the concept of performance has also enabled this project to become aware of issues of mobility, and significantly, to notions of 'multi-locality' – or 'the desire to connect oneself with others, both "here" and "there" who share similar "routes" and "roots"' (Vertovec 2009: 6). As a result, this research has brought the museum into proximity with the concept of transnationalism. Here, transnationalism has been manifest in the socio-spatial realities – or *personal geographies* – of the research participants. These complex social spaces have connected individuals to cities, regions, states and countries beyond Wagga Wagga.

The outcomes arising from these embodied performances have been highly rewarding: a series of intensely emotional, subjective and revealing stories around the key research themes of identity, place, space and movement. It has been interesting to observe how these enactments have in themselves generated new themes and ideas. These have related to **the senses**, **home** and **affiliation**, to the

concept of tangled interactions or **relational networks** that link people to place, and to the 'physical, tangible, sensual and emotional qualities' (Silvén 2010: 141) – the **materiality** – of socio-spatial reality. These new themes have combined to help the project engage with current debate around concepts of social harmony and the construction of contemporary cultural diversity. And they have contributed knowledge to an Australian public cultural sector seeking 'how best to represent and mediate cultural diversity in a multicultural society' (Edmunson et al 2009: 10).

Significantly, in *body maps*, and *body map sculptures*, this research has shown the history museum how materials that capture both 'human and non-human, organic and inorganic, technical and natural' (Anderson & McFarlane 2011: 124), and that span regional, state and international borders, can be harnessed in gallery-space to contribute to a public recognition of multiple identities. With these results, an emergent *viscero-spatial curatorship* has developed. This new working practice has taken the history curator beyond the fixity of place to affective and emotional ways of knowing the world through the body. There is much potential to develop this idea further. Envisioning social lives in embodied and relational ways, through 'multiple registers of motion and emotion' (Sheller & Urry 2006: 216), will be of most relevance to contemporary curatorship. In particular, it will benefit those wishing to acknowledge diversity of cultural expression beyond rudimentary celebrations of diversity and ethnicity against a backdrop of cultural 'normalcy'.

Geographer, Doreen Massey notes how 'we live [...] in spatial times' (Massey 2005: 76). For this research, the concept of transnational space has been ever present. It is the backdrop against which participatory, performative methods unfold; it is the canvas onto which the research participants have enacted their lives. This way of conceptualising place and identity has been very different from traditional curatorial practice. Conventionally, in the history museum, place-based identity is commonly attached to a single entity – a *place* – such as a town, city or region, or an establishment or location therein. Identities are then commonly envisaged within a shared local narrative; a communal sense of belonging 'to a place'. However, by introducing the idea of transnational social space, this research has shown how, in a world transformed by globalisation, the history museum can conceptualise both local

and global without compromising the significance of local identity. Sociologist, Roland Robertson (1992) popularised the term 'glocalization' to describe a situation whereby the local exists simultaneously alongside the universalising power of the global. Moving within this idea, this research has used the concept of transnational social space to define micro realities of 'local' place within a context of 'mobile populations and globalised localities' (McKay 2006: 199). As a result, it has captured an internalised, complex spatiality, offering up 'many kinds of dynamics, many kinds of existences, many kinds of imagination' (Thrift 2006: 140).

The start of this thesis reflected upon how storytelling might be regarded as 'the real work of museums' (Bedford 2001: 27). This is because such a practice encourages subjective and very personal interpretation. In the exhibition gallery, the performative nature of this research has offered a new and emotionally charged kind of storytelling. The ability to engage with wider narratives of self and place is important, for the challenge of whose story is told, and how that story is brought to life, is an ongoing concern within history museum practice and new museological theory. Over the years, many of Australia's volunteer regional history museums have fallen into the celebratory narrative of rural life – pioneering stories that seek to consolidate 'an essential and unique national character' (Smith & West 2003: 640). Dolan notes how these narratives often combine with a need to situate a place's history in generic categories of 'representative human experience' (1999: online). This can result in a phenomenon to which he refers as 'the sameness of local museums' (Dolan 1999: online). Categories of 'local themes', such as those suggested by the New South Wales Heritage Office (for example, education, domestic life, sport, birth and death, agriculture), prompt the collection of similar objects (prams, wedding dresses, household items, farming machinery) from region to region.

