

MAPPING DIGITAL LANDSCAPE NARRATIVES

Exploring The Use Of Social Media As A Passive Form Of
Community Engagement In Landscape Architecture

A case study of the Festival du Voyageur

By Blaise Lachiver

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Department of Landscape Architecture
University of Manitoba
Winnipeg, Manitoba

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ABSTRACT

This practicum develops the concept of Mapping Digital Landscape Narratives. It is an exploration of the use of social media as a passive form of community engagement in landscape architecture. Digital landscape narratives are stories about places that are created collectively by various agents, including people, groups, organizations and communities through the Internet and the use of social media. A case study of the Festival du Voyageur in Winnipeg, Manitoba is used to explore the potential of social media as a tool in planning and design.

This practicum explores the importance of social media to participatory culture. An understanding of landscape narratives is developed, and contemporary forms of representation are explored. The document explores three forms of data including original social media data, such as photographs and videos, metadata such as hashtags and locations, and social network data, which is created when people interact on social media. Research into mapping, social network analysis and online privacy outline best practices for researchers and designers of public space.

A study of the Festival du Voyageur's programming, along with an interview with the festival's planning staff, establishes a conventional data set that outlines the festival on a city scale, a neighborhood scale, and the scale of the festival grounds. Social media data from Facebook, Instagram and Twitter are mapped and analyzed to create a complimentary data set. Ultimately an overall complex narrative is developed describing the festival from various points of view at various locations.

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CHAPTER 1: Literature Review & Concept Development

1.1. INTRODUCTION

Digital Landscape Narratives

Digital landscape narratives are stories about places that are created collectively by various agents, including people, groups, organizations and communities through the Internet and the use of social media. Landscape architects can harvest, curate and map the vast amounts of user created data that is found and shared on social media platforms to open up the design process to larger groups of people, embracing participatory culture in landscape architecture. Everyone has a story to tell; we all have experiences, ideas and opinions, and social media has become a popular mode for narrating our lives. These accounts transpire in places and spaces, and provide landscape architects and designers of public space with new and abundant forms of data, because each place has a narrative that is generated by various agents – everyday people, the narrators of landscapes. The purpose of this chapter is to review pertinent literature, identify key themes, establish a study methodology, research conventional terms and practices and explore ethical boundaries, including issues of copyright and privacy.

Social Media Data – Original Data

Landscape architects can harvest data from social media to better engage clients and citizens – the users of public space. The information available through social media appears in many forms of data. The *original data*, where the first and most apparent layer of narrative emerges, is the user-created content that is shared through social media sites. These data are the Tweets, Status Updates, blog posts, web-links, photographs, images, captions, comments, and all other forms of user created content that are shared through social media platforms. Through the use of filters, designers and planners can sort the content by location or place, such as a specific landscape like a park or a neighborhood, or based on a landscape topic, such as Winnipeg's Rapid Transit debate or an event such as the Franco-Manitoban Festival du Voyageur. By focusing the data, collective place based or topic based narratives can emerge. This practicum will apply original social media data to construct and present a digital landscape narrative.

Metadata

The second type of data that I will look at is *metadata* – the data about data (Coyne 2012, 164). It is the metadata that characterizes the original user created content. This information includes locations (geo-locations), descriptions, categories tags, nomenclature, people/users, and databases. This metadata can be automated at the point of creation of the original data, it can be computer generated, and can be added by a user or the creator of the content, such as a tag (or tagging system). Metadata, while present within the data, is often not immediately visible to the average user. However, with a quick web-search, vast amounts of metadata can be uncovered, allowing landscape architects to collect and organize such information in meaningful ways that present an overview and understanding of the original content, whether about an individual, group, community, topic, issue, place, or landscape. Perhaps an overarching theme, idea, or opinion that was not previously evident will present itself, or perhaps the designers' views, opinions, or thoughts about a place will be confirmed and reinforced. As a qualitative method, metadata research presents an amazing opportunity for landscape architects to uncover and recognize meaningful patterns in social media data about places and the people within them. This information is crucially important to understanding a landscape's digital narrative. In the Data Analysis & Operations chapter of this practicum I will uncover and apply metadata to filter the original data and focus the narrative on the landscape in question.

Social Network Data

The third type of data is *social network data*. It is the most difficult to visualize, as it is immensely complex and it is also the least visible and least accessible information that I will look at. Social network data in social media is the information that is generated when users and groups interact on social media platforms. Every time a Facebook user ‘friends’ another user, a Twitter user is ‘followed’, or whenever a ‘tweet’ is ‘retweeted’ or ‘favorited’, when a blog post is read, or an Instagram photograph is ‘liked’, etc., social network data is created. The potential of studying social network data is almost endless, as social media is still a young medium and is constantly growing and evolving as the social media platforms adjust and change to a multitude of environmental conditions, such as copyright laws and privacy concerns, and as new social media platforms are invented. Another significant matter is that social networks are not stagnant, they are dynamic and constantly in flux, changing as people mature and their friendships and interests change. Through the use of *Social Network Analysis* (SNA) and *Actor Network Theory* (ANT), landscape architects can gain a better understanding about a landscape’s social network; which is composed of people, groups, communities, and organizations that are all connected or disconnected in a multitude of ways. By curating and mapping these networks, landscape architects can identify key stakeholders in the social network of a particular landscape. These agents, whether they are individuals or whole groups of people, may or may not be aware that they are a community. People, users, groups and communities are part of a landscape’s narrative, and ultimately they create digital landscape narratives through their actions and the content that they produce and share about landscapes. It is up to landscape architects to map and curate these digital landscape narratives. In this practicum, SNA will be applied as a method to map and visualize data, while ANT will address the way in which social media platforms influence the data and networks.

Participatory Culture

Landscape architecture is well positioned to involve social media in its processes as both landscape architecture and social media embrace and encourage participatory culture. Social media depends on participatory culture; it is the creation and sharing of content that makes a social media platform an engaging digital space. Social media requires its members to participate, since the technology is not the message but facilitates the medium within which the messages and narratives are created, and shared. Landscape architecture on the other hand is not necessarily participatory, as a designer could work on one’s own and design a landscape without consulting anyone else. Landscape architecture however, is most often practiced in the public realm, which depends highly on the consultation with the public or those who represent the public. When making decisions about landscapes that will impact many people, having those stakeholders on board with one’s decisions is critical to actualizing the project. Social media has activated a movement of “mass amateurization” (Shirky 2008, 70) that has invited everyone to participate; and while contemporary landscape architecture has embraced participatory culture, it has yet to utilize the participatory aspects of social media to its full potential.

Research Context

This review attempts to reveal and highlight many of the possibilities that social media can offer to designers through *mapping digital landscape narratives*, including but not limited to key stakeholders, demographics, representations, and opinions. Engaging with social media and its data present a myriad of ethical issues that must be understood and addressed by landscape architects and those performing public landscape related research. It is safe to assume that many landscape architects have experience and an understanding of research in public space. Comprehending the ethical issues of observing people in public space or representing places in a certain positive or negative light, are issues that designers and planners of public space have been dealing with for over a half-decade. The urban activist Jane Jacobs provides an early example of observing people through written narrative in her book *The Death and Life of Great American Cities* (1989), originally published in 1961, where she describes the interconnected social fabric of urban neighbourhoods. Urbanist William H. Whyte provides another example of observing public space in his book and accompanying film *The Social Life of Small Urban Spaces* (2001), originally published in 1980, where he photographed and filmed urban plazas to identify social patterns and their relationship to urban form. The digital space of social media, however similar to physical public space, is essentially different. When describing urban spaces as Jacobs does, she can use pseudonyms for the characters of her scenes; only the actions of these actors are identifiable. Their identities and all other data relating to them are relatively anonymous, respecting the privacy of these people and their communities. In Whyte's work as well, only the photographs or videos of these people are accessible; the data provides no other information about their identity, essentially respecting the privacy of the actors. Within the public realm of social media however, information about the actors is in abundance, making users highly identifiable. This would not be a problem if all of the information was intentionally created and made public by the users themselves, except that not all the data is intentionally created or intentionally shared, and the complexity of user privacy settings on social media platforms is substantial.

Content shared by a user, such as a photograph, a birth date, or an address – essentially most data, can be controlled by the user, allowing certain users access to said information, while preventing access to other users. For this reason, the digital space of social media is a public space, but one that is personalized to each actor within that space. Landscape architects planning to utilize social media data must be knowledgeable enough to work confidently and ethically when dealing with social media's immensely complex privacy issues.

In this chapter I shall proceed by exploring the use of social media as a form of passive community engagement in landscape architecture. To begin, I will develop an understanding of social media and its impact on landscape, narrative, and representation. Following, the use of metadata for landscape architects will be explored. I shall delve into the application of social network data in identifying communities and stakeholders in the participatory planning process. An understanding of the mapping process and the repercussions for the creators and readers of maps will be developed. Finally, throughout the review I will look at the ethical issues that environmental designers working with social media must consider and how those concerns play into the professional landscape architect's practices. A variety of themes surrounding social media and participatory culture will emerge; in our contemporary culture, affected by social media, the relationship between amateurs and professionals, experience and representation, private and public are constantly in flux and being renegotiated. Understanding these shifting attitudes is essential to contemporary landscape architecture. In this practicum I will apply a qualitative method of gathering, sorting and analyzing social media data and social network data to establish a digital landscape narrative that will be key to establishing recommendations and making planning and design decisions about the landscape in question. What possibilities arise in the act of *mapping digital landscape narratives*?

1.2. THE RELEVANCE OF SOCIAL MEDIA

Social Media & The Internet

Why should landscape architects use social media in their design process? The Internet and the World Wide Web have significantly changed the world we live in by allowing us to access nearly instant information, creating new forms of data that were formerly unthinkable and opening up various means of communication around the world. On March 12, 1989, Sir Tim Berners-Lee wrote a paper describing his creation, the World Wide Web (Pew Research Center 2014, 1). On December 25, 1990 he released the code for the Web (1). Based on the Internet's protocols that "enable computer networks to communicate with each other", the Web is a service that permits access to content hosted on other computers (1).

In 2004, the term Web 2.0 emerged "to define web applications that facilitate interactive information sharing, interoperability, user-centered design, and collaboration on the World Wide Web" (Stefanidis, Crooks & Radzikowski 2013, 320). Web 2.0 is what we often term *social media*. *Media* is an interesting term as it is rather ambiguous; it can refer to the "institutions and infrastructures that make and distribute particular contents", but *media* also refers to the content itself (Couldry 2012, 2). *Social media* therefore refers to both the means and the message. The original Web offered a form of media that was similar to the authoritative forms of media of the past, such as television, radio, or newspapers and journals, where the production of content was reserved for professionals, or at the very least those with the complex knowledge and skills required to create websites. In contrast to the rather static data repository websites of the original Web, Web 2.0 is an open and transparent space with "participation-enabling architectures" that harnesses the power of crowds and networks, and encourages "individual production and user-generated content" (320). All of these attributes contribute to the generation of "data on a massive scale" (320). This data could be an excellent resource for landscape architects to acquire insight into the narratives of their clients' communities.

Connecting Social Media & Landscape Architecture Through Participatory Culture

Community engagement is a frequent tool used in contemporary landscape architecture and urban planning, which can be witnessed in most cities and neighbourhoods, where designers and planners host open houses and community consultation sessions to gain insight into the views and opinions of their respected communities. This process of participation is a practice that allows designers to hear from their prospective clients, while also providing accountability as they can justify their decisions with approval by the community. Community engagement is therefore rooted in an emerging participatory culture. Social media embraces and enhances participatory culture. Participatory culture "is characterized by relatively low barriers to public artistic expression and civic engagement, strong support for creating and sharing one's creations with others, and frameworks for formal and informal mentorship to novices" (Giaccardi 2012, 3). Social media provides a mode for everyday people to express themselves upon a platform that is theoretically egalitarian, providing access to those who may not always be heard. This can provide professional designers with new insights into public opinion, and it can allow the professional to share and comment on those opinions. Social media is becoming more prominent in our everyday lives, but the idea of using the data for professional purposes is not a new one; "social media generated from many individuals is playing a greater role in our daily lives and provides a unique opportunity to gain valuable insight on information flow and social networking within a society. Through data collection and analysis of its content, social media supports a greater mapping and understanding of the evolving human landscape" (Stefanidis, Crooks, & Radzikowski 2013, 319). Social media can provide landscape architects with information about landscapes in nearly real time.

Defining Social Media & Its Limitations

What exactly is *social media* and why does it matter to landscape architecture? Examples of social media platforms are Facebook, Twitter, Instagram, Google+, YouTube, LinkedIn, Flickr, Tumblr, and Wikipedia, to name a few. New forms of social media and new platforms are quickly appearing. These platforms and new forms of media matter because they are used by vast amounts of people, and are quickly becoming part of everyday life for many. In the U.S. for example, 87% of American adults used the Internet in 2014 (Pew Research Center 2014, 5), and in 2013, 73% of online adults were using a social media platform on a regular basis (Duggan & Smith 2013, 1). While these numbers are significant, we begin to see the limitations of this research, as the data does not represent everyone. For this reason the mapping of digital landscape narratives should only be one layer in the collaborative design process; and social media engagement should not replace traditional forms of community consultation. This multifaceted approach to community engagement addresses limitations such as the “digital divide” (Murthy 2008, 848); Sociologist Dhiraj Murthy noted that in the U.K. in 2008 there was a difference between “digital haves” and digital “have nots” (845). Social media research therefore could tend to represent socially advantaged groups disproportionately (848), as Internet usage is lower among socially disadvantaged groups (Coleman & Normann 2000, 3). Social media research however, may facilitate dialogue and provide access to groups with disabilities (Murthy 2008, 845), or those with lack of time or accessibility issues, such as residents of remote locations.

Every social media platform is different and unique, and each platform has its own purpose and user base. It is for this reason that this research is not about a specific social media platform, but about the understanding of social media as a tool in landscape architecture. Research concerning a single Web 2.0 site would quickly be dated due to the rapid change in the social media landscape and the variety of platforms that are emerging. Therefore understanding who uses a specific site and why they use it is essential to performing social media research in landscape architecture, as that information provides context for the actual

collected data. I will focus much of the research on three social networking sites in particular: Facebook, Twitter, and Instagram. These three sites have been selected for their proportionately high user base, and their intended uses which are mundane yet insightful into people's everyday lives.

Facebook began as a social networking site exclusively for Harvard students, but in 2006 it became a public social media platform and quickly accrued 7.5 million users by 2008 (844). Astoundingly, only 6 years later, in 2014, Facebook had 1.23 billion users worldwide (Kiss 2014). In 2013, 71% of online American adults were Facebook users, up from 67% in 2012. While Facebook is the most popular social media platform, other sites are gaining in popularity. In fact in 2013 “42% of online adults use multiple social networking sites” (Duggan & Smith 2013, 1).

Twitter is a microblogging service that allows users to share ‘tweets’ of up to 140 characters (Lima 2011, 150). Users can choose whom they would like to ‘follow’, providing them with access to all of their followees’ ‘tweets’ in chronological order. They can then ‘favorite’ their favorite ‘tweets’, or ‘retweet’ something interesting to their own ‘followers’, and they can reply to other users’ ‘tweets’. Instagram on the other hand is a photograph sharing site, which was described by professor of Digital Cultures at the University of Sydney, Christopher Chesler (2012), as an “an app that trades in instant nostalgia. It positions itself as a hybrid of the Polaroid and the telegram: a neo-retro device that makes instant images transmissible anywhere” (108). Instagram allows users to ‘follow’ other users, and see and ‘like’ the photographs that they post and share. Twitter and Instagram have significantly lower user bases than Facebook, Twitter with 18% in 2013, up from 16% in 2012, of online American adults, and Instagram with 17% in 2013, up from 13% in 2012, of online American adults (Duggan & Smith 2013, 1). While these percentages are lower, the purpose, subject matter, medium and available data for Twitter and Instagram are different from one another and that of Facebook, adding value to the research through the variety of content. Worldwide their user bases are quite large nonetheless, Twitter had 288 million active users in 2015 (Twitter 2015) and Instagram has 300 million users in 2015

(Instagram 2015). Facebook has a diverse demographic of users, and two thirds of its users visit the site once a day, with 40% visiting multiple times a day (Duggan & Smith 2013, 1-2). Comparatively, Twitter and Instagram each have a less diverse user base, appealing to a younger, non-white, urban dwelling demographic (1-2). These two sites have slightly less frequent engagement than Facebook, with approximately one half of users visiting the sites once a day, and approximately one third visiting multiple times per day (2). The astounding number of users and the frequency of use are some of the aspects that make social media a valuable source for community engagement in landscape architecture. It is also important to note that other social media platforms have niche markets, for example LinkedIn caters to professionals and college graduates, while Pinterest has a large female user base, with 4 times as many women users than men (1-2). Designers of public space must be able to contextualize social media platforms to select the ones used for research and community engagement. For example, public opinion on Twitter is often different from recorded public opinion (Smith et al. 2014, 1), and landscape architects must understand this if the data is to be used to represent a community. The data available on Web 2.0 is a new resource that could greatly affect the landscape architecture design process. Social media “provides means of viewing and in a sense forming an opinion of a place without actually visiting” (Stefanidis, Crooks & Radzikowski 2013, 334). The Design Research chapter of this practicum will involve a qualitative analysis of the narratives found on social media relating to a particular landscape. The research will provide a new layer of information to compliment traditional landscape architecture analysis. Understanding and defining the limitations of the data and each social media platform will be essential to establishing my bias as the researcher and maintaining an honest narrative in the Design Research chapter of this practicum. For landscape architects to truly use *digital landscape narratives* as a tool, they must first understand the interwoven realms of social media, digital photography, and narrative.

“We live within worlds of stories, and we use stories to shape those worlds.”

(Potteiger & Purinton 1998, 3)

1.3. LANDSCAPE NARRATIVES

Defining Landscape Narrative

If we are to begin mapping digital landscape narratives, we must first understand several key concepts. What exactly are landscape narratives? What roles do narratives play in landscape architecture? And how has social media and advances in digital photography affected landscape narratives? Has social media affected the way in which we represent landscapes?

I will begin by developing an understanding of the role that narratives play in landscape architecture. What are narratives and how do they relate to landscapes? A *narrative* is an “account of connected events” or “a representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values” (Oxford Dictionaries 2013). We constantly use narratives to understand our lives and experiences. They are a kind of contextual story that we use to understand our experience in time and place. Matthew Potteiger and Jamie Purinton, authors of *Landscape Narratives* (1998) write: “narrative is a very fundamental way people shape and make sense of experience and landscapes” (ix). Landscapes provide the spaces within which narratives take place. “Landscape is the hidden art. It’s everywhere and it’s part of everyone’s life” (Herrington 2009, viii). So landscapes are the physical spaces that make up the everyday, and narratives are the contextual stories that help us understand these places in time and space. “The term landscape narrative designates the interplay and mutual relationship that develops between landscape and narrative” (Potteiger & Purinton 1998, 5). Landscape narratives assist us in understanding landscapes, for “only that which narrates can make us understand” (Sontag 1978, 23). We are therefore assisting in the understanding of the places in people’s lives, by applying landscape narratives to landscape architecture. Landscape architect and University of British Columbia professor Susan Herrington writes in *On Landscapes* (2009):

The efficacy of landscapes to frame time in space make them powerful sites for narration. Narratives are important because they can help us see elements in landscapes as a series of temporal sequences. They can explain change

over time in ways that other models cannot—even about the most mundane spaces of our lives. (94)

Landscape narratives can inform our understanding of landscapes as the result of forces in tensions between both natural systems and processes, and human systems and interventions. An environmental and ecological narrative can provide an understanding of the natural processes involved in a landscape, while a social, historical, or programmatic narrative can be provided through landscape design.

Applying & Reading Landscape Narratives

How are landscape narratives created and imposed on the landscape? To answer this we begin with the understanding that “narratives are imagined, even non-fictional narratives, and they can be created by the designer/author, reader or both” (94). This introduces a certain level of complexity involved in reading, experiencing and comprehending landscape narratives, since their interpretation is dependent on various agents, such as the designer and the user. Landscape narratives are therefore not stories told in chronological order, but complex layers of information expressed in physical space that transcend time. For example a landscape narrative could illustrate million year old geological activity, thousand year old ecological processes, hundred-year-old historical & political stories, and one’s present experience; however, this narrative is represented spatially on the land rather than throughout time. “Landscape narratives mediate this crossing of temporal and spatial experience (Potteiger & Purinton 1998, 7). It can be the materiality of the site that narrates, such as the preserving of geological features; or the choice of vegetation, where the use of local flora establish another layer of narrative, or the use of historical paths, where former nomadic trails or former rail lines are implied in the site’s layout; or contemporary stories can be used to enhance the experience for the site’s existing users. Narratives, “intersect with sites, accumulate as layers of history, organize sequences, and inhere in the materials and processes of the landscape” (5). Landscape narratives can be applied via varying design mechanisms, such as design layout,

material choice, planned spaces, or interpretive signage, and even naming of places. Therefore landscape narratives should be understood as complex spatial, visual and experiential narratives, rather than written literary narratives that must be communicated through words (x). Literary narratives are represented using one medium – written language. But landscape narratives are achieved through design, which requires many mediums, and are therefore highly influenced by the design process. “Narrative refers to both the story, what is told, and the means of telling, implying both product and process, form and formation, structure and structuration” (3). In this sense, landscape narratives are both the story told through a built design, as well as the story created for and by the design process. Therefore a landscape architect as the curator of a landscape narrative differs from a writer of a literary narrative. “Unlike verbal narratives, spatial narratives are silent but persistent. With few protocols for reading a landscape from right to left or front to back, the viewer enters at different points, is free to pause, take in the whole image, inspect its parts, or review” (10). The relinquishing of authority from the designer of the narrative upon the landscape, accords agency to the user of the space to experience and read the landscape and its narrative in their own way. Using social media to create digital landscape narratives allows landscape architects to understand how communities are using and reading spaces prior to and after the design process. And this is where the true value of the *digital* is added to *landscape narratives*, by providing designers with nearly instant place-based narratives via social media.

Over the last thirty-five years, narrative has become once again an important tool in the landscape architecture design process (Potteiger & Purinton 1998, ix; Herrington 2009, 98). Replaced by a Modern pragmatic design process for nearly a century, narrative has been reclaimed as a significant design tool because “narrative offers ways of knowing and shaping landscapes not typically acknowledged in conventional documentation, mapping, surveys, or even the formal concerns of design” (Potteiger & Purinton 1998, ix). Contemporary landscape narratives are much more concerned with the contemporary, mundane stories of the everyday users of the designed spaces, whereas past landscape narratives were often

concerned with historical or mythological narratives. Herrington writes: “a major difference between twenty-first-century landscape narratives and ones from history is the use of storytelling as part of the design process; an act that can transfigure social relations and space” (103).

Lafayette Square Park

An example of a landscape designed using a storytelling process is Lafayette Square Park in Oakland, California. The designer of the park, landscape architect and Berkeley professor Walter Hood developed a landscape narrative by engaging the community. He had various community members tell their stories about the landscape in question. Hood states: “I could do my own thing...but it wouldn’t be as interesting as listening to the people” (Fast Company 2010). This narrative based design process led to a park design that responded to the everyday needs of the community. Many photographs were also collected from the community members, and were put on display in the park amongst historical photographs, building on the landscape narrative by adding layers of time and representation.

Types of Landscapes Narratives

If the design process is to involve narratives, we should have an understanding of various forms of narratives and how they can be applied in landscape architecture. Potteiger & Purinton (1998) list and define nine types of landscape narratives (11). Table 1.1 will aid in qualifying the digital landscape narrative established in the Design Research chapter of this practicum. Determining the type of landscape narratives at hand will assist in establishing an approach to mapping the data and predicting how such a narrative is read and experienced by others. The aim of this practicum is to translate the storytelling found on social media to a spatial, visual and experiential narrative through the process of analyzing data.