Academically, a more recent phenomenon has seen contemporary scholars deconstruct the celebratory Australian narrative. Within this context, researchers have examined the 'bush ideal', and its use 'to propagate and legitimate racial and gender prejudice' (Smith & West 2003: 645). They have unpacked familiar tales, often told from the perspective of the white, European settler and their successive descendants, and re-told them from the perspectives of new characters. Many such

characters have begun to appear in regional collections that strive to embrace more contemporary versions of rural life. As a result, new narratives have sprung up alongside familiar stories of 'bushrangers, pioneers, swagmen and stockmen'; and new interpretations of place have emerged to contrast with the 'sunburnt, "truly Australian" landscape of droughts, floods and bushfires' (Smith & West 2003: 640). This research, therefore, has sought to add to these new narratives of rural and regional Australia; to offer new stories to engage with the messiness of complex social lives.

Informed by the work of social scientists such as Law (2005), Law and Singleton (2005) and Law and Urry (2004), this thesis has drawn attention to the importance of **methodology** in the interpretation of identity and place. The idea that methods 'make social realities and social worlds' is particularly significant (Law & Urry 2004: 390-391). By moving beyond normative collecting frameworks such as personal testimony and biography, this project has destabilized the ways in which museums understand place-identity. This has meant recognising the capture of 'reality' to be a complex process demanding *unmuseological* methods. Moving beyond conventional practice, the study has turned to a different discipline and embraced a new approach. As a result, the project has proffered a way to generate new worlds that has taken ontology seriously.

This way of working asks the social history curator to pay close attention to that which he or she might want 'made real' (Law & Urry 2004) in the museum, and to the consequences of visitor contact with these realities. Law and Urry state that 'if methods are not innocent then they are political' (2004: 404). This project has drawn attention to methodologies aligned to shape inclusive, postmulticultural senses of belonging, place and identity. In doing so, it has highlighted 'an ontological politics' capable of making 'some realities realer and others less so' (Law 2004: 67). This observation is especially pertinent to the collecting sector. For example, it is of particular interest to museums seeking ethical approaches to move beyond the cultural stereotype, and beyond 'master narratives' of 'celebration and critique' that have marked Australian culture (Smith & West 2003: 644).

Evolving the geographer/curator

Imagine some undocumented circumstance, a situation that you know needs witnessing. [...] Let's say we know that some such traces [...] might be detected in landscapes, in bodies, family tales or personal memories (Gibson 2008: 179).

In Chapter 1, the research narrative referred to geographers as the 'curators of "space"' (Dewsbury & Thrift 2005: 89), those who have provided the spatial knowledge with which to pursue this research. Here, it is interesting to reflect upon how such knowledge might flow from curator to geographer. This is because there is much the curator can impart to the human geographer experimenting with innovative and richly visual qualitative methods. As more and more geographers move beyond the conventions of social science research to display the results of their work, it is reasonable to use the impact of the MAP:me exhibition to encourage a greater awareness of 'the language of museum space' (Hillier & Tzortzi 2006: online). This particular kind of knowledge has the potential to be harnessed by geographers working with performative visual methodologies, who have 'begun to consider the arts as a powerful means of engaging respondents' (Dwyer & Davies 2010: 91). For example, in the context of this research project, those working with the body to explore 'the diverse and emergent geographies of emotion' will find particular inspiration here (Thein 2005: 450).

Curatorial knowledge of gallery, or museum space, is an exceptionally useful tool for maximising qualitative research outcomes. Using the MAP:me exhibition as an example, this research has shown the 'affective potential' of the exhibition space (Baker 2008: 23). Here, a familiarity with the spatial dynamics of the gallery, and its affect on the audience, has offered both researcher and visitor opportunities to reengage with 'the non-verbal, non-conscious dimensions of experience', such as 'sensation, memory, perception, attention and listening' (Blackman & Venn: 2010: 8). As MAP:me has shown, collaboration with the museum can be an empowering experience for both participants and researcher. The museum space can offer the

qualitative researcher a way to express biographical complexity beyond the textual; with the exhibition gallery providing both researcher and visitor the opportunity to witness the outcomes of research aesthetically.