Type of Landscape Narratives	Definition
Narrative Experiences	Routines, rituals, or events that represent or follow narrative structures; e.g., festivals, processions, reenactments, pilgrimage, daily journeys, crossing the threshold.
Associations and References	Elements in the landscape that become connected with experience, event, history, religious allegory, or other forms of narrative.
Memory Landscapes	Places that serve as the tangible locus of memory, both public and personal. This may develop through implicit association or by intentional acts of remembering (and forgetting); e.g. monuments, museums, preserved buildings, districts, and regions
Narrative Setting and Topos	A setting is the spatial and temporal circumstances of a narrative. It can recede to the background or figure prominently. A narrative topos is a highly conventionalized setting linked with particular events, which is evoked repeatedly in a culture's narratives. In Western culture epiphanies occur on mountaintops, and chance meetings take place on the road.
Genres of Landscape Narratives	Places shaped by culturally defined narrative forms or "genres," e.g. legend, epic, biography, myth.
Processes	Actions or events that are caused by some agency (wind, water, economics) and occur in succession or proceed in stages toward some end (progress; entropy). Erosion, growth, succession, restoration, demolition, and weathering are visible records of change that inscribe time into landscape form.
Interpretive Landscapes	Elements and programs that tell what happened in a place. The intent is to make existing or ongoing narratives intelligible.
Narrative as Form Generation	Using stories as a means of giving order (selecting, sequencing, etc.) or developing images in the design process. It is not necessary that the story be explicitly legible in the final design form.
Storytelling Landscapes	Places designed to tell specific stories with explicit references to plot, scenes, events, character, etc. The stories may be either existing literary or cultural narratives or produced by the designer.

Table 1.1 - Type of Landscape Narrative

1.4. REPRESENTING DIGITAL LANDSCAPE NARRATIVES

Photography and Digital Landscape Narratives

Digital Landscape Narratives are highly dependent on the representation of landscapes. We can see why Walter Hood brought historical and contemporary photographs into his design – to reinforce the community's narrative, since photography, as a form of representation, is a powerful narrative tool. Photography is also one of the essential and dominant mediums involved in social media and the digital narrative process. Social media involves the acts of documenting everyday stories with photography and sharing them with informal online communities. This process of creating digital landscape narratives could further increase the value of narrative as a tool in landscape architecture.

The smart-phone has become a significant aspect of social media, as it provides instant access to Web 2.0 applications from anywhere, while also putting a digital camera in seemingly everyone's pocket. This is important for public space designers because the camera-phone "is good at catching fleeting moments and documenting everyday routines" (Di 2013, 124). Understanding the use of the camera-phone is essential to properly using social media photography as a tool in landscape architecture. Photography in the social media age varies in intention and results from past forms of photography, such as digital photography and film photography; as well as from other forms of representation, such as painting. The rapid adoption of the camera-phone is altering the representation of the landscape, from the formerly conceived background of great stories, as found in historical landscape paintings, to the forefront of the mundane and the everyday.

The camera-phone, a mobile phone that has a camera built into it, is a relatively young technology, and has replaced the stand-alone digital camera in a short period of time. In 2003 the digital camera had surpassed the film camera in sales (Chesler 2012, 104). Yet by 2011, Nokia, the mobile phone manufacturer, had become the largest camera manufacturer by adding cameras to their mobile phones. In fact, Nokia at the time "put more cameras into people's hand than in the whole previous history of photography" (Palmer 2012, 85). This timeline is significant because the speed and

accessibility of photography has grown exponentially, and such a quick transformation has led to overlap the styles and conventions of the medium.

"To represent is to stand for something else."
(Herrington 2009, 33)

Film Photography

In the 20th century film photography had become the dominant and most natural way to refer to appearances (Berger 1980, 48). Photography had replaced the fine arts, such as painting and sculpture as the dominant form of representation due to its accessibility, accuracy and speed. "Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are" (Sontag 1978, 6-7). The art of photography therefore borrowed techniques such as composition, and subject matter from the fine arts. "In photography's early decades, photographs were expected to be idealized images" (28). Representation had gone from a highly skilled activity, as 19th century artists needed to be trained in the fine arts and be able to utilize conventions such as: composition, drawing, perspective, chiaroscuro, anatomy, poses and symbolism (Berger 1980, 65), to one that was still reserved for professionals but required a different set of skills that were much more vocational as early photography was complex process of machinery and chemistry. The film camera however changed this and provided a medium for anyone to use. For example, Kodak, the prominent camera manufacturer of the 20th century, had the slogan: "You press the button, we do the rest" (Sontag 1978, 53). The development of film photography, a medium of representation so easily used by the masses, is partially responsible for relinquishing the representation of landscapes from professionals to the general public. Within the realm of photography, the professional artist had not entirely been replaced by amateur photographers; professional photographers

continued to exist and be influential throughout the 20th century and to this day, such as twentieth century landscape photographer Ansel Adams and contemporary photographer Edward Burtynsky who is known for his images of vast industrial landscapes, but amateur photography gained significance through the sheer number of participants. The representation of the landscape, once an art reserved for skilled professionals, had become a less thoughtful, less time consuming, and often unintentional practice. Author of *About Looking* (1980) and art critic John Berger writes “that the taking of a photograph ceased to be a ritual and became a “reflex” ” (49) due to the invention of the lightweight camera. A common opinion of the late twentieth century as shared by writer and filmmaker Susan Sontag in her book *On Photography* (1978): “Recently, photography has become almost as widely practiced an amusement as sex and dancing—which means that, like every mass art form, photography is not practiced by most people as an art” (8). Photography, when practiced by professionals as an art, can be intentional and meaningful, where artistic conventions are used to portray something, whereas amateur photography does not follow traditional conventions. Amateur photographs are much more mundane and banal than the professional arts, representing the realities of everyday photographers. Film photography was quicker and easier to use than traditional art forms such as painting, but film was not a limitless resource, and the price of film and developing photographs was relatively expensive, reserving the act of photography to special events. Photographs were for preserving memories (Berger 1980, 50), memories of loved ones, of travel, or birthday parties and weddings. Photographs were employed to remember and narrate our lives.

Digital Photography

Digital photography and camera-phones have made the act of taking a photograph even more prosaic as the potential for storing digital photographs is nearly infinite and inexpensive. The abundance of digital photographs has likely affected the representation of landscapes. “As the cost per image at source for amateur photography is negligible, and images can be deleted

readily, the medium of digital photography can be deployed with a minimum of care” (Coyne 2012, 165). The photographer has the option of photographing everything and anything, taking several snapshots of the same subject, and choosing the image that best narrates their story.

How do digital photographs narrate? And how can they be used in *digital landscape narratives*? Photography can be used to understand narratives as we can imagine actions based on the vast amount of detail in a photograph. “Photographs are filled with substance, lots of substance per square inch. This is what represents life” (Berger 1980, 44). Photographs replicate what the eye can see with such precision that we can clearly understand subject matter due to the indistinguishable visual resemblance between the image and the real thing. Photographs do not narrate on their own; they “preserve instant appearances” (51). “What the camera does, however, and what the eye in itself can never do, is to fix the appearance of that event” (50). It is therefore up to the viewer to read the potential narrative in a photograph. In describing a photograph that holds his attention, philosopher and critic Roland Barthes (1981) writes: “it animates me, and I animate it. So that is how I must name the attraction which makes it exist: an animation. The photograph itself is in no way animated (I do not believe in “lifelike” photographs), but it animates me: this is what creates every adventure” (20). Both the photographer and the viewer therefore form the narrative. The intention and the context of the photograph belong to the photographer. This is one of the concerns with acquiring information from photographs; to the uniformed reader, some information is missing, which could lead to misinterpretations by the viewer. Knowledge of time, place, event, and subjects are all highly valued to properly use photographs as a form of information to construct *digital landscape narratives*.

Social media and digital photography are well positioned for the construction of accurate *digital landscape narratives*. Photographs on social media provide a plethora of information such as author, date, time, location, subjects, as well as the opportunity for caption and commentary by the photographer and essentially all invested parties (Coyne 2012, 164). But within

the realm of social media we must understand that photography has changed once more; the capacity to take essentially unlimited amounts of photographs, the ability to edit photographs on the go, the capability to share photographs instantly, and the opportunity to view photographs from anywhere on mobile devices are blending the digital and physical world and essentially embedding the photographic act into everyday life. This is not a completely new phenomenon; film photography, now mostly replaced by digital photography, has established the photographic act as commonplace. One would not be surprised to see people taking photographs when out in public. Sontag (1978) writes: “Ultimately, having an experience becomes identical with taking a photograph of it, and participating in a public event comes more and more to be equivalent to looking at it in photographed form” (24). This statement rings true today, as sharing an event via social media has become part of the event, as well as experiencing an event via others on social media. The acts of taking, sharing and viewing photographs are therefore not only ways to share and read our communities’ narratives, but also make up a significant part of contemporary narratives. “ ‘Everyday life’ for much of the world is becoming increasingly technologically mediated” (Murthy 2008, 849). The process of curating *digital landscape narratives* should include the act of each individual contributing to the narrative via social media as not only a contribution of content, but also as content itself. Hence, the acts of taking, sharing and viewing social media content are also part of *digital landscape narratives*, and landscape architects can consider these acts in their design process and in the narratives that they curate. I will proceed to explore how the contemporary photographic act fits within our everyday experience and how its purpose is crucial to modern narratives.

iPhoneography

The primary intention of digital photography has evolved to narrate our lives in real time, rather than to store memories. This paradigmatic shift is producing a new photographic vernacular, one that is within the iPhone’s (or smartphone’s) Universe of Reference (Chesler 2012, 99). iPhoneography (Palmer 2012, 87), also spelled

lphonography (Chesler 2012, 107), has emerged as a term to encompass the act of taking, sharing and viewing photographs on smartphones and tablets. The term derives from the fact that “the iPhone was really the first phone to not only have a high resolution camera, but a large screen” (Palmer 2012, 87); and “what distinguishes the iPhone as a camera is its capacity to perform real-time digital transformations, translations and transmissions on mobile amateur images” (Chesler 2012, 107). The term describes a shift in photographic practices, but it is essential to note that this is no longer limited to the Apple iPhone, since most, if not all smartphones today have these capabilities. iPhoneography “signals a shift in thinking about photographs as being primarily about representation to thinking about photographs as information” (Palmer 2012, 90). The information within these photographs is essential to the construction of *digital landscape narratives*. The act of photography with camera-phones has been described as “visual speech” (Rubenstein 2005, 113-118) because the pairing of the smart-phone and social media has led to the common “practice of telling stories through uploaded images” (Chesler 2012, 105). Architect and University of Edinburgh professor Richard Coyne (2012) explains that through smart-phones and social media, people deploy digital photographs “in their storytelling, helping to construct one’s self-image and that of a group” (165). Photographs, conceived of as visual speech, along with all of the contextualizing aspects and opportunities of social media, create an excellent condition for narrating the everyday and storying public space.

The new vernacular of iPhoneography consists of many practices that have yet to be thoroughly studied by contemporary anthropologists or scrutinized by photography critics. But one of the most significant practices in this representational shift is the ‘selfie’. The ‘selfie’ is “a fast self-portrait, made with a smartphone’s camera and immediately distributed and inscribed into a network” (Saltz 2014). I will admit that upon beginning this research, I assumed that the ‘selfie’ would likely be a nuisance, an abundant dataset that would likely be filtered out to find ‘real’ data about landscape narratives. But a ‘selfie’ “is an instant visual communication of where we are, what we’re doing, who we think we are, and who we think

is watching” (Saltz 2014). The ‘selfie’ is a meta-representational act; it does not narrate an event where the photographer is representing the acts of others, but it is a representation of the act of taking a ‘selfie’ in itself. It contributes directly to a contemporary narrative about the blurring of physical and digital boundaries within the landscape. The ‘selfie’ is itself an experience to be had upon the landscape. And landscape architects can use social media to better understand how to design for it. Social media and the camera phone are not only sharing our experience with the world, but also creating new experiences to be had.

The camera-phone bears characteristics that are unique and different from the digital camera and the film camera. The camera-phone appears much less intrusive than the previous cameras, likely due to its disguise as a phone and multimedia device. One cannot be sure whether someone else is using the phone as a camera or performing a myriad of other tasks (Coyne 2012, 163). “The phone is generally ready to hand. Unlike most single function digital cameras, the smartphone does not need to be packed away in a protective case” (163). The quick access and always-in-pocket aspect of the camera-phone makes it readily available to capture the everyday, and allow users to narrate their landscape experience. “Since the camera phone is always available, it supports a particularly mobile and informal way of taking and consuming images, including visual jokes and functional visual notes” (Palmer 2012, 86). iPhoneography is therefore not often an intentional artistic act, but a form of communication, that is embedding the act of sharing photographs on social media in everyday conversation and everyday life. “Digital photography is ubiquitous and operates ostensibly with little regard for the authority of professionals and experts” (Coyne 2012, 162). Practitioners of iPhoneography are most often not concerned with traditional artistic practices and forms of representation, and the ensuing narratives are not built around conventions such as symbolism and composition. The narratives are created through a new photographic language where, along with the contextual information such as captions and descriptions, the image becomes part of the story telling. The photograph can tell us more in a glance than we could read or listen

to in written or verbal language in the same amount of time, due to the vast amount of detail in photographs and their replication of reality. These photographs will make up a large portion of the *original data* – the user created data, that along with written data in the form of ‘Tweets’ and ‘Status updates’ will be crucial in *mapping digital landscape narratives*.

The photographic act, although becoming mundane, is an empowering one; it puts the power of composition into the hands of the photographer. The photographer becomes the author in an act of photographic narrative. Ansel Adams “urges that we stop saying we “take” a picture and always say we “make” one” (Sontag 1978, 123). The photographer therefore has the opportunity to construct his or her own narrative through the process of *making* a photograph. Landscape architects must be aware that the data gathered on social media is not an exact representation of reality, but information that is created by people, and by communities. Sontag (1978) writes: “Nobody takes the same picture of the same thing, the supposition that cameras furnish an impersonal, objective image yielded to the fact that photographs are evidence not only of what’s there but of what an individual sees, not just a record but an evaluation of the world” (88). iPhoneography provides the opportunity for communities to build communal narratives, providing everyone with a medium to narrate. Through the curation of digital landscape narratives, landscape architects can define communal narratives through the abundance of photography on social media, where popular subject matter gains significance, and outliers will stand out as being different from the crowd.

A photograph on social media is shared by a user who has selected to share said photograph for a reason; and within the realm of ‘visual speech’, it is the subject matter that *speaks*. Sontag (1978) writes: “To photograph is to confer importance” (28). But today we might say: to ‘share’ is to confer importance. Sontag (1978) also writes: “In teaching us a new visual code, photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe” (3). This resonates today, as various people could share their experience upon a landscape through digital photographs on social media platforms, but each

user could provide a varying point of view – employing importance to differing subject matter (Coyne 2012, 174). The photographic act is an empowering one for it allows the user to decide what is worth looking at. Acting as curators of digital landscape narratives, landscape architects can employ the self-empowering aspect of social media to determine what individuals, within communities, value in their landscapes.

Every photograph shared on social media, just as every opinion shared as text on social media, makes up the first layer of data for *digital landscape narratives*. The actual content of the data adds to the narrative. A photograph of children digging in a sandbox, or a photograph of a seedling growing through the crack in an abandoned parking lot, or an image of a parade on an urban boulevard; they all ‘tell’ a part of a story. These photographs become building blocks to the narrative by bringing a level of significance to the *subject*. Curating this data, the “active and intentional process of making choices about what is most meaningful” (Liu 2012, 31), is essential to constructing *digital landscape narratives*. Landscape architects can act as curators of this digital information, quantifying and qualifying it. Certain people could be selected to represent groups, and their data could be used to build narratives. Or photographs could be divided by subject matter to identify popular landscape issues and opportunities. Rare subject matter could be used to bring new attention to ignored or forgotten aspects of the landscape. It is therefore important to note that within this curatorial process, the professional – the landscape architect, is empowered through their decision making, and much caution and responsibility must be applied to achieve a truthful and honest narrative. In the Data Analysis & Operations chapter of this practicum I will explore modes of curating social media data and the impacts that this will have on the digital landscape narrative, and the design and planning implications for the selected site.

1.5. METADATA

Defining Metadata

The act of curating data is similar to the act of mapping data; both involve making decisions about what matters. Curating the *original data* involves making choices about subject matter, for example photographs may be counted and organized based on their subjects, whereas mapping involves making choices about which data to represent, how to represent it, and what layers of information can be combined to make a map. Mapping data in the context of *digital landscape narratives* involves *metadata* and *social network data*. In the following sections I will develop an understanding of metadata and where it comes from. I will also delve into the act of mapping, to further comprehend what such an act involves and its repercussions, and finally I will explore the use of social network data in the design and planning process.

Metadata can be found within all the user-created content on social media. Every photograph and every piece of data, carries with it information that can be used to classify and organize it, such as location, time, and various other information about the user. “The iPhone automatically tags photographs with their location, allowing images to be browsed and arranged geographically” (Palmer 2012, 89). This data allows designers to filter their data by selecting photographs that were only taken within a desired landscape, or by selecting ‘tweets’ that were shared from a specific location. “Twitter users are allowed to tag tweets with their current geospatial location. Specifically, users can set their geographical location by specifying a city or region or by allowing Twitter to track their GPS longitude and latitude coordinates. When a new tweet is produced, Twitter records the geographical information of the user at that moment, along with a variety of other metadata” (Frias-Martinez & Frias-Martinez 2014, 240). While this does present a privacy issue that will be discussed in the final section of this chapter, the geography of data is likely becoming ever more common. “The popularity of geographically tagged social media is facilitating the emergence of location as a commodity that can be used in organizing content, planning activities, and delivering services. We expect this trend to increase as mobile devices become more locationally aware”

(Stefanidis, Crooks & Radzikowski 2013, 333). Time is another way for designers to filter social media data. When combined with geospatial data, temporal data can be added to assist designers in understanding how sites are used during certain times, such as time of day, seasonal use, or during a yearly occurring events like festivals and markets.

Hashtag & Folksonomy

Social media users can also add *metadata* to their *original data*, for example *hashtags* are added to content by typing the # symbol followed by a word or a string of words (e.g. #hashtag or #FestivalDuVoyageur). Hashtags are often added to a photograph’s caption, or within a comment section related to a photograph. Hashtags are a form of metadata with which users can tag data, such as photographs or text, for grouping and organizing purposes (Bruns & Burgess 2011, 2). A hashtag is a hyperlink to another webpage that displays a dynamic archive containing all the photographs or text that have been tagged with the same hashtag, most often within a social media platform. Hashtags can be added by the author at the point of sharing data, or by other approved users at any point in time. Other forms of metadata can also be added by users, for example by tagging people or places in photographs. “Digital photographers and their audiences can tag photographs and elements within photographs presented online, contributing to a kind of community-based metatagging or ‘folksonomy’ ” (Coyne 2012, 166). Designer Manuel Lima explains in *Visual Complexity: Mapping Patterns of Information* (2011) that “folksonomy is an alternative system for categorizing content by means of informal tags—specific keywords assigned to a piece of information (e.g., a web page, video, image, computer file)—which describe the item and facilitate its retrieval during browsing or searching” (62). The term is a portmanteau of folk and taxonomy, and was coined by information architect Thomas Vander Wal in 2004 (62). Folksonomy, also known as social classification or social tagging, is a bottom-up classification system that contrasts with top-down classification

systems such as the Dewey Decimal Classification (DDC) or the Library of Congress Classification (LCC) (62). “In DDC, each book or document has a unique reference in a single immutable hierarchical structure. In contrast, a digital object created by folksonomy is defined by different tags (metadata), allowing it to be ordered and located in multiple ways. It is also a highly adaptable method, since it ultimately relies on the natural language of the community or individual using it” (62). Social tagging is useful because new tags can be created for new and specific circumstances; as well, photographs, or any form of original data, can be tagged with multiple tags allowing it to be searched and archived under a variety of terms. It is important to note that folksonomy, while useful, does not entirely replace top-down classification systems, as it cannot properly handle equivalence, hierarchy and certain semantic relationships (62). Information architect Peter Morville describes folksonomy as “an overhyped exaggeration” (62). A folksonomy may not be a perfect system, however it does offer an excellent way for landscape architects to filter information in the process of *mapping digital landscape narratives*. In the Data Analysis & Operations chapter, I will use metadata to narrow the original data to match the landscape in question for a particular time frame. I expect that common terminology relating to the landscape in question will be uncovered and unexpected forms of metadata may become apparent.

“We act and live in networks, so it makes sense that we start thinking in networks”

(Lima 2011, 71)

1.6. SOCIAL NETWORK DATA

Social Network Data

The third and final layer of data that I propose in *mapping digital landscape narratives* is *social network data*. This type of information, like *metadata*, is not immediately visible. *Social network data* is the information that emerges when social interactions and connections are made on Web 2.0. Landscape architects can use this information to better understand where landscape narratives come from. Networks of social media users can be studied, and just as with metadata, social network data can be filtered to limit data to pertinent information about a specific landscape, or landscape issue. A designer could for example search for all the photographs posted on Facebook in 2015 about the Festival du Voyageur. They could do this in a myriad of ways: by searching through hashtags, or by limiting information to geographical location, or both. Once the information is filtered, social network data can be used and mapped to understand more about the users who are contributing to the narrative. Social network data could inform us that most of the agents are connected in some way, or are part of an existing formal community. But we may also learn that the agents make up a much more complex informal community, and that this community is made up of smaller sub-groups, where some groups have more prominence and 'louder voices' than others; or we may find that the agents are almost entirely disconnected. Through this process of *mapping social network data*, along with the *original data* and *metadata*, landscape architects can better understand the communities that they are designing for. In the following section, I will develop an understanding of digital social networks and the act of mapping metadata and social network data, which are all key in the process of *mapping digital landscape narratives*.

Working with Social Networks

Networks are a part of everyday life; they involve agents acting independently, while also interacting with other independent agents. Networks are generally not stagnant; they are dynamic and in flux as each actor's actions alter the network. "Networks are not just an omnipresent structure but also a symbol of autonomy, flexibility, collaboration, diversity, and multiplicity. As non-hierarchical models, networks are embedded with processes of democratization that stimulate individuality and our appetites for learning, evolving, and communicating. They are, in essence, the fabric of life" (69). Social media can provide us with insights into some of the ways in which social networks belonging to particular landscapes are shaped and how they change over time. The temporal changing of networks can be described as "network dynamics" (Dempwolf & Lyles 2010, 25), a term that arises from network sciences, whose role is to examine "the interconnections of various natural and artificial systems in areas as diverse as physics, genetics, sociology, and urban planning" (Lima 2011, 18). Although it is a relatively young field, networks sciences offers much background knowledge into networks and how to work with them. However, "the landscape of social media remains a partially undiscovered and poorly mapped terrain" (Smith et al. 2014, 13). It is for this reason that this practicum will be exploring the use of social media as a tool in landscape architecture, as precedents directly connecting social media and landscape architecture within the realm of community engagement have yet to be thoroughly established. "As the popularity of social media is growing exponentially we are presented with unique opportunities to identify and understand information dissemination mechanisms and patterns of activity in both the geographical and social dimensions" (Stefanidis, Crooks & Radzikowski 2013, 336). We can therefore look to the practices of network visualization or information visualization whose aims are to visually translate "large volumes of data into digestible insights, creating an explicit bridge between data and knowledge" (Lima 2011, 18). Network visualization can be used to analyze social media networks. For example, network maps can be "created by

drawing lines between Twitter users that represent the connections they form when they follow, reply to, or mention one another” (Smith et al. 2014, 5). This process can provide us with insight into the composition of the network. “Some networks are composed of just a single group, while others are divided into sub-groups. Each group can be more or less connected to other groups. These structures tell a story about the kinds of interactions that take place in Twitter” (11). The field of network visualization provides several practices and conventions that will be useful to mapping networks and *digital landscape narratives*. Network visualization helps us understand data by discovering patterns, connections and structures (Lima 2011, 12). Network visualization will be discussed and expanded in the ensuing sections, but to understand the impact of network visualization on *digital landscape narratives*, we must first comprehend what is involved in the act of *mapping*, and what impacts mapping has upon landscapes, narratives and networks within the realm of landscape architecture.

1.7. MAPPING

Map - Noun

When we think of maps, we tend to think of road maps, whether in physical forms, or digital forms such as Google Maps. We use these maps to get from point A to point B in the physical world, and the information available on these maps is specifically selected to cater to our destination oriented needs. But maps need not be only about moving through the physical world. Maps can be used to depict a variety of things. For our purposes, we could create a map that depicts where photographs were taken within a landscape. This type of map would provide information for the reader to orient themselves, while also using photographs to represent what the experience is within that space. This type of finalized map would be used as a form of communication, where the landscape architect can provide curated information to clients, and communicate parts of a *digital landscape narrative*. A map in this sense can be used to inform the client about the intentions behind planning and design decisions. “A good map lets you know where to strike for the best opportunity” (Van Weelden 2005, 26). A map can therefore be used by landscape architects to justify design interventions.