As a curator, the idea that research might become a spatialised story (Mason 2006b) in an exhibition is particularly exciting. How visitors make meaning from these stories in a space where meaning can become 'a messy, complex, and multidirectional process' (Mason 2006b: online) is an ongoing challenge for the collecting sector. Being able to stimulate dialogue between display and visitor not only describes good practice in the new museological framework, it is also highly rewarding. For the qualitative researcher, such interaction (for example, encouraging visitors to share their own feelings in response to a display) has the potential to broaden outcomes of research. Moreover, observing the moving bodies of visitors as they negotiate exhibition space can add further layers of meaning to studies exploring relationality, or 'relationships between what previously might have been thought of as separate entities which interact' (Blackman & Venn 2010: 10).

Collaboration between geography and museology, between geographers and curators, can introduce new ways of thinking about the world to an exhibition space. A geographer's conceptualisation of 'bodies as processes rather than entities' (Blackmann & Venn: 2010: 9) offers the promise of new themes and ideas, alternative vocabularies, and novel and curious ways of knowing ourselves 'in-place'. Crucially, such a partnership can also help an inclusive new museology to align with stories or histories that have previously been hidden, ignored, or that have been hard to capture. For example, through the project *Crossing Continents: Connecting Communities*, Britain's Royal Geographical Society sought new voices to interpret its historic collections. Working with museum professionals and London based groups from East Africa, China, India and Afghanistan, the project gathered creative responses through performance poetry, drama workshops and photography. The result saw a series of powerful exhibitions that managed to reveal 'unknown histories' and raise 'complex issues' around racial stereotypes, the Indian Ocean slave trade, and early European exploration (Royal Geographical Society 2009: 11).

This research project has blurred disciplines and dismantled boundaries. An exhibition gallery at the Museum of the Riverina has become an experimental space for geographical theories and methods, wherein visitors have been able to rethink what it means to be 'local' in the here-and-now. It has been particularly interesting to install this interdisciplinary work in such a space and observe how interpretive practices have contributed to such a positive outcome. Three key factors, of interest to the geographer, have combined to produce these results. First, that museums have become critical forces in the promotion and interpretation of social harmony (Galla 2010). As a natural extension of diversity and inclusivity, social harmony promotes 'dialogue, tolerance, co-existence and development' (Laishun 2010: 4). This means that museums today strive to be 'tolerant spaces' – sites set out to offer 'a variety of ways for people to connect with local and global concerns' (DCMS 2005: 14). Second, the sector has become increasingly open to creative partnerships that encourage 'dialogue not just with the institution but also with other audiences' (Cameron 2003: 21). And third, the nature of museum space itself has changed. Stead remarks how traditional temporality within the gallery used to manifest as 'a collection of historical periods' or 'continuum'; now it has moved to favour 'the fragment' (2002: 2). As a consequence, new and refurbished museums commonly house temporary exhibition spaces that are open in design to facilitate concentration on a specific moment, issue or theme. This has the effect of preparing the visitor for interaction with the present. For the human geographer, therefore, who seeks to explore the significance of actions taking place in real time, and to engage the public in their work, a collaborative partnership with new museology at a time of increased tolerance, meaningful dialogue and sensitivity to local and global issues heralds an exciting future.

AFTERWORD

The term curator originates from the Latin word, *curare*, meaning, ‘to care for’. Throughout this thesis, it has been noted how contemporary museology is people, rather than object centred. For me, the transition from caring for the object to taking care of the individual has felt natural. As the curator of this research project, immense satisfaction has been gained from taking care of the research participants and the knowledge they have shared. There is great joy to be had working with people on participatory projects. To be a part of the heritage sector during the rise of ‘The Participatory Museum’ (Simon 2010) is to be actively involved in helping individuals to create, challenge, recognise, belong, contribute, imagine and *become*.

There are two particularly memorable instances that have stemmed from this research project. The first involved Judy and Mindy, and took place at the night of the MAP:me exhibition launch, when the women saw their *body map sculptures* in the gallery for the first time. This was a highly emotional experience. Coming face to face with an object that was literally an extension of one’s self was at once surreal and moving. At first, Judy and Mindy just stared at their likenesses taking stock of what had been made. Artist, Annie Edney, witnessed the scene and together we stood in conversation around these strange objects, listening to the women’s reactions. Both were lost for words as they gazed at their sculptural selves. Judy stood beside her own sculpture in quiet contemplation. I noticed she was crying. Moved by memories, experiences, and people and places on the map skin, she recognised hope, worry, pride, love both lost and sustained over long distances, determination and joy. Smiling broadly, she hugged both Annie and myself. I offered to take a picture of them together next to her sculpture, and she happily agreed (Figure 8.1). Later, Judy told me how pleased she was that the sculpture had captured her caring nature, and how it had put her love for both family and home on show for all to see.