Mapping - Verb

The true value of maps comes from the act of *mapping*, rather than the finalized product. A map, a noun, is a completed document; mapping, a verb, is a process; ongoing, and incomplete (Abrams & Hall 2005, 12). Mapping is “a mode of gathering, presenting, perceiving and reconceiving knowledge of the world and our place in it” (17). Understanding our place in the world is becoming ever more complex with the blending of digital and physical realms, where geographical proximity may be less significant than other forms of digital connection such as network proximity. Janet Abrams and Peter Hall, authors of *Else/Where: Mapping: New Cartographies of Networks and Territories* (2005) write the following about the act of mapping:

Mapping has emerged in the information age as a means to make the complex accessible, the hidden visible, the

unmappable mappable. As we struggle to steer through the torrent of data unleashed by the Internet, and to situate ourselves in a world in which commerce and community have been redefined in terms of networks, mapping has become a way of making sense of things. It is the conceptual glue lining the tangible world of buildings, cities and landscapes with the intangible world of social networks and electronic communications. Mapping is also a core aspect of what designers do. To design is to invent strategies for visualizing information that make new interpretations possible. (12)

Mapping is therefore not only about representing information, but about selecting and combining information to better understand the conditions, as well as discovering something new about the information. *Mapping digital landscape narratives* could provide a myriad of new insights into a site. We could discover where people are coming from and where they are going. We could learn about the users of the site, such as what they do upon the landscape, but also why they entered the landscape. We could compare a variety of digital factors, such as type of narrative, or type of use. We could find which users belong to certain groups. And we could correlate this information to a variety of ‘real world’ factors, such as time, weather and events taking place within the landscape. We could map social networks, define communities and learn who might be important stakeholders in a landscape architecture project.

Mapping is a process that involves combining and manipulating information, wherein we do not always anticipate what the end result will be. Landscape architect James Corner writes in his essay *The Agency of Mapping* (1999): “Mapping is key here for it entails processes of gathering, working, reworking, assembling, relating, revealing, sifting and speculating. In turn, these activities enable the inclusion of massive amounts of information that, when articulated, allow certain sets of possibility to become actual” (228). Therefore one of the goals of *mapping digital landscape narratives* is to discover the potential of landscape. New design and planning opportunities could arise that would have previously been

overlooked. Mapping provides a means of “finding” and “founding” new projects, “effectively re-working what already exists (224). Through a process of bringing together narratives, social networks, as well as data gathered from standard landscape architecture site analysis, we can redefine where new landscape architecture interventions should take place and how they could manifest. Corner (1999) writes:

The capacity to reformulate what already exists is the important step. And what already exists is more than just the physical attributes of terrain (topography, rivers, roads, buildings) but includes also the various hidden forces that underlie the workings of a given place. These include natural processes, such as wind and sun; historical events and local stories; economic and legislative conditions; even political interests, regulatory mechanisms and programmatic structures. (214)

In contrast to planning and designing, whose aims are to prescribe answers to questions, and to provide final decisions; mapping provides “a suggestive vehicle that ‘points’ but does not overly determine” (228). Hence mapping is not a replacement for design or planning, but an act that informs the latter two. It allows landscape architects to understand landscapes in a new light. As a qualitative research method, in the Data Analysis & Operations chapter of this practicum I will apply the act of mapping to all three levels of data, using Corner’s mapping operations, explained in the following section.

Corner’s Mapping Operations

Corner has identified three essential operations in mapping:

1. “the creation of a field, the setting of rules and the establishment of a system” (231), which we can think of as process of defining questions about *digital landscape narratives* and establishing rules as to how *mapping* can answer them
2. “the extraction, isolation or ‘de-territorialization’ of parts and data” (231), which we can think of as the acquisition and filtering of data from social media
3. “the plotting, the drawing-out, the setting-up of relationships, or the ‘re-territorialization’ of the parts” (231), which we can consider as the way in which data is represented, and the affects of such decisions (231)

Employing these steps allow us to establish layers of information where the adding or removing of layers can alter the understanding of the information. Each layer can provide insight into the relationships of various types of data. And the act of mapping can present new relationships that were previously hidden within the data or even in plain sight. Within the realm of *digital landscape narratives*, new relationships could present themselves in a myriad of forms and connections, between conscious and unconscious agents, such as people and social network platforms, or between physical and digital elements, such as weather and particular iPhoneographic practices.

Subjectivity of Maps

The act of *mapping*, like the acts of curating, photographing, or ‘sharing’ on social media, is a subjective practice and an empowering one for the creator of the map. All of these practices involve an agent making decisions about significance and relevance. Choosing to map certain data over others is to convey importance to that data. Maps are therefore also not objective, nor do they perfectly reflect reality. “The map is both a scientific instrument and an artistic representation” (Cosgrove 2005, 148). Maps are often perceived as exact and neutral; they are in fact human constructs and should be treated as such. “Maps are highly artificial and fallible constructions, virtual abstractions that possess great force in terms of how people see and act” (Corner 1999, 216). One of the virtues of mapping is that it can be used as “an active agent of cultural intervention” (217). Maps have been used to influence power and authority, which we can clearly see in the establishment of physical boundaries between nations and states. Maps can be used to claim rights to land and resources, and affect public perception. The aim of mapping within the realm of *mapping digital landscape narratives* should not be to limit access and control experiences, but to provide access to spaces, establish transparent processes, discover new possibilities, and foster new and existing relationships. One of the biases of this research resides in the fact that, as the creator of the maps; the one who creates the field, chooses which data to extract, and how to visualize the information, I become an agent affecting the outcome of the digital landscape narrative.

1.8. SOCIAL NETWORK ANALYSIS

“When everything is connected to everything else, for better or worse, everything matters.”

(Mau 2004, 129)

Defining Social Network Analysis

Social Network Analysis (SNA) is an established field that has terminology and many practices that are essential to *mapping* social networks that will provide useful tools in *mapping digital landscape narratives*. In this section I will explore the use of Social Network Analysis as a design and planning tool, as well as common practices and approaches used in the field. In the Data Analysis & Operations chapter of this practicum I will look to SNA for established theory in understanding the implications that social media networks have on the selected landscape and the corresponding digital landscape narratives. “Social network analysis is both a theoretical perspective on how the interactions of individual autonomous actors form the social structures of community, and a set of analytical tools to analyze those interactions and social structures as networks of nodes (actors) and ties (relationships)” (Dempwolf & Lyles 2010, 5). I will therefore also look to SNA to establish a research method when dealing with social network data. Landscape architects and planners are often not immersed long enough or thoroughly within their clients’ communities to fully understand them, their narratives and their politics. “SNA offers a systematic method for modeling and understanding the interactions of multiple groups and organizations in the abstract” (Dempwolf & Lyles 2010, 22-23). With such a tool we can begin to analyze the community involved with a landscape in a relational way, rather than in a physical, spatial or hierarchical manner. “Key players, cliques and cohesive subgroups may be identified and their relative qualities assessed” (22-23) which will allow us to identify key stakeholders, and each individual’s position within the network, including a qualitative assessment of their role and contribution to the digital landscape narrative. This type of *mapping* could not only help inform a *landscape narrative*, but it could provide opportunities to foster new connections within a

group. The application of SNA in the process of *mapping digital landscape narratives* can provide new types of information that are useful to landscape architects. Where landscape architects have traditionally been concerned with physical conditions and human behaviour, understanding interpersonal relationships and community networking is likely a new form of information available to landscape architects, or at least a form of information that has not been available in such abundance and to such a large scale since the development of social media. “This rise in social media and the ability for analysis raises several concerns with respect to the suitability of traditional mapping and GIS solutions to handle this type of information. We no longer map just buildings and infrastructure, but we can now map abstract concepts like the flow of information in a society, contextual information to place and linking both quantitative and qualitative analysis in human geography” (Stefanidis, Crooks & Radzikowski 2013, 333). In this, Social Network Analysis resembles William Whyte’s field work where he captured video of people in public spaces, their actions, patterns of movement, and interactions were all noted to inform the planning and design process; SNA on the other hand captures representations of a network, where actions, interactions and patterns are noted. SNA varies from Whyte’s work in that the observations are about activity in cyber-space, rather than physical space, and offer less programmatic results but more relational and community-based conclusions. Smith et al. (2014) compare Social Network Analysis to taking an aerial photograph or video of crowds in public spaces: “No one snapshot or video clip of a crowd completely captures the event, but taken together crowd images provide some insight into an event or gathering” (11); “like aerial crowd photographs, social media network maps show the size and structure of the crowd along with the key actors in that crowd” (11). Social network data and its analysis provide an overview of a community’s structure and this informs the original data, such as social media photographs, just as metadata provides more information about that original data. SNA can be used to better understand who is ‘telling’ the story in considering *digital landscape narratives*.

Network Visualization

The representation of social network analysis is termed “network visualization” (Lima 2011, 80) and is ingrained in mapping practices. We can practice network visualization with software such as *Gephi* (Bastian, Heymann & Jacomy 2009), or *NodeXL* (Smith et al. 2010); both programs allow one to chart and visualize network data that has been extracted from social media platforms. Lima (2011) writes: “Mapmaking and the “charting” of networks are fundamentally bounded by similar goals of simplifying, clarifying, communicating, exploring, recording, and supporting” (80).

Graphical Markers

Social Network Analysis, like mapping, often employs three types of graphical markers (80):

1. Areas
2. Line features
3. Point features

Lima’s three graphical markers will be used in the Data Analysis & Operations chapter of this practicum in the process of visualizing the social networks relating to the landscape in question. Rather than describing functions, the graphical markers are forms used to qualify network data. Point features (nodes) will likely represent individual actors within the network, while line features (edges) will likely represent connections in between the actors, whether they are Facebook ‘friends’ or follow one another on Twitter. Areas may be used to identify relational space where overall qualities are distinguishable, for example, actors may be highly connected or have similar qualities to others in that area, i.e. a group of journalists, or people who are passionate about a specific topic.

Functions of Network Visualization

Functions of network visualization are conventional practices in the charting and representing of networks, where each step provides a goal which aims to better understand the network in question. Lima (2011, 80) describes five key functions of network visualization:

1. Document – which we can think of as similar to surveying, where the goal is to simply represent the data as it is.
2. Clarify – which is to simplify information and adjust graphic elements to best represent something or an intention.
3. Reveal – which can be applied to discover new opportunities that were not immediately apparent to the designer or the client.
4. Expand – where landscape architects can provide more information about a community than is already apparent to them.
5. Abstract – where intangible concepts and new opportunities arise from the manipulation of data and graphic elements.

These five functions provide conceptual approaches to ways in which social network data can be represented and manipulated in the *mapping of digital landscape narratives*. Within the Data Analysis & Operations chapter of this practicum I will apply the five functions of network visualization as a qualitative research method to analyze social networks pertaining to the landscape in question.

Principles of Network Visualization

Lima (80 - 91) describes with more specificity eight principles of network visualization, which establish practices and processes to be used in charting social networks. I will apply these principles in the Data Analysis & Operations chapter of this practicum to evaluate and represent the networks found on social media, relating to the landscape in question. The principles will also make up part of the method of mapping digital landscape narratives, when considering which information to include, why it is valuable, and how to graphically represent such data. The following list explains Lima’s principles of Network Visualization and how one may apply these as a research method:

1. Start with a Question – in our case a question could be very general where gaining a better understanding of a little known network is the goal, or it could be much more specific where we would like to better understand an agent who is highly influential in a *digital landscape narrative*, via their contribution through everyday photographs.
2. Look for Relevancy – where “content” and “method” should both be selected based on the context and the goal.
3. Enable Multivariate Analysis – where considering multiple variables simultaneously within a network can provide a particular view of the network.
4. Embrace Time - “Time is one of the hardest variables to map in any complex system. It is also one of the richest. If we consider a social network, we can quickly realize that a snapshot in time can only tell us a bit of information about that community. Alternatively, if time were to be properly measured and mapped, it would provide us with a comprehensive understanding of the social group’s changing dynamics” (84).
5. Enrich your Vocabulary – here Lima (86) focuses on *Nodes* and *Edges*. “Nodes are the atomic units of a graph, the objects within the system. Instead of being depicted as empty squares or circles, they can be made more intelligible with an appropriate use of color and graphical features” (86). “Nodes can be interactive, with hidden links”(86); when working with *digital landscape narratives* a likely approach would be to provide links to each user’s available social media information or specific photographs that makeup the digital landscape narrative, by ‘clicking’ on a node. Edges are the lines used to connect nodes. In the application of edges we can consider certain terminology: such as *length*, the distance of the line connecting two nodes, which could depict qualities such as degree of relationship or physical distance, and *width* which can describe density or intensity of connection, as well as *color* to categorize groups, and shape to describe to type of network and its structure.
6. Expose Grouping – “The ability to showcase variation in a depicted system is a central attribute of network visualization”

(86). This can be done in a variety of ways, most often through color or grouping of nodes. Lima noted that there are five ways of grouping: “alphabetically, by time, by location, by a particular continuum (or scale), and by a specified category (e.g., images, videos, text)” (86). And that in grouping we should consider similarity (graphical treatment), proximity (spatial arrangement), and common fate (motion) (91). Graphically, objects that are similar, close together, or move together are perceived as related (91).

7. Maximizing Scaling – Figure 1.1 below describes the difference in scaling when considering social network analysis: Macro Analysis, Relationship Analysis, and Micro Analysis.

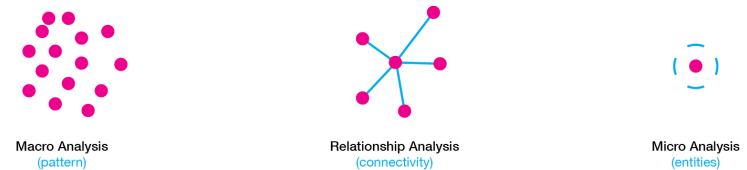


Figure 1.1: Social Network Analysis Scaling (Blaise Lachiver)

In relation to *digital landscape narratives*, Macro Analysis could be used to understand the structure and size of a landscape’s social network, describing how many people are contributing to or invested in the narrative. Relationship Analysis could be used to understand how various stakeholders are connected. Micro Analysis would be used to better understand a specific actor, which would provide more information about that user, such as their contribution to the narrative as well as other qualitative and quantitative information.

Network Architecture and Actor Network Theory

The network architecture, the way in which the network is structured, is affected by the relationships between the users. When considering *digital landscape narratives* that are dependent on social media, we can measure these relationships by *mapping* which actors within the network are Facebook ‘friends’, or which actors ‘follow’ or are ‘followed’ on Twitter or Instagram. If the landscape in question is represented by a group that has social media accounts, such as the Festival du Voyageur Facebook page, Twitter account, or Instagram account; or if a particular social media page or account pertaining to a certain landscape, such as a Facebook page associated to a certain public park or neighbourhood, we could use SNA to better understand who is invested in a landscape. These networks are however always in flux, as users are changing who they follow and what they are interested in. The users are therefore highly influential in the shaping of a network, as their conscious decisions alter the network’s architecture. But the users are not the only agents that affect the structure of the network. Just as social media and photography have created new experiential opportunities by blending the physical and digital world, network structure is also affected by social media platforms and the way in which they allow users to share content and interact. Anthropologist and sociologist Bruno Latour (2005) explains that the technology in this sense is “a mediator rather than an intermediary”(Light & McGrath 2010, 302). This approach to understanding network flux can be described using Actor Network Theory, in which human and non-human actors are understood to have equal agency within a social network (Latour 2005). “In considering Actor Network Theory, we can understand that the users of sites, the humans, are not alone in creating the experience and that by logging onto a site such as Facebook, potentialities become possibilities, some intended, others unintended” (Light & McGrath 2010, 294). In *mapping digital landscape narratives* we must consider that the Web 2.0 platforms offer both opportunities and constraints to the way in which social networks are formed. It should be noted that the concept that non-human agents affect network structure has been criticized by scholars, who view network structure as simply affected by

individual choices (Dempwolf & Lyles 2010, 6). While human actors likely have the largest influence on networks structure as their choices are significant, social media platforms provide mediums and accessibility that play a role in shaping contemporary networks.

In considering network structure, we can look to Smith et al. (2014), researchers with the Pew Research Center, who studied Twitter networks over several years to discover network patterns. “Six structures are regularly observed: divided, unified, fragmented, clustered, and inward and outward hub and spoke structures (1). Significant nodes have been identified as hubs, who have many ‘followers’, and are essential in disseminating messages, and bridges, who make important rare connections between groups (12). I will consider these network patterns in the evaluation of social networks pertaining to the landscape in question in the Data Analysis & Operations chapter of this practicum. As a qualitative research method, these predetermined patterns provide a basic understanding of the roles that each node plays in the network, and how the networks react and transform over time.

Smith et al. (5) discovered six archetypal network structures, where certain networks may display characteristics of one or many archetypes simultaneously:

1. Polarized Crowd – where two groups have contrasting views on a topic and interact mostly within their own group. This could be applied during a design process where certain design and planning decisions are supported and contested by varying members of the public.
2. Tight Crowd – where people “have strong connections to one another and significant connections that bridge between any sub-groups” (21). These groups are considered ‘dense’, where “density is measured as the ratio of the number of relationships among a population over the total number of possible relationships” (11). Tight Crowds tend to use unique language, often are aware of one another and are useful in identifying key stakeholders surrounding an issue.
3. Brand Clusters – are networks that generally surround a public topic, where network density is low, and nodes may be very disconnected as compared to Polarized and Tight Crowds.

In considering *digital landscape narratives* Brand Clusters may arise when the landscape in question is used by people from many different geographic areas, within many different occupations and social conditions, for example a provincial park or a city plaza which is used by people across a city or province for a diversity of reasons. Brand Clusters may also appear when the public topic is an event that would attract a myriad of people such as a festival or a market.

4. Community Clusters – which form when a network is composed of several smaller groups or communities. We can consider how a group of environmentalists, a group of athletes, a group of performing artists, and a group of politicians may all be invested in a landscape, such as a park, or even a temporal landscape such as a festival; these various groups are clearly distinguishable and likely very connected within themselves, but are only connected amongst each other by several ‘hubs’ or ‘bridges’.

5. Broadcast Network – which is most often found in a hub and spoke structure. A central figure or organization delivers a message and it is shared outward by other invested members. We can imagine how festival organizers may share pertinent information, or how park supervisors may be announcing changes to park hours.

6. Support Network – another hub and spoke structure, where the central node’s role is to respond to complaints and issues. These are most often revolving around companies, but they are likely common when a landscape issue is one that is dependant on a responsible organization, such as a city’s park branch, or festival organizers.

The six archetypal structures can provide landscape architects with a better understanding of the narrative content that they harvest from social media. The structure of the networks can inform the *original content*, and in turn inform *digital landscape narratives*.

1.9. SOCIAL MEDIA & PRIVACY

The Ethics of Social Media Research

We must also be aware that mapping networks that thoroughly connect social media content, social media users, and all related metadata presents various ethical and privacy issues. The process of *mapping digital landscape narratives* can reveal much about a community, and the people within it. The information available could relate to personal information such as age, sex, home address, place of work, interests, religious or political affiliations, and opinions, etc.. The data could be used to determine someone's location at a specific time. The data could also display many photographs of users or taken by users. These are some of the essential topics that arise when considering privacy and social media research. It is, after all, this information that brings value to social media data and makes it relevant to landscape architecture. However, landscape architects are likely less concerned with individual details about each user, but about how these users are narrating their experience upon a landscape. The curator of the information has a responsibility to ensure the "anonymization" (Zimmer 2010, 314) of the data. Therefore properly understanding the accessibility of the data and how to handle the data are essential to the professional's role in curating it.

The Private Studio

The first issue to consider is that social media is a customizable space, where each user can provide and limit access to specific information to various other users or groups. What one person may be able to see on someone else's Facebook page may not be available to others. We can therefore assume that any information that a designer can view while *mapping digital landscape narratives* can be qualified and quantified, as the designer has been granted access to said information. But the designer cannot directly redistribute this information, as they may be sharing information that is not entirely public, nor do they have permission from the users to do so. This brings me to the role of the landscape architect as a curator of social media data; they may collect,

organize and map a plethora of data to gain a better understanding of a landscape's narrative, but the information that is presented to clients, communities, or to the public must provide anonymity to the contributing actors, unless permission is given by the users. The *mapping of digital landscape narratives* should therefore be undertaken in a private space, which I will term the 'private studio'. The designer, representing themselves or their firm, uses collected social media data to better understand the narrative. The data itself must not leave the 'private studio' unless the designer/firm receives permission to do so. Where photographs are concerned, many images relating to a specific landscape may be organized by topic, and quantified. The number of photographs depicting each topic can provide insight into the narrative, or new ideas may emerge from the subject matter. The landscape architect is then responsible to gain the display rights to the photographs from the owners; or the data must be communicated in an anonymous way. One strategy would be to describe the results of the findings without connecting the information to any specific users. Another strategy would be to obtain permission from certain users whose data could be used to represent a group or a category, where the rest of the group remains anonymous. "Concerns over consent, privacy and anonymity do not disappear simply because subjects participate in online social networks; rather, they become even more important" (323). With limited information, such as first name and last initial, location, or city, a Google search could reveal a stranger's identity (Burns 2013, 153). Within the context of landscape architecture, where various stakeholders may have contrasting views on a project, and competing narratives derived from various social media users within a social network, maintaining anonymity becomes essential since the public release of such information could provide the means for certain actors to interfere with or impede on other actors ability to contribute to the narrative.

A Consequentialist Approach to Privacy

The former is a harm-based approach to privacy protection (Zimmer 2010, 321), but it is essential to understand that privacy concerns do not simply arise where the intent for harm is apparent. We must consider a dignity-based approach to privacy where “merely having one’s personal information stripped from the intended sphere of the social networking profile, and amassed into a database for external review becomes an affront to the subjects’ human dignity and their ability to control the flow of their personal information” (321). Acquiring consent from users allows them to have control over their personal information. This establishes a ‘consequentialist’ approach to privacy, “which holds that what make an action (design) right or wrong are its ultimate consequences” (Light & McGrath 2010, 292). Designers with good intentions may accidentally intrude on one’s personal information and consequentially invade one’s privacy. Therefore a thorough understanding of the data is required before it leaves the ‘private studio’. The variety of social network sites and individual privacy settings should lead to privacy practices that are determined on a case by case basis, where human dignity, anonymity, and the right to control one’s flow of information are respected. While the ethical approach to social media data may be a concern, landscape architects should not shy away from using the abundance of information available to them, as long as privacy practices are followed. The use of digital personal data in consultation and commerce is not a new trend (Stefanidis, Crooks & Radzikowski 2013, 334). “Google itself is basically a marketing tool using the information it collects to improve its customer service” (334). *Mapping digital landscape narratives* is a tool that could ultimately improve a designer’s understanding of its client and community’s narrative, ultimately improving the customer/client/community experience.

1.10. CHAPTER CONCLUSION

In this chapter I have established the role that social media plays in contemporary society and how the digitally mediated storying of landscapes can be used a tool in community engagement. Landscape narratives are increasingly becoming an important design tool, and the way in which that they are represented by everyday people on social media, is an excellent participatory resource for landscape architects. In the Data Analysis & Operations chapter of this practicum I will apply the processes and conventions involved in *mapping digital landscape narratives* to plan and design for the Festival du Voyageur. The *original data*, *metadata*, and *social network data* will be utilized as part of a qualitative research method, in the hopes that linking the community's narratives to the landscape of the Festival du Voyageur, can lead to an efficient and connected design process.

CHAPTER 2: Data Analysis & Operations

2.1. CHAPTER INTRODUCTION

The Festival du Voyageur is a winter festival that takes place in Manitoba, Canada, primarily in Saint-Boniface, the historic French quarter of the City of Winnipeg (Figure 2.1). The festival has traditionally been a celebration of Manitoba's Métis and French-Canadian heritage (Barker 2012). Having completed its 47th year, the Festival du Voyageur is the largest winter festival in Western Canada with 91,000 attendees in 2015 and 102,000 attendees in 2016 (Festival du Voyageur 2016).

The ten-day festival will provide the case study upon which I will explore the possibilities of creating, curating and mapping digital landscape narratives. I hope to discover where opportunities arise and where impasses of the tool become apparent. The festival offers a two-week burst of social media activity, which provides a sizeable yet densely manageable amount of data to analyze. The recurrence of the festival on a yearly basis allows for comparisons where time, weather, programming and planning can be sufficiently evaluated. And finally the advantage of the Festival du Voyageur as a case study is that it is run by an organization that uses surveys, creates maps, and adjusts its planning and programming on a yearly basis – allowing for the creation of landscape planning data that can be compared to data created through mapping digital landscape narratives. This is not to suggest that mapping digital landscape narratives is best used for event-based landscape architecture, but simply that an event-based landscape architecture project has advantages as a comparative case study. The data that is collected and created by the Festival du Voyageur organization is a centralized data set. In this chapter I will compare this data to the networked data or social data that is available via social media platforms. In the following section I will describe the festival from a historical, programmatic and geographical perspective; by doing so we can begin to develop themes and subject matter that will make up part of the digital landscape narratives.

“Faire rayonner la joie de vivre et la francophonie à longueur d’année en créant des expériences artistiques, éducatives, historiques et culturelles inspirées de l’époque de voyageurs”

(Festival du Voyageur Mission Statement)

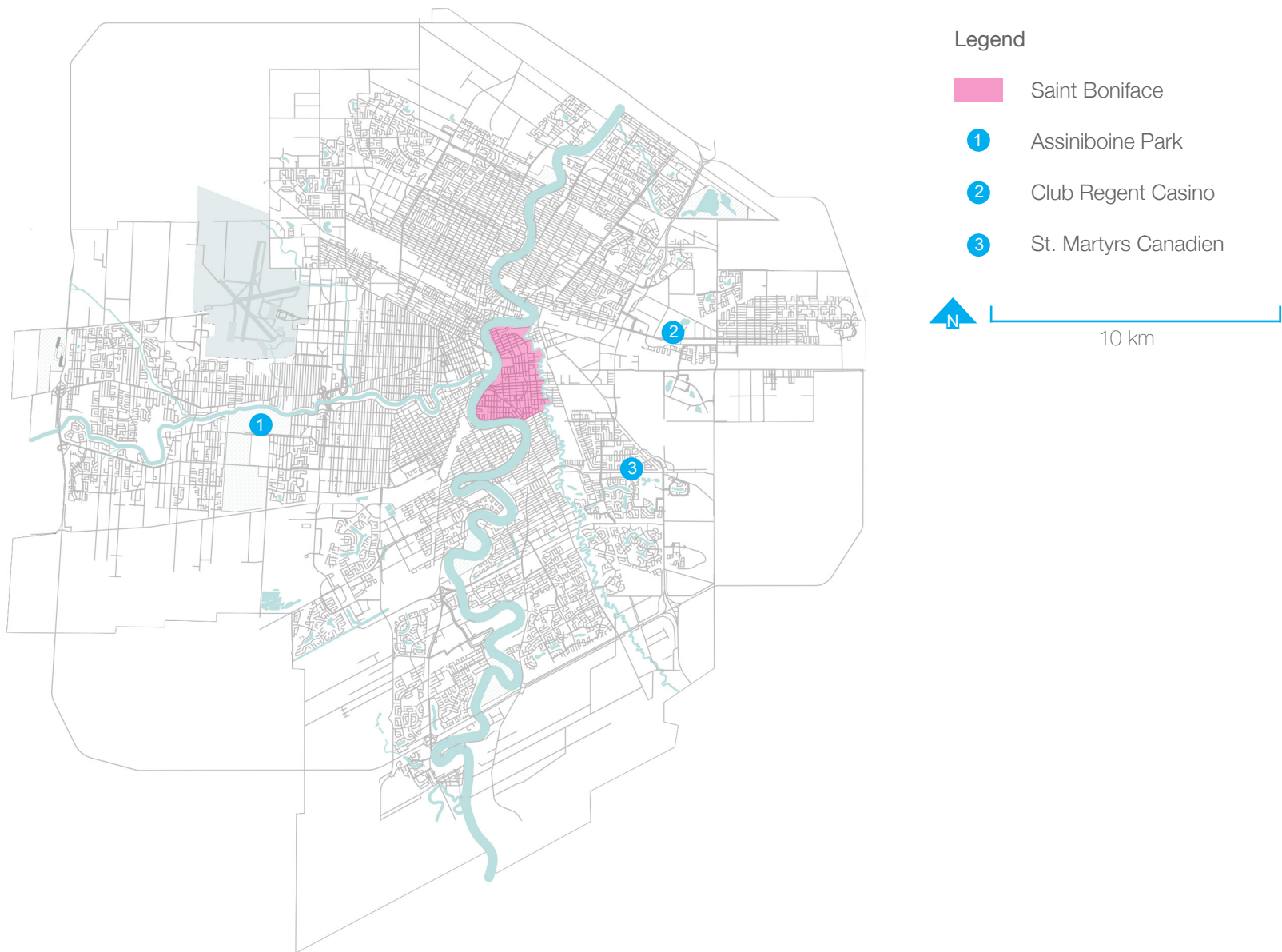


Figure 2.1: Map - City of Winnipeg

2.2. FESTIVAL DU VOYAGEUR

Origins of the Festival du Voyageur

The Festival du Voyageur originated in 1967 with “la petite idée” (Lussier Nelson 2013), (in English: the little idea) of George Forest, a local entrepreneur in the former City of Saint-Boniface; his idea – the City of Saint-Boniface would host a festival that celebrates Franco-Manitoban culture, Métis culture, and the historical Voyageur. The Voyageurs were primarily French Canadians who travelled by canoe across Rupert’s Land and New France to trade furs from the 16th to 19th century. The festival was first conceived to commemorate the first centennial of the Province of Manitoba in 1970, by the Saint-Boniface Chamber of Commerce, along with the support of 18 different community organizations (Festival du Voyageur 2016).

George Forest (Figure 2.2) was named the first Official Voyageur; he and his wife Anita embraced this role by impersonating Jean Baptist Lagimodiere and Marie-Anne Gaboury, the first settlers in the Red River Colony and grandparents to Métis leader and founder of Manitoba – Louis Riel. George Forest established an aesthetic clothing style for the Festival du Voyageur that features traditional attire, a *ceinture fléchée* (in English: a colorful sash), a red toque, and the very important use of *la raquette* (in English: snow shoes) for winter transportation (2016).

The first festival was four days long and took place at Provencher Park (Figure 2.4). It featured a walk down Provencher Boulevard (Figure 2.4), a Governor’s Ball, and the Voyageur Trading Post (Festival du Voyageur 2016). It is estimated that the first festival achieved an attendance of 50,000 visitors.

In 1971, the City of Saint-Boniface, which had formed around the Basilique-Cathedral (Saint Boniface Cathedral) (Figure 2.4), would amalgamate with the City of Winnipeg, which led to the Festival du Voyageur becoming Winnipeg’s key winter festival. That year the festival would host a snow sculpting contest – the winning sculpture, a pair of boots and a toque, would lead to the official mascot and trademark of the Festival du Voyageur in 1972, Léo La Tuque (Figure 2.3). The festival outgrew Provencher Park within its first few years and was then relocated to Whittier Park (Figure 2.4).



Figure 2.2: George Forest dressed as a voyageur (Festival du Voyageur)



Figure 2.3: Léo La Tuque (Dan Harper Photography)

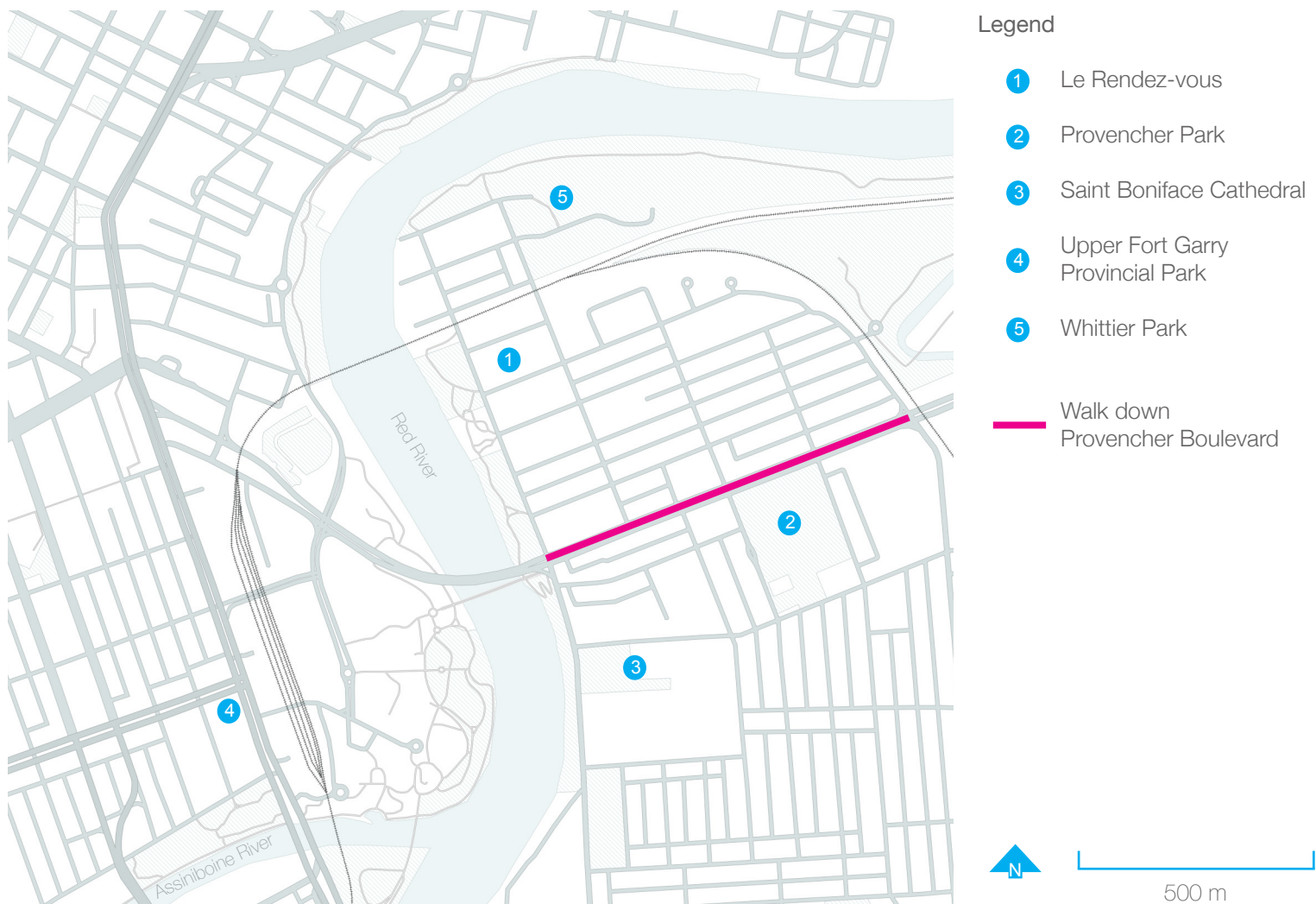


Figure 2.4: Historical Sites – Festival du Voyageur

Festival Infrastructure

In 1977 the first log cabins were built in Whittier Park, which would eventually lead to the construction of Fort Gibraltar and the Maison Chaboillez, a replica of the Winterer's Cabin, built 100 years prior (Festival du Voyageur 2016). Fort Gibraltar plays a significant role in the historical aesthetic of the Festival du Voyageur. Fort Gibraltar was a trading post originally built in 1810 by the North West Company at the Forks, the junction of the Red and Assiniboine rivers (Figure 2.3) (Festival du Voyageur 2016). The fort had 18-foot tall palisades where twelve men would oversee wall-mounted guns to control the traffic of pemmican in the region. Pemmican is a dried meat and berry product ideal for the voyageurs travels. In 1816 the fort was torn down by rival fur trading company the Hudson's Bay Company (Festival du Voyageur 2016). It was soon rebuilt following the amalgamation of the North West Company and the Hudson's Bay Company, and renamed Fort Garry. Ruins of the original Fort Garry settlement can be found at Upper Fort Garry Provincial Park (Figure 2.4). This leads to the symbolic reconstruction of Fort Gibraltar in Whittier Park to be the third time this structure has been rebuilt.

From 1978 to 1982 three cabins were built, including the Trading Post, the Workshop and the Forge, followed by a fourth cabin in 1998, known as the Warehouse. The palisades were constructed between 1983 and 1985. In 2001 the Maison du Bourgeois was built in the center of the fort (Festival du Voyageur 2016). All of these structures make up Fort Gibraltar, the permanent structures of the Festival du Voyageur, and the location of a summer interpretive center.

In 1981, the Festival du Voyageur purchased a warehouse on 768 Tache Avenue (Figure 2.4). It would become the Rendez-vous, housing a concert venue, a bar – Le Canot (in English: the Canoe), and the Festival du Voyageur offices. The Rendez-vous would be home to Télé-Relais, the televised concert series of the Festival du Voyageur. The Rendez-vous was sold in 2006, and the Festival du Voyageur offices were moved to their current location at 233 Provencher Boulevard, where you can find thirteen fulltime staff and a store called the Boutique du Voyageur.

Figure 2.5: Temperatures – Daily Highs & Lows

The Modern Festival

In an attempt to better understand the subtleties of and variations of mapping digital landscape narratives as a tool, I will be comparing the Festival du Voyageur from its 46th anniversary in 2015 to its most recent anniversary – it's 47th in 2016. The festival is very similar in aesthetic design, themes, and programming from year to year, however the Festival du Voyageur makes slight changes to the Festival Park, the main grounds for the event; the official off-site venues may change from year to year, and slight adjustments are made to the programming, in an attempt to improve the experience for the festival-goers. In the following sections I will develop an understanding of the layout of the Festival Park by connecting the landscape and structures to the programming of the festival. I will map off-site venues – comparing changes on the city and neighborhood scales in the last two years. And I will explore the vast programming of the festival: from an interpretive school program, to a citywide arts and music festival, to an urban winter carnival. The Festival du Voyageur is a fascinating event that blends historical and contemporary narratives.

In 2015 the festival ran from Friday, February 13th to Sunday, February 22nd. The 2016 festival was scheduled from Friday, February 12th to Sunday, February 21st. The 2015 event, which had the slogan “The World's Largest Kitchen Party”, featured 130 artists, and had 91,000 visits to the Voyageur Park and Official Venues. The 2016 festival featured 140 artists, and had 102,000 visits to all official sites. The 13% increase in attendance from 2015 to 2016 has been attributed to ideal weather (Figure 2.5) (Festival du Voyageur 2016).

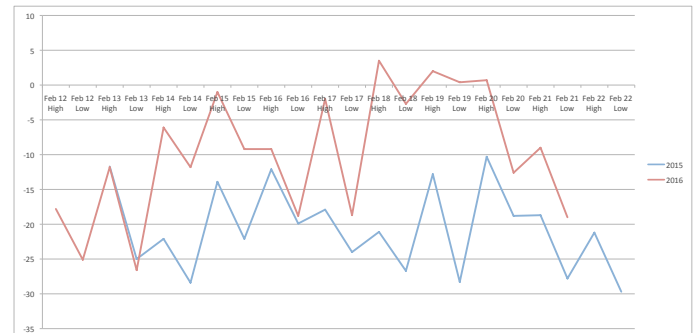




Figure 2.6: Voyageur Park Plan 2015



Figure 2.7: Voyageur Park Plan 2016

Voyageur Park

The first Friday evening of the Festival du Voyageur begins with the Torch Light Walk, as eager festival-goers are invited to gather at the Canadian Museum for Human Rights; hundreds of Festival du Voyageur branded candles are provided to the people to march from the Forks, across the Esplanade Riel, in to Saint-Boniface, and finally to the Voyageur Park. This walk is followed by the Opening Celebrations, when the Festival Park opens to the public. The lighting of a symbolic fire officially opens the Festival du Voyageur, followed by a fireworks show.

Once in the Voyageur Park, visitors have a myriad of shows, performances, activities and attractions to choose from (Figures 2.6 & 2.7). Upon entering the park in 2015, visitors faced a large snow sculpture depicting a couple from the fur trade era, waist up, dancing together – an excellent selfie opportunity for visitors to announce their arrival to the Festival du Voyageur (Figure 2.8). In 2016, visitors were greeted with an ornately sculpted snow tunnel leading into the park (Figure 2.9). At this point, much of the layout of the Festival Park was the same in 2015 as 2016. After entering, visitors would find themselves outdoors in the International Snow Sculpture Symposium, where teams from around the world, including France, Germany, the United States, the Netherlands, Ecuador, Saskatchewan, Ontario, Quebec and Manitoba, carve art pieces out of 10' x 12' x 12' blocks of snow.

On the edges of the International Snow Sculpture area is a central information kiosk as well as food vendors in food trucks and stands who sell carnival themed snacks such as cotton candy, snow cones, popcorn, candy apples, lemonade, and mini donuts. Slightly to the North you would see a way-finding sign (Figure 2.10), pointing to the direction of various attractions, as well as the central fire, where festival-goers gather to warm their hands, greet one another, listen to folk music and watch performers such as fire jugglers.



Figure 2.8: Entry Sculpture 2015
(@DougMcArthur – Instagram)



Figure 2.9: Entry Tunnel 2016
(@DougMcArthur – Instagram)



Figure 2.10: Way-finding Sign – Festival du Voyageur 2014
(Blaise Lachiver)

To the North we find the aforementioned Fort Gibraltar, with its tall palisades towering over the central fire and providing a backdrop to the snow sculptures. Two large doors are open during the days and most of the evening, inviting visitors into the interactive and interpretive centre of the Festival du Voyageur. In the center of the fort is the Maison du Bourgeois (Figure 2.11), where themed lunches and dinners take place. It is also the site for the Rendez-vous des Chefs – the traditional pea soup contest that takes place on the final Sunday afternoon. The cabins within Fort Gibraltar are decorated and made to appear as traditional workshops, where actors dressed in period pieces demonstrate their traditional skills and answer visitors' questions (Figure 2.12). The fort is also the main setting for the Voyageur Apprenticeship Workshops that involve hands-on demonstrations and interactive lectures from knowledgeable artists and craftspeople. One can sign up for workshops in Métis beading, sash weaving, flint knapping, coopering, woodworking, First Nations storytelling, and moccasin and mitten making. If you find yourself in the fort during the daytime, you may witness a reenactment of historic military tactics where La Compagnie de La Vérendrye and The Forces of Lord Selkirk display military drills with flintlock muskets and black powder. If you happen to find yourself within the fort walls at night, you can expect a group of people keeping warm by a fire while dancing to contemporary dance music, as the Bar Gibraltar DJ dance party takes place outside; or you can be transported back to New France in the Kitchen Party, as you can have a drink with traditionally attired people while listening to folk and fiddle music. Directly to the East of the fort is the Maison Chaboillez (The Winterer's Cabin) (Figure 2.13) where one can join in on a traditional cabaret and tavern experience.



Figure 2.11: Maison du Bourgeois
(Konstantin Ostrovski – Instagram)



Figure 2.12: Blacksmith Interpreter
(Pedro Bedard – Instagram)



Figure 2.13: Maison Chaboillez – Festival du Voyageur 2014
(Blaise Lachiver)

Outside of the fort walls, there is one other historical interpretive attraction – The Indigenous Winter Trading Camp, where one can sit in one of two tipis and learn about traditional aboriginal culture and customs (Figure 2.16). Next to this we can find the Snowshoe Trail, where one can learn about the paths of the explorers, as well as the historical and cultural importance of the snowshoe – or one can strap on a pair of snowshoes and walk through the park. During the daytime a 45-minute snowshoe tour along the Red River is offered, and on the two Saturday nights of the festival, a snowshoe tour where one learns how to navigate at night is offered. Horse-drawn sleigh rides are also offered around Whittier Park.

For families and children there is a playground that offers a snow hill for climbing, musical instruments, a large snow maze, an interactive sculpted snow-wall (Figure 2.14), and cartoon voyageur face cutouts, where children can have their picture taken appearing as fur traders. In 2015 there was an igloo. On the edge of the Voyageur Park there is a hill that leads down to the rest of Whittier Park. Upon this hill is a wood framed toboggan slide, where festival-goers can race one another on the double iced tracks (Figure 2.15).



Figure 2.14: Interactive Sculpted Snow-wall
(@Mikhayla.Ann – Instagram)



Figure 2.15: Toboggan Slide
(@Emilie.Indigo – Instagram)



Figure 2.16: Indigenous Winter Trading Camp – Festival du Voyageur 2014
(Blaise Lachiver)

Temperatures in Winnipeg in February can vary greatly, from mild weather near zero degrees Celsius to the minus thirties; the Festival du Voyageur provides seven large heated tents, all with their own themes and attractions to keep visitors warm and entertained. In the Cabane à sucre (in English: Sugar Shack) visitors lineup to try *la tire d'érable* (in English: Maple Taffy) and watch maple syrup, poured on a bed of snow, freeze to a popsicle stick, to be consumed like a lollypop (Figure 2.17). This tent offers many daytime and nighttime bands and musical performances.

The Pembina (or Pambian) Tent and La Prairie Tent are slightly smaller than the Cabane à sucre, and offer food and music, including a country music themed night in the Pembina Tent. In between the Pembina Tent and Fort Gibraltar is the Snow Bar, a tent with an outdoor plaza space where one can grab a drink and stand by a fire. Or one can enter the tent and try the traditional French Canadian wine beverage Caribou, served in ice shot glasses (Figure 2.18).



Figure 2.17: Making Maple Taffy
(@DougMcArthur – Instagram)



Figure 2.18: Ice Glass
(@SamKat – Instagram)



Figure 2.19: Rivière-Rouge Tent
(Ruth Mehzenta – Instagram)

The largest tent is the Rivière-Rouge tent, which holds three large spectator stands and many picnic tables facing an elevated stage (Figure 2.19). One can watch a live show in the Rivière-Rouge Tent while enjoying traditional French-Canadian cuisine such as tourtière, crêpes, or poutine. On the final Sunday evening, the closing ceremonies take place in this tent.

In the Souvenir Tent one can purchase traditional voyageur sashes, branded shirts, candy, music, furs, hand crafted clothes and artisanal foods. Visitors can also stop by a kiosk in this tent hosted by the Société Historique de Saint-Boniface to see if they have any voyageur ancestors, or to simply take a photograph in front of a virtual voyageur setting in the green screen booth.

The Portage Tent is used for a multitude of activities. Within the tent one can purchase high quality indigenous products from Échiboy, as well as food from local Winnipeg restaurant chain Stella's Café, while playing the traditional voyageur game Clouc Donc. Parks Canada has a photo-booth in this tent that allows festival-goers to be photographed in front of a national park or national historic site. The Portage Tent is the setting for kids' activities during the days, and themed nights in the evenings. Some themed nights include: Singer-songwriter Night, Karaoke Night, Singles Night on Valentines Day, and Boardgame Night. The two Saturdays during the festival in the Portage Tent are known as Market Days with a variety of local vendors selling: handmade African beadwork, leatherwork, and woodwork, clothing, jewelry, Métis art, maple and birch syrup products, knit map artwork, and local books in French, English and aboriginal languages.

There are many other events that take place in the Festival Park, such as the Mascot Challenge, or the live Radio broadcast by Envol 91.1. You can be an ice climber with the Saint-Boniface Section of the Alpine Club of Canada and climb the highest ice tower in North America, right next to the Festival Park. In 2016 the festival featured a photography exhibit on the walls of Fort Gibraltar titled *Let Them Howl: 100 Years in the Women's Rights Struggle*, presented by the Canadian Museum for Human Rights, as Manitoba was the first province to legalize voting for women (Festival du Voyageur 2016).

Louis Riel Day, a public holiday in Manitoba that lands on the first Monday of Festival du Voyageur, marks a special day for families to enjoy the winter activities that Winnipeg has to offer, while also providing an opportunity to commemorate Louis Riel – which ideally positions the Festival du Voyageur to celebrate this day and offer extra entertainment. Festival-goers can weave a giant sash, or meet the Prairie Wildlife Rehabilitation Centre's educational ambassadors: an arctic fox, a great grey owl and a barn owl. In 2015, 250 participants created the largest living Métis flag ever, and in 2016 the Festival du Voyageur unveiled a Louis-Riel mosaic created with photographs of many other Manitobans.