As a group, we were now standing by Mindy’s sculpture. Mindy was both overwhelmed and thrilled to see herself like this. She asked me to photograph her

and Judy together (Figure 8.2). Both women said that they were extremely proud to be part of such an unusual display. Throughout the night, I observed them with friends and family, talking animatedly while engaging with their likenesses, discussing symbols and tracking journeys. More photographs were taken, and more tears were shed along with much laughter.

The second instance occurred quite early on in the project, after the final *body mapping* workshop (Figure 8.3). A smiling and enthusiastic Cynthia B came to tell me how much she enjoyed the experience. 'I like to learn new things in life that help develop and support me to understand and strengthen', she said. 'You should hold more [workshops] – a lot of people can do with such a course covering social and emotional wellbeings'. Before leaving the session, she said simply, '[*Body mapping*] has made me proud of what I've achieved, to see the journeys in my life and where I want to head... loved it'.



Figure 8.1: Judy and Annie Edney with Judy's sculpture



Figure 8.2: Judy and Mindy with Mindy's sculpture



Figure 8.3: Cynthia B at the *body mapping* workshop

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APPENDIX I

MAP:me Body Mapping Workshops, Workshop Program and Facilitator's Notes

MAP:me a team building workshop about identity

What's Your Personal Map?

Where is your head? Where is your heart?

Where do you stand? What lands do you see?

We each carry a personal map of places that shape our lives.

MAP:me helps us to share the stories behind this 'personal geography'

PROGRAM OF ACTIVITIES

MAP:me comprises two 3.5hr workshops held over two days

PROGRAM FOR WORKSHOP 1: PERSONAL GEOGRAPHIES

- Introductions and ice breaker
- Personal maps and personal geographies
- Activity 1: Identity
- Activity 2: Mind mapping personal geographies
- Reflections, next session

PROGRAM FOR WORKSHOP 2: BODY MAPPING

- Recap on last workshop
- Activity 1: Visualisation
- Activity 2: Assembling personal maps
- Activity 3: Sharing personal maps
- Debriefing, further (optional) participation, evaluation

AIMS OF THE MAP:me WORKSHOP

- MAP:me offers a chance to see colleagues in a new light, and gain a greater understanding of their strengths, knowledge and talents.
- MAP:me aims to encourage reflection and communication and the sharing of positive aspects of your identity with your team.
- By creating a personal map, MAP:me will help you to reconnect with each other and have fun!

About the workshop

- MAP:me helps you make a unique 'personal map' to show the places, people and experiences that shape a life.
- MAP:me opens up your creativity by showing how to communicate through dynamic visual language.
- MAP:me offers an opportunity to really get to know your colleagues.

FACILITATOR'S NOTES FOR WORKSHOP 1

Introductions and housekeeping

Icebreaker: Two Truths and a Lie. A short exercise to introduce ourselves as a group.

The goal of this exercise is for people to discover new things about each other and assess how well we really know each other. This is a way to learn some fun or unusual things about each other that don't come up in everyday conversations.

Each person must think of three statements about themselves that no one else in the room already knows. Two must be true statements and one should be a lie. The more subtle or believable the better.

Instructions:

- Take turns in the group: each person says their name and their job title and shares their three statements with the group. People vote with hands in the air as to which statement is the lie.

Principles for working together

To ensure everyone feels comfortable participating in these workshops, here are some things to consider:

- We'll be sharing aspects of our identities, so think about what you want to share with the group and what you want to leave out.
- This is a fun workshop, but we'll also be thinking quite deeply about ourselves. However, I don't want to make today too intense – this should be a positive experience.
- If you're not comfortable to discuss an aspect of your identity, just say 'pass' or 'move on please'.
- Identity can just be a snapshot of who you are; there are no wrong answers.
- As facilitator, I'll allow time for all who want to share their stories with others; everyone will have a chance to speak, but only one voice at a time so that everyone can be heard.
- This session will be a mixture of people working on their own, and engaging with others.
- This is an informal workshop; help yourselves to teas and coffees.
- Anything you don't understand, please say.