On the Tuesday and Wednesday of the yearly festival, the Voyageur Park closes to the general public, as the park is home to the Great-West Life School Program, where youth of all ages learn a multitude of things and take part in voyageur related activities such as: maple syrup production, snow shoeing, instruments of old, toys of the era, crafts, nature walks, Métis women and their role in the fur trade, the people of the red river, folk dances, winter trading camp, canoes, finger weaving and snow sculpting.

Ten thousand people attend the festival on a busy day (CBC 2012), and this can cause lineups to get into the tents, and it is possible to wait up to 30 minutes to purchase a park pass during peak times. In the following sections I will look to the digital landscape narrative and see if wait times and lineups are discussed on social media. One can assume that with cold temperatures, outdoor lineups to get indoors become challenging issues. However, much of the content on social media tends to be curated by the users and is therefore generally positive.

The Festival on a Neighborhood Scale

An issue of a well attended urban festival is limited parking. The Festival du Voyageur does have a parking lot for visitors and the nearby neighborhood streets do provide parking as well. However this still results in a lack of parking during peak times, therefore the Festival du Voyageur offers extra parking at the Caisse Populaire on Provencher Boulevard (Figure 2.20), and a park and ride shuttle service from the Université de Saint-Boniface and Centre La Vérendrye that arrives every 20 minutes on evenings and weekends. The Festival Park is also accessible by Winnipeg Transit, specifically by bus routes 10 and 56.

The Festival du Voyageur is not limited to the Festival Park as there are many reasons to attend the festival off-site at one of the Official Venues, or perhaps you will find yourself celebrating at an unofficial venue that is embracing the Festival du Voyageur spirit. In 2016 the Festival du Voyageur had 10 Official Sites outside of the Voyageur Park (Figure 2.21). The Voyageur Trading Post (Centre Culturel Franco-Manitobain) is key location for a variety of festival related activities, such as the Beard Growing Contest, Cajun Night featuring Louisiana music, jigging and fiddling contests, community lunches, and the unveiling of the Official Voyageurs. In 2016, the Voyageur Trading Post also hosted a sold-out concert by Quebecois musician Coeur de Pirate.

L'Auberge du Violon – The Saint-Boniface Cathedral Parish, hosts a opening mass and a closing mass for the Festival du Voyageur as well as evening musical performances throughout the ten days of the festival. The Pioneers Trading Post is situated in another place of worship, the Saints-Martyrs-Canadian Hall, located outside of old Saint-Boniface, in the residential neighborhood of Windsor Park, which is considered part of greater Saint-Boniface (Figure 2.1), where one can have a pancake breakfast or take in dinner and a concert.

Four Bars & Eateries are Official Sites, including Club St-B, Le Garage Café, The Wood Tavern at the Norwood Hotel, and The Marion Hotel and Marion Street Eatery where one can enjoy music, food and the Voyageur Games such as leg wrestling, voyageur wrestling, pillow fights, tug of war, and log sawing. You can also enjoy the Trappers Feast while watching a live band at the French Canadian bar in the restaurant on the Esplanade Riel – Mon Ami Louis. In 2016 the Festival du Voyageur introduced a new Official Site, the Wise Wolf Trading Post at the Heather Curling Club Lounge, which celebrates the Festival du Voyageur by commemorating the aforementioned bar Le Canot from the eighties and nineties. In 2015, the Club Regent Casino, in the Transcona neighborhood (Figure 2.1), was an Official Site; the Club Regent Casino was not a Festival du Voyageur venue in 2016.

The Rendez-vous on Ice is located on the Red River Mutual Trail at the Forks. This is the only other major outdoor area that makes up the Festival du Voyageur other than the Voyageur Park. The Rendez-vous on Ice was the location of Family Day on Louis Riel Day which features music, games, hot chocolate, tug of war, fish tossing, burling, and the Wild Winter Canoe Demonstration Race, where canoes are pushed over the snow and ice. The Rendez-vous on Ice also has an outdoor bar. One morning during the Festival du Voyageur, Breakfast on Ice is offered at the Rendez-vous on Ice, where commuters are invited to skate, ski, or bike to work. On Valentine's Day, Fashion on Ice takes place at the Rendez-vous on Ice, a Voyageur inspired fashion show displaying clothing and accessories of ten local designers and retailers.

It is important to note that there are official Festival du Voyageur activities that occur outside of Official Sites, when venues host an event only once or twice during the ten days of the festival. In 2016 a contemporary dance performance was hosted at the Rachel Browne Theatre, in the Crocus Building, in the Exchange neighborhood, part of Downtown Winnipeg. This is the only official Festival du Voyageur activity to take place outside of greater Saint-Boniface or the Forks. On Louis Riel Day, two venues provided Festival du Voyageur related activities, the Canadian Museum for Human Rights, and the Saint-Boniface Museum where one could learn about Louis-Riel's life, enjoy a campfire and interactive activities. On the Wednesday night, while the Voyageur Park was closed to the general public, the Festival du Voyageur themed D-Jig Night took place in the Université de Saint-Boniface Gymnasium. On the last weekend of the festival, Rame à la rencontre, an event filled with francophone musical performances, was located at the Maison des artistes visuels francophones.

On top of the wide array of activities and locations that make up the Festival du Voyageur, the MMMFestival also makes up part of the Festival du Voyageur, in which restaurants, cafes and bakeries in Saint-Boniface are invited to offer Festival du Voyageur inspired food or drink options. The participants in the MMMFestival are: Pasqualies Italian Restaurant, the Norwood Hotel, Deen's Caribbean Restaurant, Cocoabeans Bakeshop, Chaise Café and Lounge, Chocolatier Constance Popp, Promenade Café and Wine.

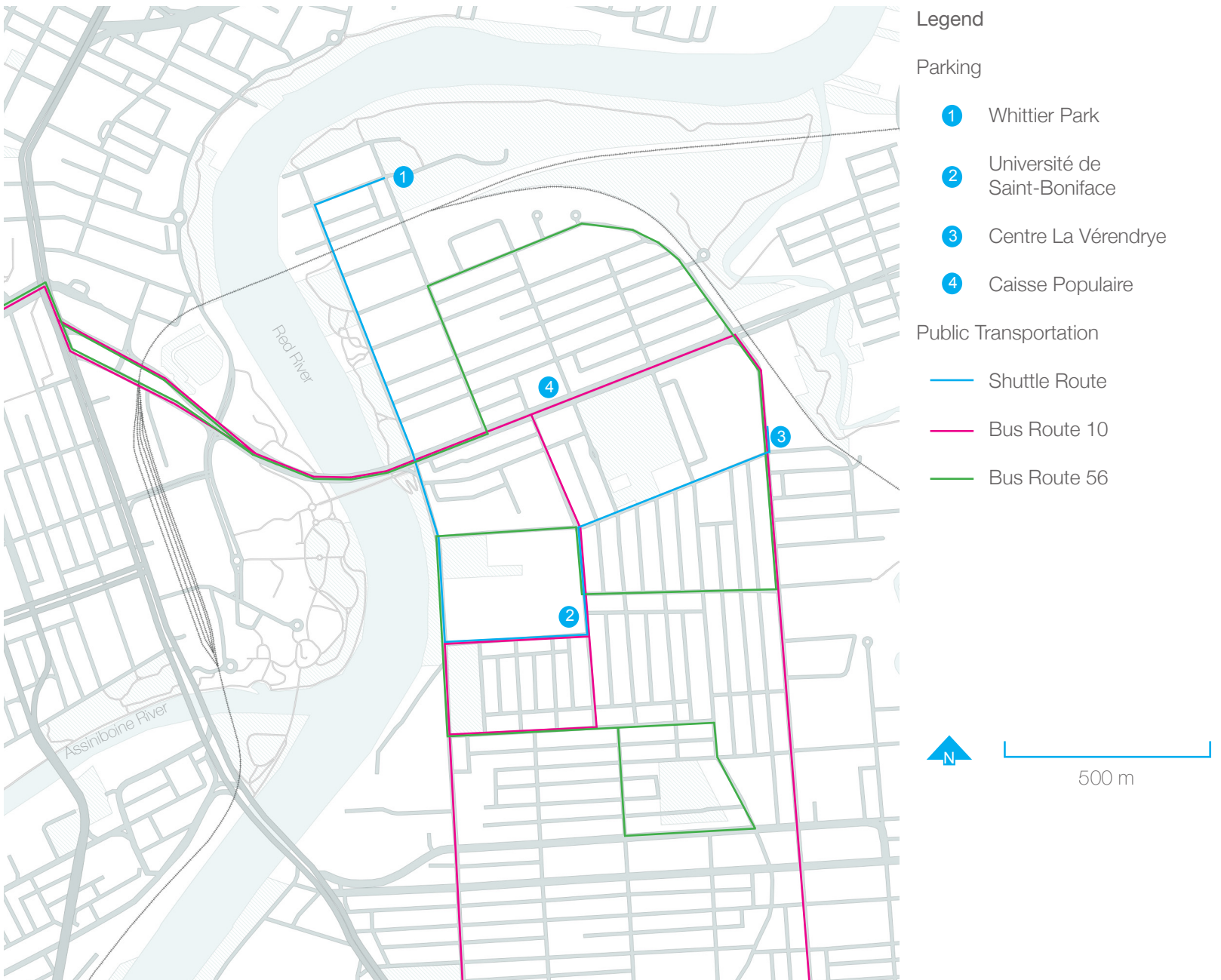
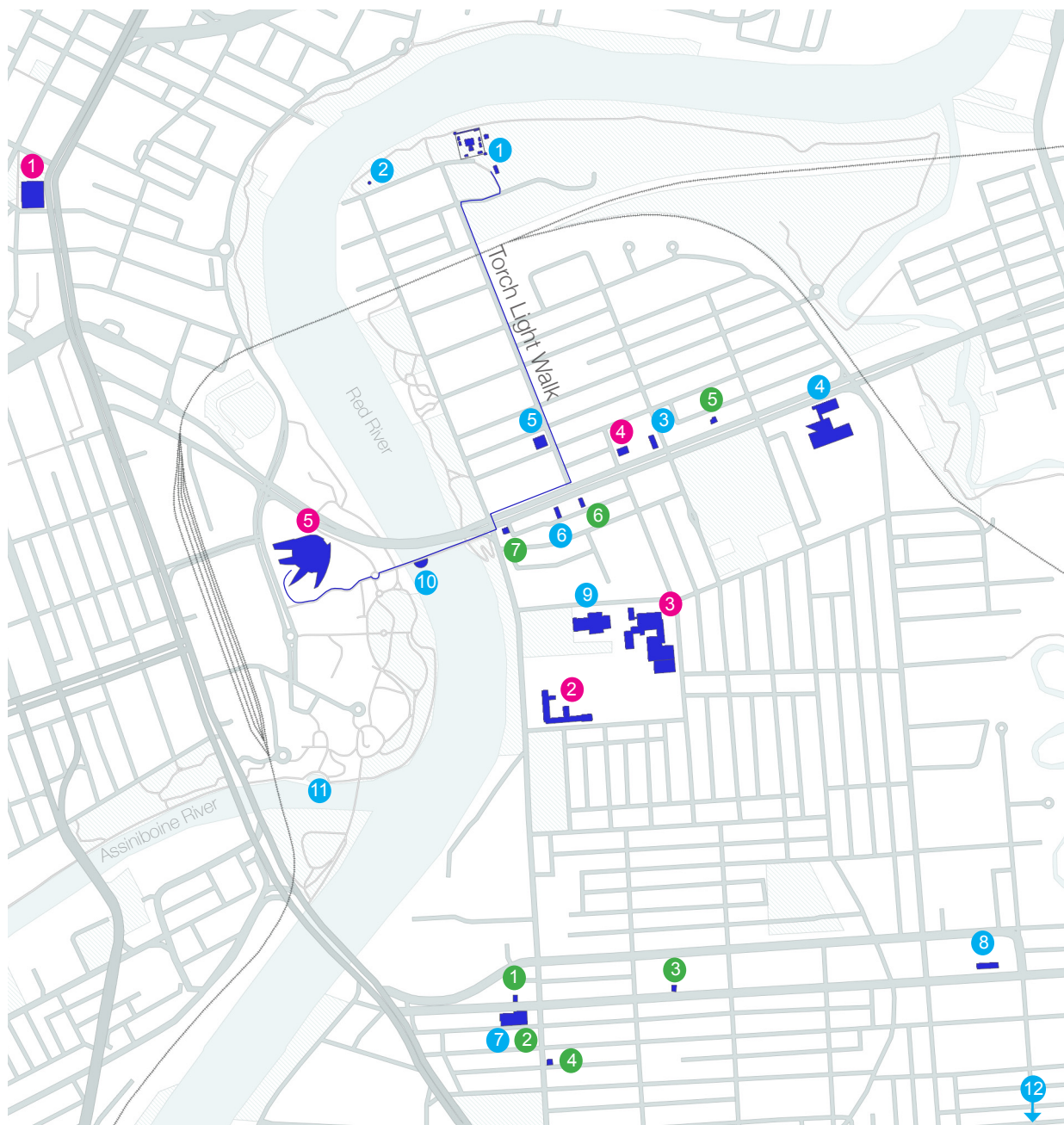


Figure 2.20: Transportation Map



Legend

Official Sites

- 1 Voyageur Park
- 2 Ice Climbing Structure
- 3 Festival Office
- 4 Centre Culturel Franco-Manitobain
- 5 Club St.B
- 6 Garage Café
- 7 Norwood Hotel
- 8 Marion Hotel
- 9 Saint Boniface Cathedral
- 10 Mon Ami Louis
- 11 Rendez-vous on Ice
- 12 Heather Curling Club

Secondary Sites

- 1 Rachel Browne Theatre
- 2 Musée de St. Boniface
- 3 Université de Saint Boniface
- 4 Maison des Artistes Visuels Francophones
- 5 Canadian Museum for Human Rights

MMMFestival

- 1 Pasqualies
- 2 Norwood Hotel
- 3 Deen's Caribbean
- 4 Cocoabeans Bakeshop
- 5 Chaise Lounge
- 6 Constance Pop
- 7 Promenade Bistro

Figure 2.21: Affiliated Festival Sites

2.3. INTERVIEW WITH THE FESTIVAL DU VOYAGEUR

“The rivers and the Centre Culturel Franco-Manitobain are very important to our planning.”

(Festival du Voyageur Interview 2016)

On March 24, 2016 I conducted an interview with members of the Festival du Voyageur’s planning and marketing team to better understand the planning process of the festival, and their role and engagement with social media platforms (Festival du Voyageur Interview 2016). The interview included the following members: Ginette Lavack Walters – General Director; Lisa Woods – Director of Development and Tourism; Dominique Tétrault – Director of Marketing and Communication; Julien Desaulnier – Artistic Producer; and Sophie Dumontier – Graphic Designer.

Planning the Festival du Voyageur

The planning of the Festival du Voyageur is an ongoing process that happens all year-round. In fact they had already begun planning the 2017 festival before the 2016 festival had begun. The month following each festival, the team does post-mortem work and analysis, including compiling the participant survey, and preparing the annual report for the month of April. They ask themselves during this: time what are the challenges that they faced during the previous year?

In considering long term planning, the members see a three-year plan as being realistic, while a twenty-year plan would contain too many variables. In June 2015, they developed a new strategic plan for the next three to five years. However this is not a static document, and provides the flexibility to address new issues and ideas. This document contains four strategic acts: 1. Provide a product of excellent quality. 2. To be a partner in the development and vitality of the French language in Manitoba. 3. Preserve the stability of the corporation. 4. Develop activities and year-round products that support the continued evolution of the corporation to adapt to external trends.

Mostly the festival planning process works off of institutional knowledge, according to Mr. Desaulnier (2016). In 2009 they worked with a consultant to engage with the community for strategic planning purposes. The Festival du Voyageur does not work with outside landscape architects or planners in their process, but they do however work with outside consultants and companies. They currently work with branding and marketing firm Relish Design. Together, Relish Design and the festival staff develop a new theme, tagline and look for the festival every year. In 2016 the tagline was: “Be Voyageur”. All of the snow sculpting work is coordinated and created by Franco-Manitoban artist David McNair. As the festival is growing and off-site venues are established to handle the large number of attendees, the organization may outsource the operation of certain sites – in 2016 Ugly Duckling Productions ran the Rendez-vous on Ice on the Red River Mutual Trail.

In considering their future planning, growth management is an issue that they constantly tackle. To handle this, they use an incremental approach to growth. Such an approach allows for changes and growth to be addressed systematically and with critical thought. In this way, they are constantly evolving as a festival. Where summer festivals can build a network and share best practices, a winter festival in a harsh climate doesn’t have many precedents to base decisions off of, expressed Mr. Desaulnier.

When it comes to developing relationships with other organizations and other companies they say their process is open and they strive to create connections. Mrs. Lavack Walters says: “It’s a two-way street”; sometimes they reach out to others and sometimes others come to them – for example the MMMFestival was developed by the Norwood Grove BIZ and the Provencher Blvd BIZ. These two organizations approached the Festival du Voyageur to use their brand for the MMMFestival. Chef Luc Jean from the restaurant Mon Ami Louis approached the Festival du Voyageur to become an official venue, and they worked together to develop some programming that would provide an experience that reflects the festival, over and above the existing restaurant experience. Another example of an outside organization coming to them is when

the Canadian Museum for Human Rights approached the Festival du Voyageur searching for a space to display the *Let Them Howl: 100 Years in the Women's Rights Struggle* exhibit.

The Festival du Voyageur says that organizations in the City of Winnipeg are good at working together; and that they, the Festival du Voyageur organization, participate in the Chamber of Commerce, tourism groups, and trade shows to build strong relationships. They aim to support the local economy and help support smaller organizations; which means that they do focus much of their attention and growth on the neighborhood of Saint Boniface. Working in partnership with the Winnipeg Folk Festival, the Festival du Voyageur was able to bring in popular musical act Coeur de Pirate; Mr. Desaulnier says that although a larger venue would have accommodated the high demand for this show, they maintained that the show should take place in Saint Boniface. This is not to say that they are not open to expanding to other parts of the city, but that they do try to bring people into the neighborhood of Saint Boniface. An example of expanding beyond the neighborhood was two weeks prior to the festival when two promotional kiosks were set up at Assiniboine Park (Figure 2.1). By expanding their reach with other organizations they attempt to keep their profile up year-round, which they also do with a summer concert series titled Mercredi en Musique.

A concern brought up by Mrs. Lavack Walters is that they do not want to lose control of their brand and allow anyone to use it. They are happy to see businesses use the festival in promotional ways, such as the coffee shop in Osborne Village, Little Sister Coffee Maker, which offered a Festival du Voyageur themed beverage during the ten days of the festival. Where the use of their brand is not seen a positive or complimentary, they would ask that organization to halt their associated activities. In this case the landscape and geography of the festival play into it's branding – where and how their brand is used impacts the social landscape of the festival. One can only assume that having a Festival du Voyageur themed beverage in Osborne Village is likely to entice some citizens of Winnipeg to venture into Saint Boniface.

The Festival du Voyageur conducts a survey for visitors every year, which is published in their annual report (Festival du Voyageur Annual Report 2014-2015). Although their clientele is approximately 60% Anglophone, they continue to offer a French product. Mrs. Lavack Walters says that many of the Francophones are die-hards and they will come every year (Festival du Voyageur Interview 2016). “These people have expectations,” she explained. We can begin to understand why the festival is so similar from year to year, as to please its core user base; and we can see why changes are incremental, as to provide such a consistent and expected experience. Changes, as I understand, are a result of improving the experience for a growing number of festival-goers and the issues and opportunities that arise from such a situation, and are not due to a need for varying the experience from year to year.

The Festival du Voyageur explained that their target markets are families and young professionals, and that the Voyageur Park transforms throughout the day – from families during light hours to young professionals in the evening and night. In the following sections revolving around the festival's digital landscape narrative, I will explore how this change in clientele is visible via social media.

The Festival du Voyageur and Social Media

The Festival du Voyageur formally runs and manages five social media accounts via Facebook, Twitter, Instagram, YouTube, and Pinterest. They use these accounts to promote the festival, provide information to festival-goers, share stories and other media content, and engage with the public. The Festival du Voyageur organization uses the hashtag #HeHo; and if you have ever attended the festival you would understand why – it is a common cheer that can be heard repeatedly by the many die-hard festival-goers, and by performers and stage announcers. One would likely hear this cheer simply by being in North Saint Boniface during an evening of the Festival du Voyageur. According to the festival staff, #HeHo is synonymous with the Festival du Voyageur and it's also part of their branding – it's bilingual and accessible (2016); and it also mirrors their website marketing, where the site festivalvoyageur.mb.ca is promoted via hyperlink from HeHo.ca. I chose to base much of my research in this project on the hashtag #FestivalDuVoyageur, which provided me with a very focused data set. But the staff members believe that for their purposes #FestivalDuVoyageur is too complicated, as the French language does not work for everyone (2016). A couple of quick searches on Instagram will provide a clear picture that #FestivalDuVoyageur is essentially strictly about the festival itself, whereas #HeHo is used by people all around the world for many purposes. This is likely a benefit for their choice of branded hashtag, as it provides a window into the Festival du Voyageur for people who may not be familiar with it. In the following sections about metadata, I will explain why #FestivalDuVoyageur is a better fit for mapping the digital landscape narratives of the Festival du Voyageur.

The festival staff are actively engaged with the public on Facebook and Twitter. While their office hours are limited to a standard workweek, they generally provide a five-minute response time on Facebook and Twitter during reasonable times, including until midnight or later during the ten days of the festival. They want their customers to feel valued (2016). This past year they were able to address an issue with their shuttle service, which they had become aware of due to social media. They say that Twitter activity about the festival is mostly positive except for a few complaints about long lines and shuttle issues (2016). Knowing this, I deliberately searched for this type of data through social media, the results of which are detailed in the ensuing sections. The staff explained that negative comments are usually expressed in a private message and are not shared publically.

2.4. SOCIAL MEDIA PLATFORM ANALYSIS – CENTRAL DATA

I conducted the social media platform analysis relating to the Festival du Voyageur between December 15, 2015, prior to the 2016 festival, and April 15, 2016, some time after the 2016 festival. The intention behind this analysis is twofold: to gain an understanding of the Festival du Voyageur from a centralized data perspective, including how one might use centralized data from ‘official accounts’ in mapping digital landscape narratives; and to develop an understanding of the festival for comparative measures, where we can compare the centralized data of ‘official accounts’ to democratically created social (or network) data by multiple users. We can therefore determine the reliability and accuracy of social data, especially for situations where a landscape is not represented by a central agency.

Facebook Page Analysis

To begin I looked at the Festival du Voyageur Facebook page that is run by the festival organization, meaning that much of the data derived from the account is centrally created or curated. As of December 15, 2015, the page had 7,958 ‘likes’, meaning that Facebook users selected to ‘like’ the Facebook page by clicking on a ‘like’ button. By April 15, 2016, the number of ‘likes’ on the page had increased to 9,779. As of December 15, 2015, 4,724 people had claimed to have attended the festival via a process termed ‘checking-in’, where a Facebook page can offer users the option to ‘check-in’ to a nearby place or establishment. This is not offered by all establishments, only those that opt-in to this feature. The number of people who had ‘checked-in’ to the Festival du Voyageur had increased to 8,079 people by April 15, 2016. The number of people who ‘checked-in’ nearly doubled in four months-time with a 71% increase (3,355 new ‘check-ins’), while the number of ‘likes’ only increased by 22% (1,822 new ‘likes’). These numbers are likely due to the fact that the ‘like’ button has been a feature for several years, whereas the process of ‘checking-in’ is newer and requires time for users to become familiar with the tool. This does however provide some insight into the use of both of these features

in constructing digital landscape narratives; a significant increase in ‘likes’ can signify a trend, such as a boost in popularity, whereas an increase in ‘check-ins’ could signify an increase in attendance to a specific landscape, as one must be in proximity of the landscape in question to ‘check-in’. The increase in ‘check-ins’ also likely points to an increase in social media use while attending the Festival du Voyageur, specifically engaging with Facebook and the Festival du Voyageur Facebook page while in attendance. While ‘likes’ and ‘check-ins’ do provide some insight into the landscape event, the numbers clearly do not represent the actual attendance of the Festival du Voyageur from year to year, which topped 100,000 visits in 2016; nor can this data provide real-time information, as one can only ‘like’ a Facebook page once, and multiple ‘check-ins’ by a single user do not increase the number of total ‘check-ins’, making this data cumulative from the point when the feature was offered or from when the page was created.

When working with a central organization in mapping digital landscape narratives, a Facebook page can provide a plethora of data, which is of course curated by the organization as it can remove any unsuitable posts from its page. Most of the content on the Festival du Voyageur Facebook page has been shared by the organization itself, likely as a form of marketing and providing information to its followers. Facebook allows one to see photographs posted by others; in this case 351 users had posted photographs to the Facebook page. This in itself can be extremely insightful, and by taking an overview perspective of the entirety of the photographs, one can begin to develop overall themes and aesthetics for the festival. One can then proceed to select individual photographs, which provide even more information, such as: who posted it, who they were with, where they took the photograph, the time they posted it, the number of ‘likes’, and comments by other users. For example, by looking into a photograph of a young man adorned with face paint and wearing high fashion winter wear, we can learn that this event, Fashion On Ice, took place at The Forks, where the Rendez-vous On Ice (Official Site) was located. We can also see who this gentleman is, as he was tagged in the photograph,

and we can see which companies provided the clothing that he is wearing, as each piece of clothing is tagged to the specific supplier or designer. One issue that does arise is that this photograph was shared on February 25, 2016, but we know from the programming schedule of the festival that this event took place on the afternoon of February 14, 2016. It is important to note that the date of sharing something on social media does not necessarily reflect the time that the photograph was taken, or when the original data was created. Mapping digital landscape narratives will not likely be a replacement for the minutiae of detail when it comes to time and place, as the data may be inconsistent with reality. For our purposes, the location is accurate but the date is wrong, suggesting that social media data will likely provide a larger picture of events and multiple points of view, rather than specific details of programming. Where mapping digital landscape narratives is to be used for non-programmed and non-event based landscapes, this type of data can still be very useful and the accuracy of the date will not likely affect its application.

The Festival du Voyageur Facebook page also includes an abundant amount of photographs that the festival staff have posted themselves. These photographs can be sorted and viewed in a couple of ways. The first way to view the photographs is divided by year. An overview of the photographs is presented with large thumbnails of each photograph, and one can see that in the year 2015, 378 photographs were posted. By April 15, 2016, 148 new photographs had been posted since January 1st, 2016. This allows designers to sort data by year, which can be very useful if one is looking for data surrounding a specific event. One can imagine for example how a one-time flood or a political protest could seriously affect a landscape for a short period of time.

The second way that these photographs can be sorted is by albums that have been created by the organization. Not all of the photographs posted by the Festival du Voyageur are part of an album, but many of them are. For example, some albums are titled and related to specific performances or individual events, and other albums are related to the festival by year with titles such as: Festival du Voyageur 2014 (containing 47 photographs) or Festival du Voyageur 2010 (containing 38 photographs).

In considering centralized data, we can also look at the Festival du Voyageur Facebook page Timeline, which is generally the first thing one sees on the Facebook page. The Timeline is a public display in reverse chronological order of all content posted to the page, such as a text post, a group of photographs, or links to articles and other online content – where the newest post appears at the top and one can scroll down to older posts. One can see on this Timeline that the use of social media has increased every year since 2009, and one can only assume this trend will continue.

Number of posts to the Festival du Voyageur Facebook Page by year:

- 2009 – 17 posts
- 2010 – 56 posts
- 2011 – 58 posts
- 2012 – 103 posts
- 2013 – 131 posts
- 2014 – 163 posts
- 2015 – 175 posts

Instagram Account Analysis

I analyzed the official Instagram account of the Festival du Voyageur, @FDVoyageur, which had 380 posts, 3,201 followers, and was following 964 other Instagram users, on December 18, 2015. On April 15, 2016 the account had 441 posts, 4,951 followers, an increase of 54% or 1,750 new followers in just less than four months. In the same amount of time the number of users that @FDVoyageur was following rose to 1,027, an increase of 6.5% or 63 new users. This displays that the rise in followers is not correlated with the number of accounts that the Festival du Voyageur is following, but with an increase in popularity of the event and an increase of users on Instagram.

The photographs and videos on the official Instagram account make up part of the centralized data set. This content is very similar and often identical to the centralized content on the Festival du Voyageur Facebook Page. In the same way as the centralized Facebook data, an overview of these images provides an excellent overview of the experience one would have while attending the Festival du Voyageur. Themes and subject matter such as purple and pink colorful lights, snow sculptures, historical interpretation, and maple taffy on stick are quickly identifiable.

Twitter Account Analysis

On December 18, 2015 I analyzed the Festival du Voyageur's Twitter account – @FDVoyageur. At this time, the Festival du Voyageur had Tweeted 2,704 times. They had 8,333 followers and were following 2,432 other accounts. By April 17, 2016, the account had a tweet count of 3,177. They had 9,702 followers and were following 2,481 Twitter users. Once again, this central data set is mostly created and curated by the Festival du Voyageur organization. Their tweets are made up of photographs, videos, and links to blogs, articles, their website, and other online related content. One can choose to search through their media content only, limiting data to photographs and videos. Again this data is very similar to the photographs and videos found on their Facebook and Instagram account.

When a landscape event, such as the Festival du Voyageur, or when a physical landscape such as The Forks for example, is associated or programmed by a central agency, studying their social media activity and content can provide significant insight into an event or place. This provides a broader view than one could likely acquire by visiting the site on multiple occasions. When an organization shares something via social media, this accords that subject meaning, and one can assume that they are likely sharing information that has value to their viewers. Landscape architects can therefore look back in time, where social media provides a window into specific past events and phenomena.

2.5. SOCIAL NETWORK DATA ANALYSIS

When I began to research the potential of social network data in mapping digital landscape narratives, I was very hopeful that this data would be mostly accessible and would provide great insight into the social network of the Festival du Voyageur. However, changes to privacy policy and limitations on data accessibility created impediments that hindered the potential of this type of information. When I started this research in 2014 I was able to download entire social networks surrounding individual Facebook users with NetVizz, an application available within the Facebook platform. Using network visualization software Gephi (Bastian, Heymann & Jacomy 2009), I was able to visualize this data, where individual Facebook users were represented by nodes and their connections, such as if they were mutual Facebook 'friends', they were connected by edges (lines). The software positions the nodes within the network based on their number of connections with others. In considering my own Facebook network, the nodes formed various clusters, such as my extended family, or my fiancée's extended family, who were both connected by a couple of members who knew each other. Another cluster was made of many Franco-Manitobans, most of whom were people that I had grown up with and are many of my close friends and acquaintances. Another cluster was made up of people that I had met while in University – many of these people had attended the University of Manitoba's Faculty of Architecture. This provided an understanding of my social network that I had never seen from a network visualization perspective before. I was able to see where individual people fit within my social groups, which people knew one another, and which people were friends with people across my network connecting people from one crowd to another. Using Gephi, I could choose to leave the usernames or remove them for anonymity. By clicking on a node I could be linked directly to their Facebook page, where I could quickly learn more about who they are.

I hoped that if I could access such data relating to the Festival du Voyageur, I could begin to understand what the social network surrounding the festival looked like. What if one could identify the binding factors within various social groups? Perhaps

one group would be made up of performing artists, or journalists, or photographers, or perhaps groups would be clustered by language, culture, or age range. This type of information would be very useful in deciding with whom a landscape architect should consult. One could even identify people who are central to a group, by the number of connections that they would have within that cluster. Or one could identify which people are connecting agents in between crowds.

Facebook Page 'Like' Network

The process of visualizing the festival's network proved more troubling than I had originally hoped. For one, the Festival du Voyageur Facebook Page, is not a user account, such as an individual person would have. Although it looks very similar from a user experience, a Facebook Page and an account are essentially different. The current software does not allow one to download the social network surrounding a Facebook Page. It does however allow one to download the Facebook Page 'Like' Network, which is a network of Facebook Pages that 'like' or are 'liked' by the Festival du Voyageur Facebook Page. I downloaded the Festival du Voyageur Facebook 'Like' Network on January 5, 2015 and I was able to visualize the network. In *Festival du Voyageur Facebook 'Like' Network – Categories* (Figure 2.22) we can see how this network is structured. The colors on the map represent the category of the organization, for example the largest category at 32.5% is made up of *Non-Profit Organizations*, followed by *Media/News/Publishing* at 12.5%, *Attractions/Things to Do* at 7.5%, and so on. The structure of the network is very telling of the organization based social network surrounding the Festival du Voyageur – the festival's Facebook Page is positioned in the middle of the network. On the left side of the network we find organizations that are mostly connected to the Festival du Voyageur but primarily not to others within the network; here the network appears to take shape as a Brand Cluster. On the right side of the network we can see a large cluster of organizations that are interconnected in many ways. This

cluster can also be separated into two groups. The first group, at the top right of the network, is mostly related to Winnipeg or Manitoba, with exceptions such as Rick Mercer Report, a popular Canadian television show, and The Heart and Stroke Foundation, both of which are likely connected to organizations across Canada. The second group, on the bottom right of the network is mostly made up of Francophone or Franco-Manitoban organizations; here the network appears to take shape as Community Clusters.

The Festival du Voyageur often works in collaboration with other groups and organizations, as mentioned earlier. The Facebook Page 'Like' Network provides insight into how sympathetic organizations are interconnected, and divided into clusters and groups. Using this knowledge, landscape architects could likely better plan activities in collaboration with other organizations in many ways. This data could aid them in navigating the network, but it could also identify central organizations to the network that could play a key role in engaging other organizations.

Gephi also allows one to adjust visualization settings to highlight different aspects of the network. *Festival du Voyageur Facebook 'Like' Network – Centrality* (Figure 2.23) displays the network in a similar fashion as Figure 2.22 but it is important to note that the process of visualizing networks is dynamic, and the software does not create an identical image every time, but simply a similar one. In this case we can see how the network rotated 90° counter clockwise, but the identified clusters and groups are still recognizable. In this network map, the shade of green of the nodes represents the centrality of the organization within the network, where the darker nodes are more central. We can see which organizations have the most connections to other organizations. This process provides a useful tool in identifying key stakeholder organizations that can connect with others within the network.

Festival du Voyageur Facebook 'Like' Network – Popularity (Figure 2.24) displays the same Facebook Page 'Like' Network, but the shades of red represent which pages are the most popular within the network. Popularity is determined by the number of 'likes' each page has by individual Facebook users. We can see that the three most popular pages are Air Canada, Rick Mercer Report, and

the Heart and Stroke Foundation, all pan-Canadian organizations, whereas the rest of the organizations have similar levels in popularity in relation to the big three. This type of information is not only useful to landscape architecture, but plays into the marketing of the Festival du Voyageur.

The Festival du Voyageur Facebook 'Like' Network – Categories (Figure 2.22) is a relational map that locates organizations within relational space rather than physical space. *Festival du Voyageur Facebook 'Like' Network – Locations* (Figure 2.25) displays this network within the geographical and physical world. On a neighborhood scale we can now compare this map to Festival Sites Map (Figure 2.21). We can see in the *Festival Sites Map* that most of the venues and sites relating to the Festival du Voyageur are located in Saint Boniface. In Figure 2.25 we can see that not only is the Festival du Voyageur Facebook 'Like' Network situated in Saint Boniface, but many organizations are also located in The Exchange or Downtown Neighborhoods. As the Festival du Voyageur grows in size and in number of attendees, the planning staff may consider expanding out of Saint Boniface, and into The Exchange, as there is the possibility of local support from outside organizations.

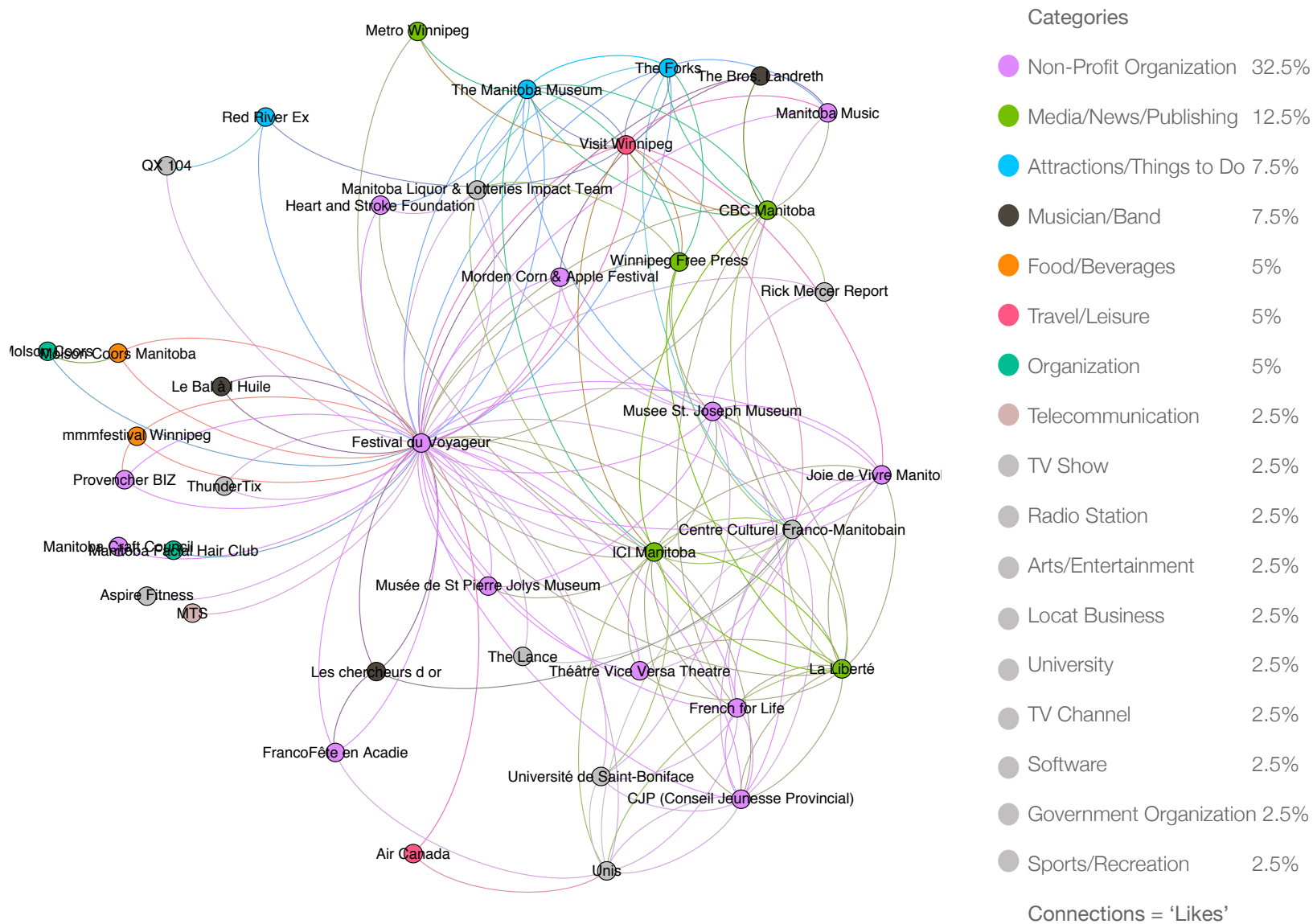


Figure 2.22: Festival du Voyageur 'Like' Network - Categories

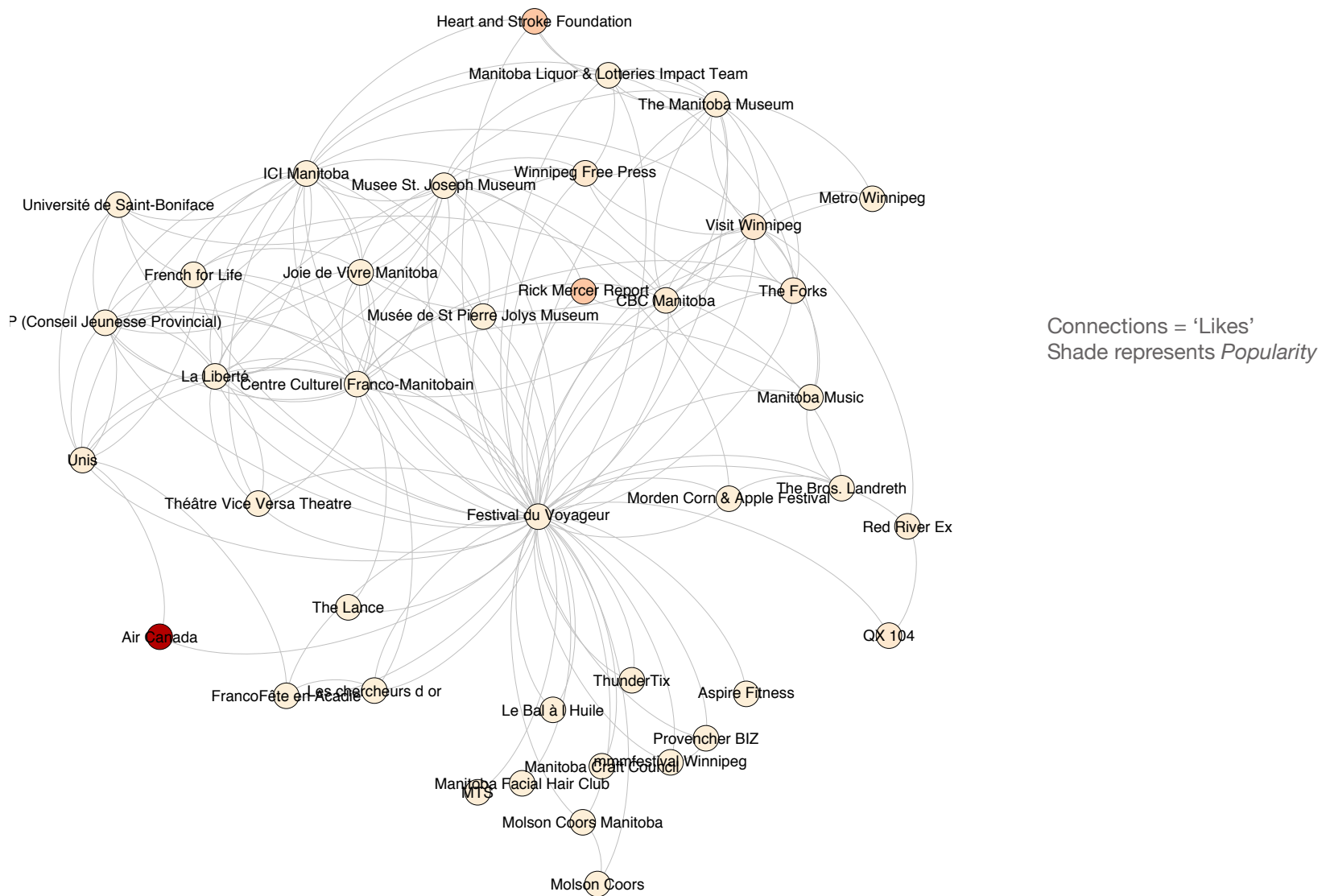


Figure 2.24: Festival du Voyageur Facebook 'Like' Network - Popularity

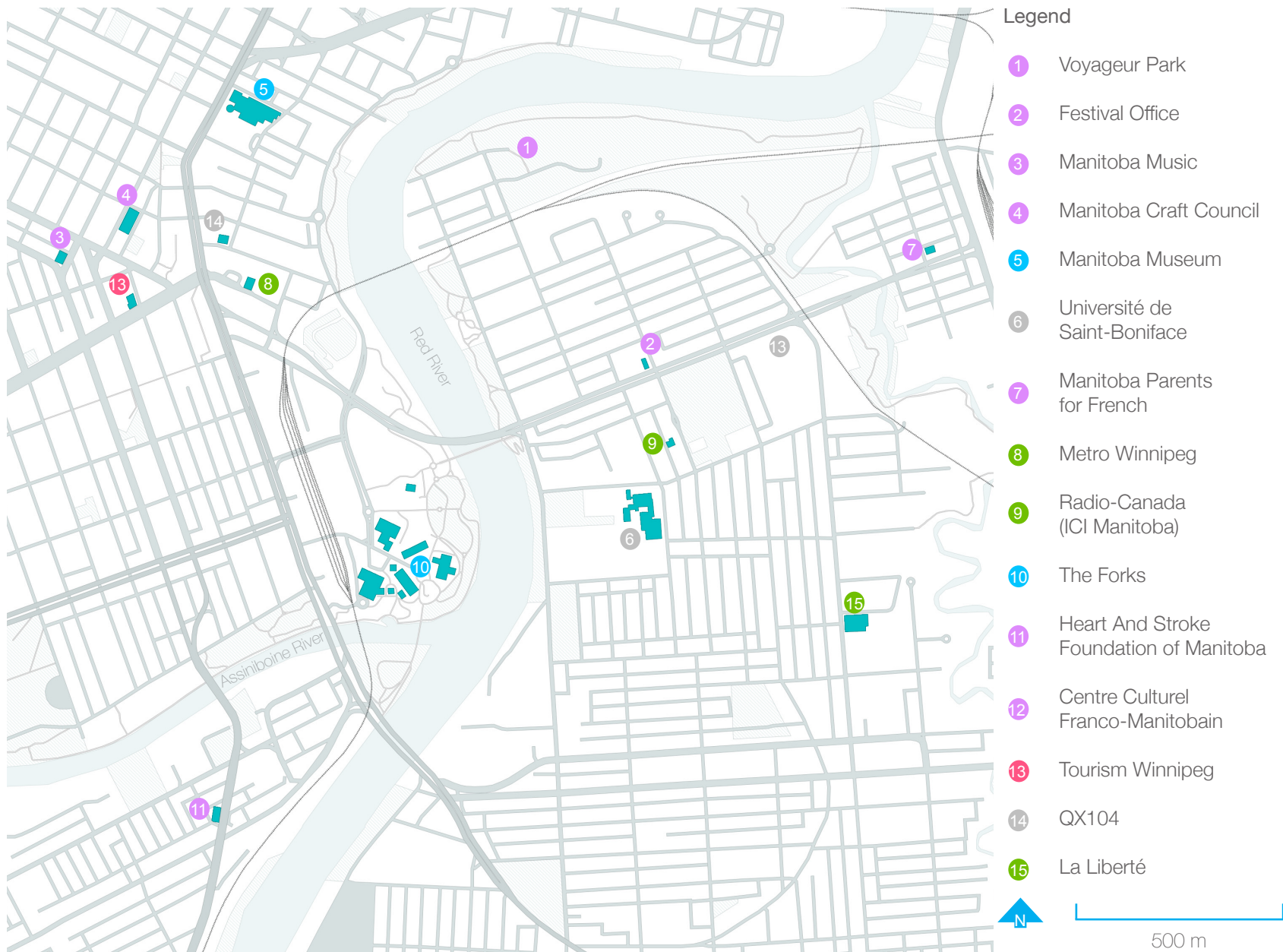


Figure 2.25: Festival du Voyageur Facebook 'Like' Network - Locations

Facebook Page Post Network

Another source of network visualization in relation to mapping digital landscape narratives is the *Festival du Voyageur Facebook Page Post Network* (Figure 2.26). This network displays Facebook posts by the Festival du Voyageur on its own page during the month of February 2015. Green nodes represent the posts, and their size represents the number of 'likes' that each post received. The small red nodes represent individual Facebook users. The edges in between users and posts represent 'likes'. When a line connects a red dot to a green dot, that means that the user 'liked' that post. What this network map shows us is that there is a core of Facebook users who are highly involved and encouraging of the festival's activities, as these users have 'liked' multiple posts by the festival organization. In considering the Archetypal Network Structures established by Smith et. al. (2014), the core of users may be a Tight Crowd, most likely the die-hard Francophone festival-goers mentioned in the interview. We can also see that the larger nodes, while being highly 'liked' by the central core of users, gained their popularity through an increase in 'likes' by users who only 'liked' that one post. This type of information can play into the marketing and planning of the festival. By looking into the popular posts, we can see which events or attractions engage a wider audience. One could also use this to ensure that the central core of users is satisfied, by exploring what posts and activities are engaging to them and not periphery users.