Activity 1: Identity

(Materials: blank paper, pens).

Here are a couple of exercises to get us thinking about ourselves.

Exercise A: Who Am I?

Instructions:

- Ask the group to respond in writing to 10 questions. Pose question one: "Who am I?", then repeat 10 times.
- Ask the group: How did that feel? Discuss the following:
 - What did you learn about how you see yourself?
 - Did the questions become easier or harder? Why?

Exercise B: Life stories.

Instructions:

- Ask the group to look at their answers for 'Who am I?'. Discuss sharing some or all of their responses to help others get to know them.
- Based on the answers written down in 'Who am I', each person to speak about themselves, without interruption, for about one minute.
- After each person has spoken, ask another person from the group respond with an affirmation – for example, to say something that they can empathise with, or understand, or admire about that person's life story. Each person takes a turn with speaking and responding.

Activity 2: Mind mapping personal geographies

(Materials: blank paper, thick coloured marker pens, ball).

This is an active discussion in which we look at the things that shape us, such as places, people, things and experiences.

Instructions:

- Introduce the idea of 'personal geography'; as a group, explore both the 'personal' and the 'geography' elements.
- Focus on the concept of 'place' and the kinds of places that might be special to each participant.
- Ensure the group are comfortable with the use of 'places', 'people', 'things' and 'experiences' in the context of their personal geography.
- Introduce the concept of 'mind mapping'. As a group, begin to think about the people, places, things and experiences that shape us, and how they might assemble on a mind map. Use a catch and throw exercise to focus responses.
- Discuss how to begin mind mapping. For example, do you want to put yourself in the centre of the map? Remind the group that each experience, thing or person must be linked to a place.
- Discuss the diagrams as a group. Introduce the idea of 'connections'. Specifically, how people make connections, and how we sustain them in a global age (for example, through travel or telephone conversations). Ask people to share how they are connected to the people, things, places and experiences on their mind maps.

Reflections and next workshop

A brief reflection on what has been achieved. Ask the group:

- Did you feel comfortable talking part in the activities, especially when talking, or thinking, about yourself?
- Have you discovered anything new about yourself?
- Are you starting to discover anything new about your colleagues?
- What was the hardest thing about today?

Remind the group about the next session, 'Body Mapping' and give them the opportunity to participate further in this project by agreeing to an optional recorded interview with myself about the content of their finished body map.

Wrap up for the day; ask the group to leave their work behind.

FACILITATOR'S NOTES FOR WORKSHOP 2

Recap on last session

Instructions:

- Review key elements of first workshop, focusing on the theme of 'personal geographies'. Introduce the theme for this session: 'Body Mapping'.

Recap on principles for working together

Activity 1: Visualisation

(Materials: mind maps from previous session, blank sheets of paper, blank body outlines, thick coloured marker pens).

This is an exercise to help focus attention on your body; on what is inside and what is outside; on skin, bone and organs, on sights, sounds, feelings, emotions and sensations. This exercise will help you decide how to transfer the information gathered last week in the mind maps onto your body maps.

Instructions:

- Introduce the aim of this exercise, and the idea of 'visualisation'.
- Hand back the work collected at the end of the last session.
- Hand out lifesize outline of an androgynous body, front and back.
- Ask each person to think about their own bodies. Ask them to touch the skin on face, arms and legs, to consider the senses, and feelings of pain and pleasure. Ask them to think about the parts of the body that give them pride, strength and confidence.
- Ask them to imagine the blank body outline as a canvas for a personal geography (the places, people, things and experiences that shape our lives).

- Begin with a discussion about how best to do this; that is, how to use the mind maps to design a personal map on the body outline. This includes thinking about body parts and what they might represent.
- Discuss initial thoughts on body parts and body map design.
- Hand out blank sheets of paper for people to sketch their first attempts.
- Once the group are happy with their designs, body mapping can begin.

Activity 2: Body mapping

(Materials: rough sketches from visualisation exercise, one blank body outline (front and back) per person, thick coloured marker pens, mind maps from previous session).

Instructions:

- The group can choose from a range of coloured marker pens to complete their maps. Discuss ways to get started.
- Each person to take their blank body maps and transfer all the places, people, things and experiences onto the parts of the body they have identified for them. Remind people of the key elements needed for each body map.