Festival du Voyageur Facebook User Post Network (Figure 2.27) is also a network visualization of the Festival du Voyageur Facebook Page Post Network during the month of February 2015, however this map allows for posts by others to the festival's page, rather than just the festival itself. We can see, now reduced in scale, the previous network at the bottom of the map, with its Tight Crowd and periphery users. Above this original cluster are scattered nodes, which represent the posts by others. We can see that these posts are not strongly connected to the central core of users. These outlying nodes do however receive large numbers of 'likes' by users who show no other activity in the network. The one-time 'likes' of outlying posts are likely the result of the users having friends who are

not following or engaged with the Festival du Voyageur Facebook Page, meaning that they would see the post only because they are friends with the user who posted the content.

Figure 2.27 has applicability to landscape architects as one could investigate the outlying posts to see if the subject matter of the content differentiated from the more central content. This could have implications for the festival in considering outreach. This network map also displays the power of a decentralized narrative to reach large groups of people via social media. Each post contributes to the digital landscape narrative of the Festival du Voyageur, and engages new groups of people.

Twitter Network Data Impasse

It is possible to download the necessary data to visualize the social network surrounding the Festival du Voyageur Twitter account with the Microsoft Excel Plug-in NodeXL (Smith et al. 2010). However, in recent years, Twitter has placed limits on the quantity of data that one can download in a specific amount of time, due to the large amount of requests for data. Once the data limit is met, the downloading process pauses for fifteen minutes. The estimated amount of data required to visualize the festival's social network would have required a minimum of ten uninterrupted days to download. While creating such a map of the festival would have been very insightful, the process is too taxing on one's time to provide practical value to a landscape architect.

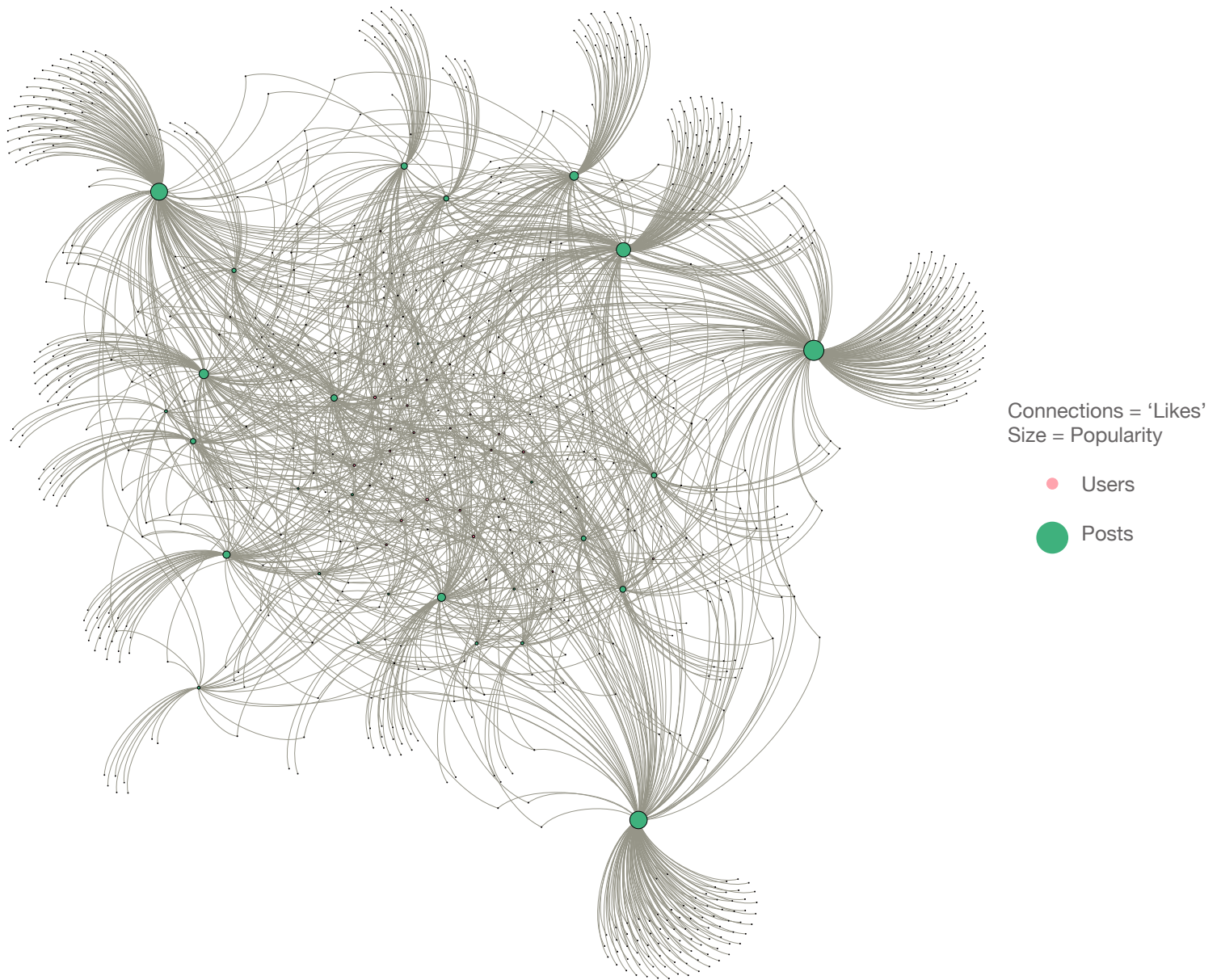


Figure 2.26: Festival du Voyageur Facebook Page Post Network

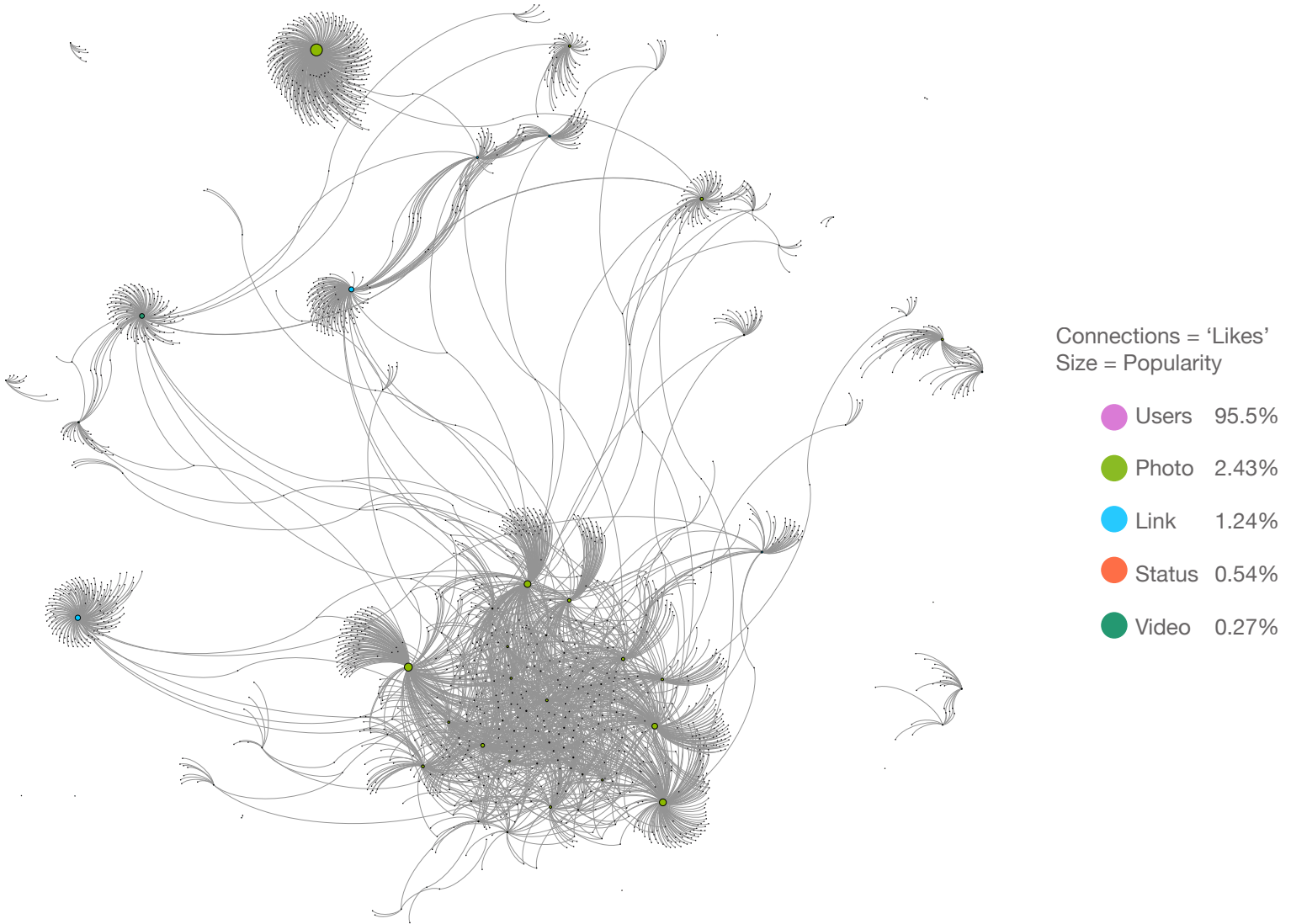


Figure 2.27: Festival du Voyageur Facebook User Post Network

2.6. METADATA ANALYSIS

In the following two sections, Metadata Analysis, Original Data Analysis, I will proceed by investigating and exploring the ways in which social media can be used in mapping digital landscape narratives. I will provide an analysis of the metadata surrounding the Festival du Voyageur on Facebook, Instagram and Twitter. We can begin to understand the value of a grassroots folksonomy in relation to landscape architecture, and how one would use such information to filter social media data. I will also provide an analysis of the original data on Instagram and Twitter. We will be able to see the ways in which the two platforms vary in user base, content, and applicability to landscape architecture. Within this analysis of the original data I mapped the digital landscape narratives of the Festival du Voyageur. This will allow us to see what mapping digital landscape narratives can look like, what information is similar or identical to the centralized information one would typically use in the design and planning process, and what information and opportunities that arise which are not present in a traditional landscape architecture site analysis and consultation process. This will lead to a better understanding of whether mapping digital landscape narratives is a stand alone process that can replace traditional place based community consultation and site analysis, or whether mapping digital landscape narratives provides a new complimentary data set that enhances the knowledge of a site for the landscape architects involved.

The following sections are focused on Instagram and Twitter as I was able to create an Instagram account – @UofMResearch, and a Twitter account - @UofMResearch to perform the ensuing operations. In following the University of Manitoba's Joint Faculty Research Ethics Board's (JFREB) approach to privacy, these two new accounts were created to ensure that all data that I had access to was publicly accessible – neither account was following any other users. If I had used my own personal account, it would have been possible for the information from private accounts of users that had previously approved my ability to follow them, to be mixed into the publicly accessible data. Discussing and sharing such information would have been breach of their privacy, as well as an error in

the research data. While this type of research is entirely possible with Facebook, creating a second account or an account under a pseudonym is a breach of Facebook's user policy. In practice, when mapping digital landscape narratives, a landscape architect would not be required to follow the JFREB privacy policy, especially for internal uses, allowing for a simpler process, as data from trusted private accounts would only provide more insight into a landscape, rather than less.

The following operations revolve around the requirement to identify and filter photographs and data to focus the researcher's efforts and direct a narrative that is strongly representative of the Festival du Voyageur. This begins with an analysis of metadata, specifically hashtags and geo-locations. This is followed by an analysis of the original data, the photographs and content – the experiential information that make up the digital landscape narrative.

Hashtag Analysis

I began the metadata analysis by exploring the Festival du Voyageur Instagram account. An authoritative organization that represents a landscape or landscape event, such as the festival organization, can have a significant impact on the folksonomy surrounding said landscape. Where no central organization is using and promoting a related hashtag, the terminology is likely derived in a grassroots fashion, and heavily influenced by the naming of places.

In this situation the Festival du Voyageur used the hashtag #HeHo the most often – on 79 of their 193 Instagram posts in 2015, or 41% of the time. This is logical, as previously mentioned, #HeHo is a bilingually accessible term that is synonymous with the festival, and is a significant feature of their branding and marketing. In this situation #HeHo is the result of the Festival du Voyageur adopting terminology that appeared democratically. It is important to note that in 2014, the 45th anniversary of the festival, the organization adopted the hashtag #HeHo45, which was used in 27 of their 66 posts in 2014, or 41% of the time. In 2014, #HeHo45 essentially

replaced #HeHo for the year from a centralized approach. Many other Instagram users who are sharing photographs about the festival use #HeHo. In 2014 the festival shared a photograph about a contest with the following caption: “Take a picture of anything festival related, tag @FDVoyageur and #HeHo45, and be entered to win two Voyageur passes.” This likely increased the awareness and use of #HeHo45 by the general public.

As mentioned earlier, #HeHo didn’t focus the data to my satisfaction. It is a useful tool in marketing for the festival, but it is a term that is widely used around the world by people in many countries and languages. The data uncovered by #HeHo does not specifically revolve around the Festival du Voyageur. One could filter this data by date, but this adds an extra step for the researcher and may still contain unrelated information.

I proceeded by compiling all the hashtags that FDVoyageur account had used on Instagram in 2015:

#SoyezBarbu	#BeBearded	#BlackSmith
#PlaidShirt	#Winter	#Festival
#HeHo	#BottleOpener	#Shooter
#98Jours	#BarGibraltar	#FlashBackFriday
#Cuties	#BeVoyageur	#ShopLocal
#SupportLocal	#FaitÀLaMaison	#HandeMadeWinnipeg
#Crêpe	#ScreenPrinting	#Art
#TankTop	#UnofficialMascot	#NationalDessertDay
#ThanksGiving	#TGIF	#Repost
#RiverProject	#Winnipeg	#WorldTeachersDay
#ExploreMB	#Musique	#Installations
#Stimulate	#Senses	#NBWpg
#TropCourt	#Histoire	#Hair101
#WheresLeo	#OùEstLéo	#SeeltAll
#MEM	#IndieFolk	#Forge
#FortGibraltar	#YoungTalent	#Canicule
#Hot	#MadeForWinter	#Provencher
#Provencher	#Adorable	#Panzanella
#Stellas	#FêteDuCanada	#CanadaDay
#NoFilter	#Yum	#7Jours

#ExploreStB	#MayorsLuncheon	#History
#Fourrures	#RameRame	#Retro
#NuitDeArt	#Mystère	#Cajun
#Explorez	#DoorsOpenWPG	#GigueVsLéo
#ManitobaDay	#Adorable	#BestTeam
#NVW2015	#MCM	#Léo
#ÉtéAuFort	#UntilNextYear	#FDVoyageur
#ICIHéHo	#CabaneÀSucre	#PetitCanada
#OnlyInThePeg	#FashionOnIce2015	#FOI2015
#Selfie	#Latergram	#1Day
#2Dodos	#3DaysToGo	#4Jours
#9Jours	#9Days	#Sparks
#2Weeks	#16Jours	#WeLoveSnow
#22Jours	#GoodTimes	#WeLoveMerch
#Magical	#OnAimeLaNeighe	#TisTheSeason
#IdéeCadeau	#2424Wpg	
#KitchenPartyInTheCabaneÀSucre		

This list contains French and English words, many of which are too broad or too specific to a subject or event too provide a focused overall view of the festival – for example, #Winnipeg or #RiverProject are too broad, while #OùEstLéo or #WheresLeo are too narrow. One could use the broad terms to see how the Festival du Voyageur fits within a world wide conversation of river projects, or how the festival fits into all Instagram activity surrounding Winnipeg. One could also use the narrow terms to acquire a better understanding of the experience within specific venues at the festival, such as #KitchenPartyInTheCabaneÀSucre. These tools could provide useful information when needed.

I proceeded to search for hashtags that represented a grassroots folksonomy, and evaluated their usefulness in mapping digital landscape narratives (Figure 2.28). Instagram indicates how many posts contain said hashtag, but only allows one to see accessible photographs and videos, in this case only public posts. The following is a list of discovered terminology from December 16, 2015, including notes about their content (Table 2.1):

Hashtag	Number of Posts	Notes
#FestivalDuVoageur	4516	Related to the Festival du Voyageur
#FestivalDuVoyageurs	15	Spelling issue
#FestivalDeVoyageur	224	Spelling issue
#FestivalDuVoyageur2015	106	Related to the Festival du Voyageur 2015
#FestivalDuVoyageur2014	63	Related to the Festival du Voyageur 2014
#FestivalDuVoyageur2013	22	Related to the Festival du Voyageur 2013
#FestivalDuVoyageur2012	3	Related to the Festival du Voyageur 2012
#FestivalDuVoyageur2010	1	Post not visible
#FestivalDuVoyageur1991	1	Post not visible
#FestivalDuVoyageurDay	1	Post not visible
#FestivalDuVoyageurSlogan	1	Post not visible
#FestivalDuVoyageurLunch	1	Post not visible
#FestivalDuVoyageurPreppin	1	Post not visible
#FestivalDuVoyageurGrounds	1	Post not visible
#FDVoyageur	255	Related to the Festival du Voyageur
#CeintureFléchée	56	Related to festival sash pattern

Hashtag	Number of Posts	Notes
#FDV	13,657	Term is too vague
#FDV2015	1,894	Mostly not related, must be sorted by date
#FDV2014	1,005	Mostly not related, must be sorted by date
#FDV2013	937	Mostly not related, must be sorted by date
#FDV2012	99	Mostly not related, must be sorted by date
#HeHo	10,726	Somewhat related, must be sorted by date
#HeHo45	1,079	Somewhat related, promoted by contest
#HeHo2015	26	Mostly not related
#HeHo15	19	Only 3 posts visible
#BeVoyageur	3	Post not visible
#FortGibraltar	492	Mostly related to weddings
#CabaneÀSucre	13,654	Term is too vague
#ICIHEHO	326	Related, promoted by Radio Canada (CBC)
#FashionOnIce	34	Somewhat Related to the Fashion On Ice event

Table 2.1: Instagram Hashtag Analysis – Related to Festival du Voyageur



Figure 2.28: Hashtag Cloud

The hashtag selected to base the further research of original data on is #FestivalDuVoyageur. This may seem like an obvious choice, as it is the name of the landscape event in question. I would assume that the name of a place or event when used as a hashtag would surely provide valuable data. But performing such an analysis is useful where the event may be decentralized, or the landscape may be so large as to contain many places within it. #FestivalDuVoyageur provides a data set that is highly focused. One issue is that this hashtag does provide a language barrier. This type of analysis may also be useful where a clear language is not readily apparent.

Geo-location Analysis

Another form of metadata that may effectively filter original data is location or geo-location. On Instagram, users have the choice to tag the location of their posts. Instagram utilizes Facebook's public locations. An Instagram user can tag their post from a list of existing public locations, or one can create a new location via Facebook if an existing public location doesn't exist. Each location is marked on a specific point on a map; this leads to one issue where one's post may not be marked exactly where one took it, but in proximity to that point. Within large landscapes, a location may not be significantly accurate enough to truly represent the location of the photograph. Another issue is that unlike 'checking-in' on Facebook, which requires the user to be in proximity to the actual place, location selection on Instagram is added by the user at the time of posting the data. A user can therefore make an error or misrepresent the location of the data. While searching through photographs and videos sorted by #FestivalDuVoyageur, I was able to analyze several posts that had been tagged by location. By selecting this geo-location tag, one can see the spot marked on a map, as well as all other public posts tagged to this location (Figure 2.29).

The location tagged *Festival du Voyageur* drops a pin on the map near the middle of the Voyageur Park; an issue with this geo-location is that the Festival du Voyageur is a decentralized landscape event, and locations outside of the Voyageur Park that are tagged *Festival du Voyageur* will continue to appear as though

they take place within the Voyageur Park. For this reason, caution and critical analysis is required when working with geo-locations. One would require prior knowledge of the site and festival to become aware of such an issue. One could however analyze the data categorized by this geo-location to gain an understanding of the festival's themes and aesthetics. The original data found within this geo-location was very similar to the data found under the hashtag #FestivalDuVoyageur. Another accurately marked geo-location is *Voyageur Park*, however the content found under this location is not all located with the actual park, certain data is actually located at other venues. For example, a photograph of people skating near the Rendez-vous on Ice was geo-located with *The Forks River Trail*, however the marker was located West of the actual location, down the Assiniboine River, near the neighborhood of Armstrong Point.

Certain geo-locations are geographically accurate and the content classified within them is accurately located, but the data is not filtered by time to reflect the ten days of the festival. For example, *Whittier Park*, the location of Voyageur Park, has data that reflects this location all year round, and not specifically relating to the Festival du Voyageur. This is also true for *Fort Gibraltar* that contains photographs and videos about weddings and the summer interpretive program amongst the festival related data. To accurately use this data, the researcher would be required to filter the data a second time by date, which can be time consuming and lead to errors due to complexity. However, this type of geo-location can be useful in mapping digital landscape narratives, for example a photo of two voyageur-adorned men playing tug of war, was geo-located at the *St. Boniface Hotel*, providing an accurate location for the event, even though most of the data categorized under this geo-location was unrelated to the Festival du Voyageur.

Some geo-locations are quite broad, representing entire neighborhoods or even cities. Certain content found under #FestivalDuVoyageur was tagged with *St. Boniface*, but this is an entire neighborhood, and the location of the marker was nearly 1 kilometer East of the actual location of the photograph, which I was able to identify due to having prior knowledge of Saint Boniface. Other data was geo-tagged with *Winnipeg*, *Manitoba*, which is

pinned in Downtown Winnipeg. Both of these geo-locations are useful in understanding the presence of the Festival du Voyageur within the context of the neighborhood or city scale, but they do not provide a highly accurate location for the data itself.

Several photographs within #FestivalDuVoyageur were accurately geo-located to official off-site venues. The data within these geo-locations are not entirely about the festival, as they include activity all year round, but this does aid in understanding the atmosphere and types of events that take place in off-site venues. For example, several photographs under #FestivalDuVoyageur, of bands performing and a few advertisements for the Garage Café were geo-located at the *Garage Café*. A photograph of the skyline including the Canadian Museum for Human Rights and the Esplanade Riel was accurately geo-located at the *Saint Boniface Cathedral*. The Coeur de Pirate concert was accurately geo-located at the *CCFM*. An image of French food was accurately geo-located at the *Heather Curling Club of Winnipeg*, and a photograph of tourtière was accurately geo-located at *Mon Ami Louis*. Many photographs and videos of the Fashion On Ice event were accurately geo-located at *The Forks*, although the marker is on land rather than on the river.

A few other geo-locations were found while analyzing the #FestivalDuVoyageur hashtag that were not official festival sites. *Dwarf no Cachette Café & Gift*, a café on Provencher avenue in Saint Boniface, had an unofficial event, represented by three photographs of bands performing. The @Belle_Baguette Instagram account, a French Bakery in Saint Boniface, shared a photograph of freshly baked bannock – the photograph was geo-located at *La Belle Baguette*. Here we find an example of a company using the Festival du Voyageur in their marketing. While a church in Windsor Park geo-located at *Springs Church Winnipeg* had a Festival du Voyageur themed family day with horse drawn sleigh rides and dog sledding.

Geo-locations provide context for the original data, and in doing so are a useful tool for planners & designers. Researchers may choose to use geo-locations to filter their data, however in mapping digital landscape narratives around the Festival du Voyageur, #FestivalDuVoyageur is more useful for this study, and

the geo-locations are useful in qualifying the data. In 2015, there were approximately 680 posts on Instagram during the ten days of the festival under #FestivalDuVoyageur; in 2016 there were approximately 1200 posts during the ten days of the festival. This focused data set is large enough in size to achieve a diversity of points of view and of subject matter, while being manageable in size for one person to analyze.