Activity 3: Sharing the personal maps: 'map reading'

When everyone is finished, use blu-tack to fix maps to the walls. Thank everyone for their hard work. Stand as a group and look at each map closely.

Ask: would you recognise your colleagues just by looking at their personal maps? People now have the opportunity to talk about their maps. Ask each person in turn to share their personal geographies.

Instructions:

- The goal of this exercise is to take the group on a journey around each map. The journey can focus on a whole map, or just a few key symbols. While doing so, each person teaches the group how to read their personal map by sharing its stories.
- Ask each person in turn, 'What's your personal map?' Use the following questions to prompt discussion: Where is your head? Where is your heart? Where do you stand? What lands do you see? How far can you reach?

Debriefing

Pose final questions to conclude the workshop:

- What do you think the personal maps say about the group as a team?
- Ask each person to say one new thing that they have discovered about their colleagues.
- Conduct workshop evaluation.

Thank everyone for their participation.

APPENDIX II

MAP:me participant information and consent form

[printed on Macquarie University headed paper]

MAP:me *WHAT'S YOUR PERSONAL MAP?*

Information Form

Who is this project for?

MAP:me is being conducted by Rachael Vincent to meet the requirements for a PhD in Human Geography at Sydney's Macquarie University, in the Department of Environment & Geography.

Supervisors:	Dr Katharine McKinnon katharine.mckinnon@els.mq.edu.au Dr Andrew Simpson asimpson@els.mq.edu.au	(02) 9850 8385 (02) 9850 6052
PhD Candidate:	Rachael Vincent rvincent@els.mq.edu.au	

What will I be asked to do?

- Make a 'personal map' as part of two fun team building exercises themed around the subject of 'identity' and your connections and relationships to different places.
- Take part in an optional oral history interview to talk about your 'personal map'.

Tell me about the exhibition, MAP:me?

- MAP:me is a major new exhibition about identity at the Museum of the Riverina's Historic Council Chambers site, from **21 January to 04 April 2010**. On display will be a series of unique 'personal maps'. The information on these maps will be supplied by you and your team.
- MAP:me may be shown on the Museum's website, and may also tour to other museums in NSW.

How much time will this take, and when and where will the workshops be held?

- There will be two workshops:
 - WORKSHOP 1 takes place on **14 October from 1 – 5 pm**. Venue: The Nordlingen Room at The Bob Osborne Skills Centre, 208 Fernleigh Road, Wagga Wagga, 2650. There is a large car park at the back of the Centre.
 - WORKSHOP 2 takes place on **28 October from 1 – 5 pm**. Venue: The Museum of the Riverina, Historic Council Chambers site, Cnr Baylis & Morrow Streets, Wagga Wagga, 2650.

There will be refreshments throughout both sessions, but please have lunch before you arrive.

What information will you collect, and how will it be used?

- With your consent, we will collect photographs from the workshops, your 'personal map', and an optional oral history (sound) recording. You can review the transcripts for accuracy. Interviews take place between **30 October and 09 November**. We will discuss this further at the end of Workshop 1.
- With your consent, we will use this information in the MAP:me exhibition, in research publications, and to publicise the Museum of the Riverina. It may be also used by other researchers at the Museum, and as content for future exhibitions.

Can I leave the project at any time?

- Yes. You are free to withdraw from further participation in the research at any time without having to give a reason and without consequence.

What happens when the exhibition finishes?

- With your consent, your map will be kept by the Museum of the Riverina. Otherwise, it will be securely stored by Rachael Vincent for a minimum of five years from the most recent publication of her research. If there is a need for disposal, it will be destroyed as confidential waste in a manner consistent with Macquarie University policy.

How can I find out more about this research project?

- More information about this project will be available on the Museum of the Riverina's website in late 2010. We can tell you when this appears.

MAP:me WHAT'S YOUR PERSONAL MAP?

You are invited to take part in two fun team building workshops on identity on **14 & 28 October 2009**. Your work will contribute to a major new exhibition at the Museum of the Riverina!

- MAP:me is an opportunity to boost communication skills by really getting to know your colleagues.
- MAP:me will help you make a unique 'personal map' to explore individual and team identity.
- MAP:me asks how ties to places beyond Wagga Wagga shape our identities.

MAP:me is being conducted to meet the requirements for a PhD in Human Geography under the supervision of Dr Katharine McKinnon (02) 9850 8385 katharine.mckinnon@els.mq.edu.au and Dr Andrew Simpson (02) 9850 6052 asimpson@els.mq.edu.au of the Department of Environment & Geography.

Consent Form

If you would like to take part in this project, please tick the following two boxes:

<ul style="list-style-type: none"> ▪ I consent to participate in two workshops on 14 & 28 October to make a 'personal map'. ▪ I consent to allow the results of my work to be shown in an exhibition at the Museum's Historic Council Chambers site, from 21 January to 04 April 2010, which may tour to other museums, and which may also be shown, in part, on the Museum of the Riverina's website. 	<input type="checkbox"/> <input type="checkbox"/>
<p><i>Please tick the elements that you agree to:</i></p> <ul style="list-style-type: none"> ▪ I consent to be photographed at the workshops, and for these images to be used in MAP:me. ▪ I consent to their use in research publications and/or to publicise future Museum projects. 	<input type="checkbox"/> <input type="checkbox"/>
<ul style="list-style-type: none"> ▪ I consent to donate all work required to make my 'personal map' to the research project. I understand that my work may contribute to research publications about the project. 	<input type="checkbox"/>
<ul style="list-style-type: none"> ▪ I consent to participate in an optional 1 hour oral history recording session, after which I will be able to review the transcript for accuracy. Extracts from this recording may be used in the exhibition. ▪ I consent to extracts being used in research publications and/or to publicise future Museum projects. 	<input type="checkbox"/> <input type="checkbox"/>
<ul style="list-style-type: none"> ▪ When the exhibition finishes, I consent to donate my work to the Museum of the Riverina for use by researchers, and to be used as content for future exhibitions. 	<input type="checkbox"/>
<ul style="list-style-type: none"> ▪ I do not want to be photographed, and/or I do not want my name mentioned in the exhibition, and/or in any publication and/or publicity material relating to this project. 	<input type="checkbox"/>
<p><i>If you decide to participate, you are free to withdraw from further participation in the research at any time without having to give a reason and without consequence.</i></p>	

I, _____ have read and understand the information above and any questions I have asked have been answered to my satisfaction. I agree to participate in this research, knowing that I can withdraw from further participation in the research at any time without consequence. I have been given a copy of this form to keep.

Participant's Name: _____ (block letters)
Participant's Signature: _____ Date: _____
Investigator's Name: _____ (block letters)
Investigator's Signature: _____ Date: _____


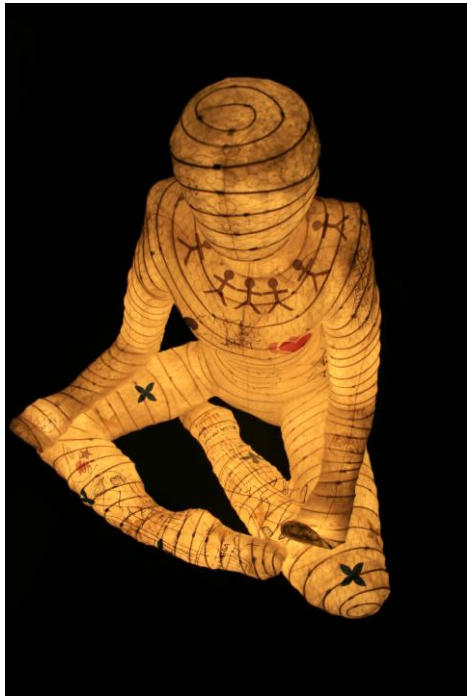
The ethical aspects of this study have been approved by the Macquarie University Ethics Review Committee (Human Research). If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Ethics Review Committee through its Secretary (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

(PARTICIPANT'S COPY)

APPENDIX III

MAP:me Exhibition Proposal & Interpretation Plan

Rachael Vincent, PhD Candidate/Curator
rachael-nenaya.vincent@students.mq.edu.au
 Department of Environment & Geography, Faculty of Science
 Macquarie University, Sydney

<i>Title</i>	MAP:Me
<i>Physical details of exhibition</i>	<p><u>Primary components:</u> 8 life size, illuminated 'personal map sculptures' (bird wire, cane, tissue paper, led lighting strips)</p> <p><u>Secondary components:</u> 3 main interpretive panels 8 captions 8 object labels 4 large photographs/wall transfers assorted props</p> <div style="display: flex; justify-content: space-around;">   </div>
<i>Exhibition requirements</i>	<p>Each sculpture requires access to a power source, plinth and suitable fixings. Gallery lighting to be dimmed throughout duration of display. Spatially, sculptures will fit Historic Council Chambers front gallery. Curator and one other person to install/de-install.</p>

<p><i>Exhibition overview</i></p>	<p>MAP:me comprises 8 life-size sculptures of local residents, each designed in collaboration with the residents themselves, the curator and a local artist. Each sculpture displays a series of maps and symbols on its paper skin. Each map and symbol tells a personal story....</p> <p>MAP:Me asks residents of Wagga Wagga, “<i>What’s your personal map?</i>” The exhibition considers the meaning of local identity through the idea of ‘personal geography’: embodied worlds that extend beyond regional boundaries. MAP:me uncovers traditions, expressions of knowledge, stories and skills that comprise a snapshot of contemporary lives in Wagga Wagga.</p> <p>Through MAP:me, the Museum of the Riverina can respond to, and engage with, a significant effect of globalisation: the formation of transnational identities – identities arising from complex global communication flows.</p>
<p><i>Interpretive strategy</i></p>	<p>‘<i>Map Reading</i>’. We all know how to read a conventional map. If we apply this knowledge to an unfamiliar situation, like a personal map sculpture, we will be able to understand the exhibition. Personal maps show places that are special to the map maker. They are also covered in symbols to show the people, things and experiences that shape a life. Like a conventional map, personal maps have a key to say what these symbols mean. All the symbols on the map tell a story. Some remain private, but those in bright colours are shared with us, the map reader.</p> <p>The visitor experience is active and immersive. Meaning making takes place through an emotional engagement with each sculpture. Visitors will walk among them, looking closely from sculpture to its key and the accompanying text and back again, to shape stories from the lives of local people.</p>
<p><i>Justification: how is this proposal tied to the goals of the Museum of the Riverina?</i></p>	<p>MAP:me researches, collects and interprets stories from the lives of Wagga Wagga residents. The exhibition builds on section 1.2 of the Museum’s Collection Management Policy: interest in contemporary material relating to people, places and events in Wagga Wagga post 1970.</p> <p>MAP:me connects with the following Museum aims:</p> <ul style="list-style-type: none"> • to work collaboratively with residents to encourage learning and discovery. • to develop innovative ways to interpret local and regional identity. • to promote culture and creativity in the community.

<i>Balance with Museum's own collections</i>	This is an exhibition for a regional social history museum. Sculptures capture the social and cultural identities of local people; they reference meaningful objects, people and places. The stories they tell complement/build on personal items already extant in the collections, such as oral histories, biographies, diaries that record subjective and intimate relationships between people and place. In doing so, they capture contemporary knowledge of place and identity as sought by the Collecting Policy.
<i>Key messages</i>	<ul style="list-style-type: none"> • The identities of many Wagga residents are forged across borders and distance. • Ongoing ties to places beyond Wagga Wagga (including places we have never visited) shape our identities. • Local identities are culturally diverse and complex.
<i>Target audience</i>	Residents and their families, with tourists as a secondary audience. The exhibition aims to be accessible to all, and will connect with different tiers of understanding.
<i>Visitor outcomes</i>	<p>MAP:me seeks to resonate with visitors and elicit an emotional response. After visiting the show it is hoped that people will:</p> <ul style="list-style-type: none"> • Feel energised and curious; perhaps they will consider their own personal maps? • Empathise with the identities on display. • Have a deeper understanding of local residents and their complex relationships with the world beyond.
<i>Proposed dates</i>	January - April 2010
<i>Proposed public programmes</i>	<p>Rachael Vincent to present a talk on the development of the exhibition.</p> <p>School activity program to be delivered by Museum Education and Public Programs Officer. Curriculum links:</p> <ul style="list-style-type: none"> • Human Society and its Environment (HSIE) Stage 1: Families Past and Present: Stories and Histories; Identifying Us; The Way We Were • HSIE 2: Places: Then, Now and Tomorrow; Living in Communities • HSIE 3: Identity and Values; Global Connections.
<i>Publicity/media</i>	Press release; invitations; A3 leaflets, posters, etc; room brochure in gallery