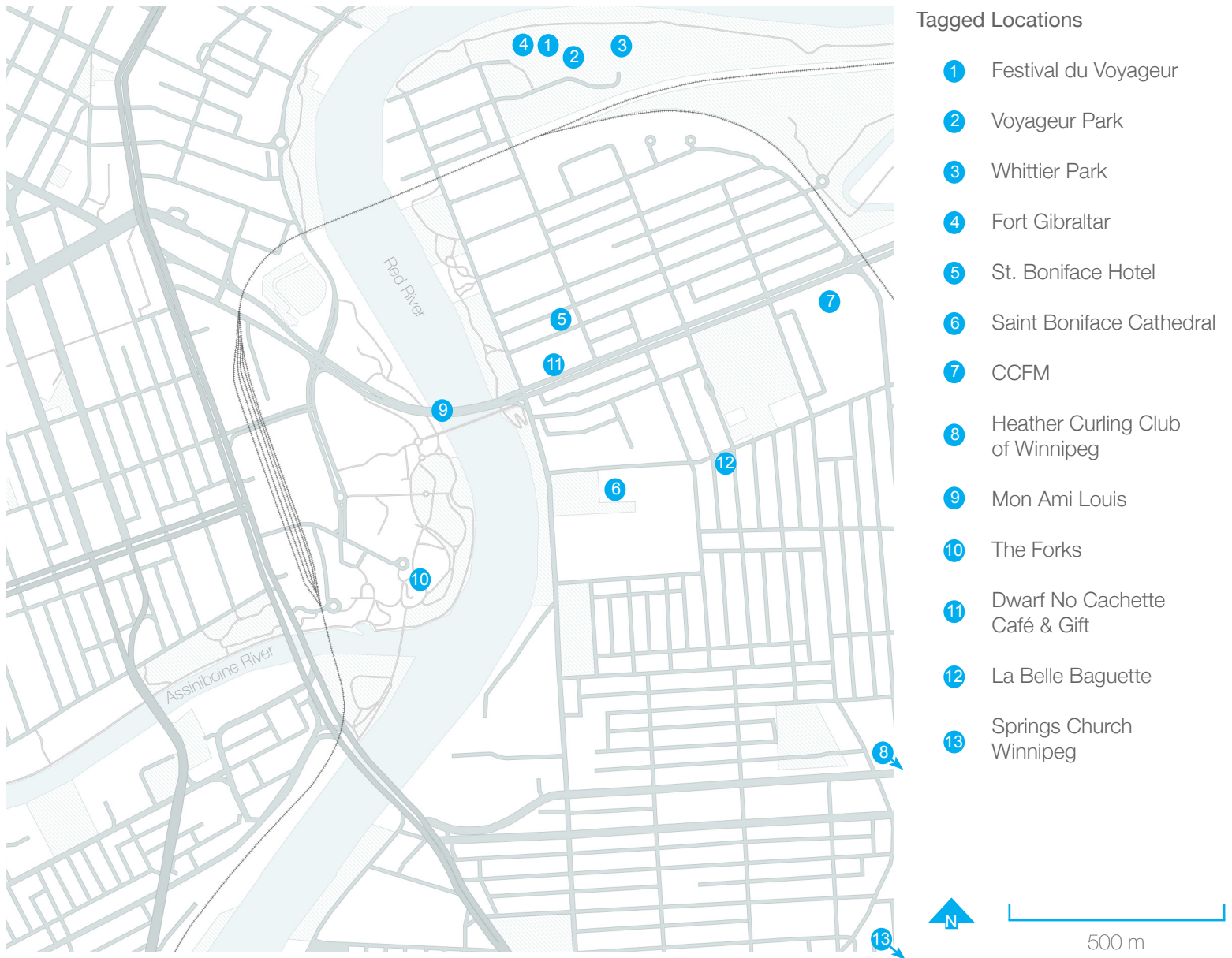


Figure 2.29 Instagram Geo-location Tags

2.7. ORIGINAL DATA ANALYSIS

The following section describes several operations that were used in analyzing the original data – the photographs, videos and other content found on Instagram and Twitter. Using the hashtag #FestivalDuVoyageur I investigated the original data in two different ways. The first form of analysis resembles William H. Whyte's (2001) research, by providing an overview of activity within a space. Through the qualification and quantification of photographs and videos on Instagram I will provide an overview of the data, providing both insight into the Festival du Voyageur and potential applicability for mapping digital landscape narratives. Unlike Whyte's videos that provided a view into a specific site from a single viewer's perspective of a single location at a time; the qualification and quantification of Instagram data provides many perspectives from various people and across multiple locations.

The second form of analysis returns to a traditional form of landscape architecture site analysis – journaling & sketching. It is common for landscape architects to carry a notebook on site visits to sketch the existing terrain and jot down notes about the existing or potential conditions. With this method I was able to quickly look through each individual photograph or video within the filtered Instagram data, and note any common or outlying features, activities, or subject matter. This process relies on the expertise of the designer, as the selection of information is essentially a curation of the data. Where sketching can be a somewhat timely matter in the field, one can simply save an intriguing photograph to be used within the private studio. The result of this process resembles the storied narrative approach of Jane Jacobs (1989), where the narrative is place or event based rather than focusing on a central protagonist.

Qualifying & Quantifying Data

The user created data on Instagram is qualified and quantified in four major sections. The first section evaluates the type of landscape narrative, based on the categories established by Pottleiger & Purinton (1998). The second section establishes

qualifying information, such as whether the data is a photograph or a video, or which languages are used, time of day, or whether the content was created off-site, inside a tent, indoor or outdoor, and the negative or positive mood of the data is noted. The third section indicates the general subject matter of the photograph or video, whether the image is a selfie, or whether it is about one person, a couple of people, a group of people, or an entire crowd of people. This section also determines whether the subject is a landscape, a building, a structure, a sculpture, a detail, or food & drink. And finally this section establishes if the data represents music, an action by one or more people, or a process, such as the making of maple taffy. The fourth section qualifies and quantifies the data based on specific subject matter, using 74 categories that I established through a combination of experiencing the festival in person on many occasions, analyzing online data, and by speaking with the festival staff. It is important to note that individual photographs and videos would meet criteria across all four sections of this study, and could meet multiple criteria within a single section; for example a photograph could qualify as both a narrative experience and a storytelling landscape. A single post could also contain multiple subjects, such as face paint, lights, and children.

The process of qualifying and quantifying this data involved viewing a photograph or video on Instagram within the focused hashtag (#FestivalDuVoyageur) and timeframe (the 10 days of the 2015 festival), and quantifying the data within a spread sheet. This process is not overly time consuming for the amount of data one can acquire; for example each photograph or video would take between 30 seconds and 1 minute to evaluate. At this pace one could analyze all 680 posts in approximately 5 to 12 hours. While this may seem time consuming, it is quite reasonable when compared to compiling survey data or the traditional community consultation process.

This data is an excellent piece of information that could be used in planning the Festival du Voyageur as one can see which activities and which subject matter has value in the eyes of festival-goers. However, this data does not represent all festival-goers, it

represents Instagram users who attended and shared some content. It is quite evident that the largest demographic contributors are part of the Millennial generation, followed by members of Generation X, with photographs of their families and children. This actually reinforces the validity of the data and its applicability, as mentioned previously, the Festival du Voyageur's target markets are young professionals and families.

The data can be divided into four value categories: Non-existent (0 posts), Rare (1 – 10 posts), Common (11 – 50 posts), and Popular (51 posts or more). Beginning with Table 2.2 – *Landscape Narrative Type*, we can see that *Narrative Experiences* is the most popular type of landscape narrative with 540 out of 680 posts in this category. Within *Narrative Experiences* is the festival experience, and of course most posts are about such an experience. It is surprising however to see that posts within *Associations & References* (44 posts) and *Memory Landscapes* (42 posts) are only Common, rather than Popular. This is the first telling part of the data that points to the fact that the Festival du Voyageur is primarily a festival experience, where the memory of the voyageur and references to history are part of the theme and overall aesthetic, but more so in the background of the experience. This becomes even more evident in considering *Interpretive Landscapes* (16 posts) and *Storytelling Landscapes* (8 posts), where the description of the Festival du Voyageur at the beginning of the chapter gave the impression that the history and interpretive aspect of the event was central to the experience. These results are likely attributed to a couple of factors: the first being that the young professional demographic is attending the festival for a carnival-like experience and accords value to this; the second reason being that the Festival du Voyageur may provide more activities for the *Narrative Experiences*, such as concerts, than the historical or interpretive activities, such as the workshops.

The Rare categories are the result of specific activities with the festival experience. *Narrative as Form Generation* (2 posts) is the result of the Torch Light Walk, as the route of the walk is established by the historical value of the locations en-route. *Narrative Setting & Topos* (4 posts) is the result of people accomplishing feats, such as the ice-climbing wall, or climbing the snow hill, and festival-goers

beating the cold by attending the festival. *Genre of Landscape Narrative* (2) included specific references to the biography and myth of Louis Riel. *The Processes* category had 0 posts, which is the result of the festival being a finished product when the user experiences it. This category may have been valued if I had included content during the time of set-up and take-down, but this would have been content from festival staff, rather than festival-goers. Instagram content that had *No Landscape Narrative* (42 posts) was common and was often a form of advertisement for a related business or organization.

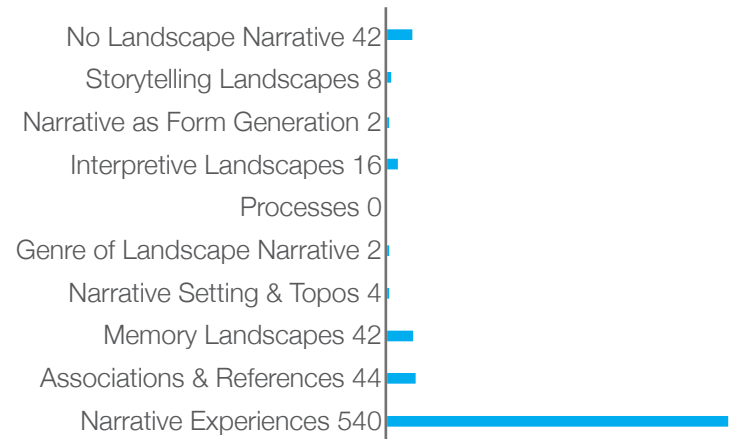


Table 2.2: Landscape Narrative Type

In Table 2.3 – *Qualifying Information* we can see that most of the posts are *Photographs* (630 posts), and *Videos* (50 posts) are less common. This is likely caused by the fact that photography is the traditional use for Instagram, as video was only added in 2013. Within the Instagram application, there are more options to edit and curate photographs than a videos. *English* (536 posts) is the most popular language, while *French* (56 posts) was far less prevalent. This is surprising as the festival is a French language festival, and although only 40% of the attendees are Francophone, the Instagram data does not represent this reality. This is likely the result of the fact that most Franco-Manitobans are bilingual, and many of which have Anglophone friends, and would prefer to include them in the conversation and experience. No other languages were noted under the hashtag #FestivalDuVoyageur in 2015. Certain posts did not contain a language as no caption or comment was included.

322 posts were clearly taken at night, while only 20 posts were taken during the day. Certain posts contained no reference to the time of day. The *Night* posts are the result of young professionals being the largest demographic in this data set. The *Day* posts generally came from a combination of families and young professionals. The largest category for location-based posts is *Inside Tent* (250 posts), where most of the concerts take place, and where one can escape the frigid temperatures of the 2015 festival. This is followed by 188 posts *Outdoor*, which mostly take place within the Voyageur Park. The 102 *Indoor* posts could be located within the Voyageur Park, or off site, as indoor locations are difficult to locate without qualifying metadata. The *Off Site* (70 posts) content includes all photographs and videos that were identifiably not created within the Voyageur Park; this could include photographs of snow sculptures throughout the city, other official venues, or locations that are not officially affiliated with the Festival du Voyageur.

It is quite fascinating to note that 576 posts were qualified as *Positive*, while only 1 post were seen as *Negative*. Of course one would not likely attend a festival if a negative experience is expected, and Instagram is generally a positive space, where content is rewarded by 'likes', rather than 'dislikes'. Where the cold weather

is mentioned, users are not complaining but playfully bragging and rejoicing in the Winnipegger's heartiness and ability to overcome the gelid winter. In 2015, there is no evidence on Instagram of users having issue with the long line-ups.

Table 2.4 – *General Subject*, displays the overall subject matter of content that is found in the data. 88 of the posts were *Selfies*, which could include one person, to many people, so long as the photograph also include's the photographer. The selfie, at 12.9% of all content is a significant modern phenomenon that designers can practically utilize in creating a satisfying experience and in connecting the landscape to the marketing of the festival, as many of the selfies were taken in front of a snow sculpture. How one designs to accommodate for the selfie is another matter all together, but the data shows that providing space for people to gather with a clear view of a feature such as an installation, or horizon, in the background are common attributes.

In considering the number of people featured in a post, *Groups* (240 posts) of people were the most common, as festival-goers attend the event as families or with several friends. A *Single Person* (110 posts), either a selfie or a photograph or video taken by another individual, follows this. Surprisingly, *Crowds*, with 66 posts, are underrepresented compared to the frequency of concerts and the number of people in attendance. The *Couple* (40 posts) category, where only two people are featured in the photograph is significantly less represented, with the majority of content stemming from Valentine's Day.

When content includes subject matter other than people, posts about *Music* (190 posts) are the most common, followed by *Food & Drink* with 106 posts. This reinforces the idea that the event is foremost valued as a themed music festival rather than an interpretive experience. In considering the built environment, the *Sculpture* (72 posts) tops the list, as snow sculptures are temporal and very photogenic. The *Landscape* (50 posts) category is also quite significant as the outdoor experience within a themed winter landscape is not a common one, yet is quite beautiful. *Buildings* (16 posts) are essentially not present within the Voyageur Park, except for the washrooms, the cabins and the Maison du

Bourgeois, inside the fort walls. The *Structure* (20 posts) category was surprisingly low, as the tipis from the Indigenous Winter Trading Camp were severely underrepresented, as were the palisades of Fort Gibraltar. Images of tents from the exterior were also highly underrepresented, considering the large number of tents on site. The two former categories do not include data from inside a building or tent. It is important to note that when buildings and structures were represented in photograph, the content was often the result of professional or amateur photographers, and the quality of the work was notably high. These people are outliers within the data, and could be thought of as primary storytellers. Reviewing these users accounts in search for other related content could provide a fruitful data source outside of the everyday festival-goer's experience.

Action (30 posts) photographs and videos most often involved games, tobogganing or snow-shoeing. *Process* (40 posts) content was most often related to the making of maple taffy.

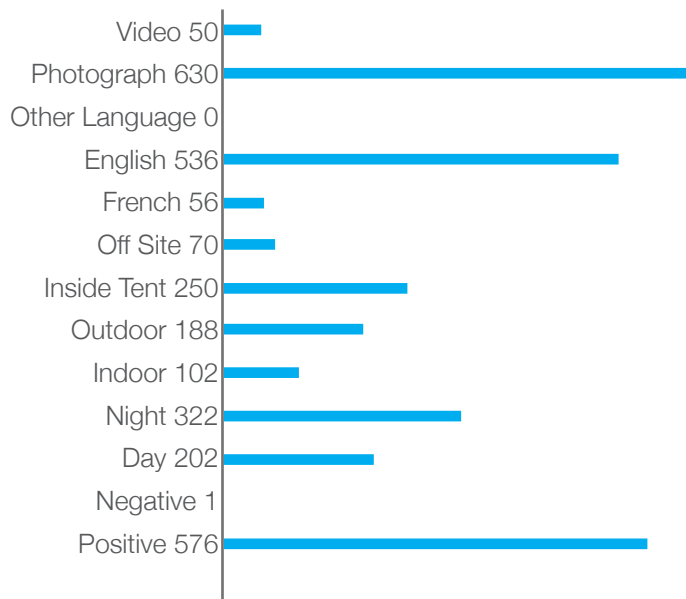


Table 2.3: Qualifying Information

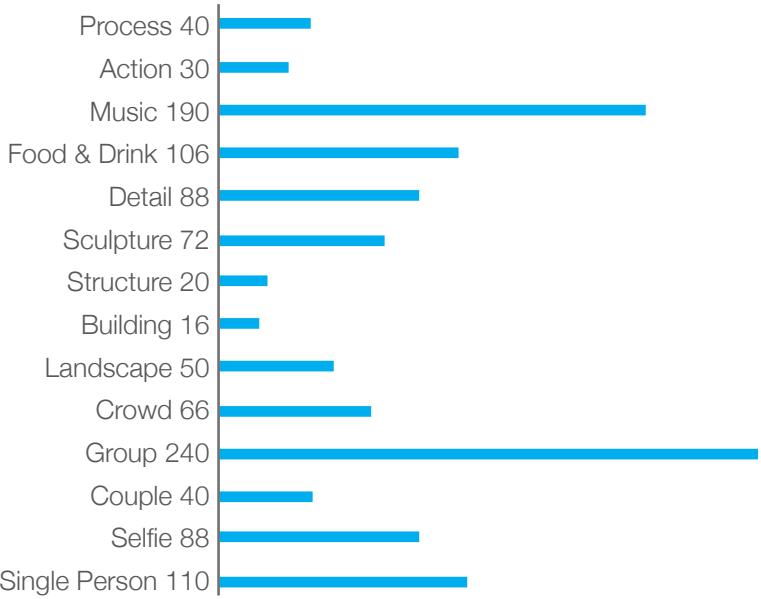


Table 2.4: General Subject

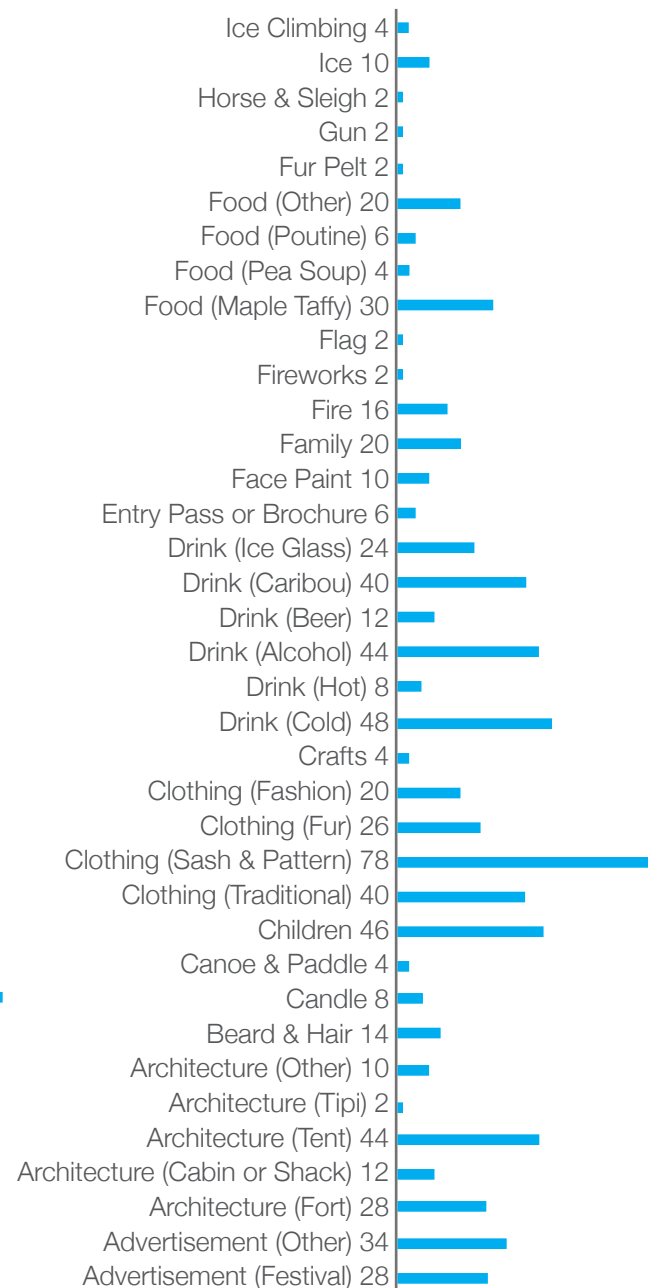
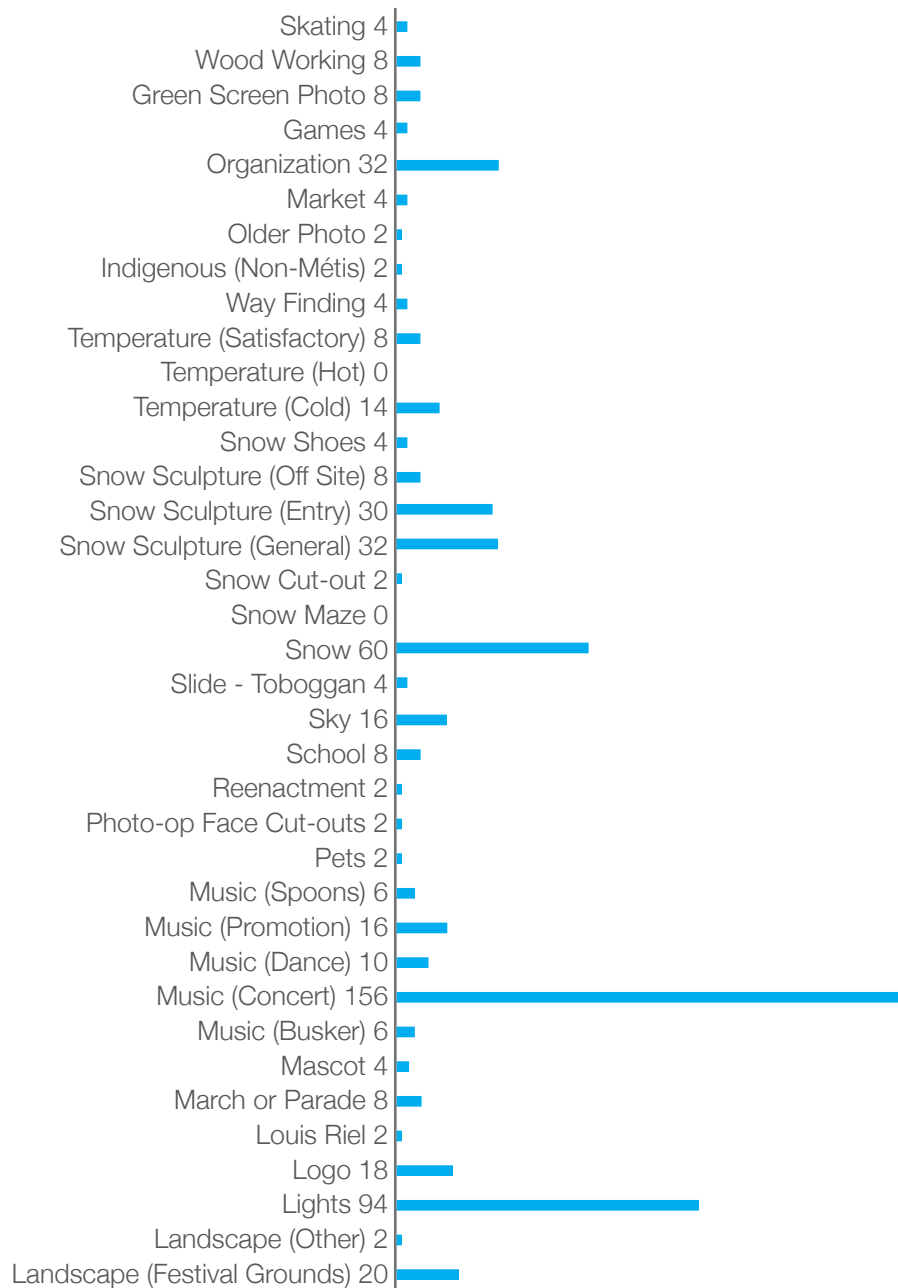


Table 2.5: Specific Subject

Table 2.5 – *Specific Subject* describes the data with more specificity than Table 2.4. We can see that *Music – Concert* (156 posts) is the largest category. This is significant, as one would assume from the description of the Festival du Voyageur in the beginning of the chapter that the festival is primarily focused on the history of the Voyageur, Louis Riel, and French Canadians, especially from an interpretive perspective. My committee members expressed their surprise of this fact, and that they did not realize that the Festival du Voyageur was at the forefront a modern music festival, where the historical aspect provides a thematic and aesthetic background. The music performed at the festival is both French and English, but is not restricted to historical references, and includes popular contemporary music. The two next largest categories are *Lights* (94 posts), as the largest demographic attends at night, when the festival is filled with colorful lights, and *Clothing – Sash & Pattern*, as dedicated festival-goers wear a *ceinture fléchée*, a sign of their dedication to the Festival du Voyageur. This data set allows planners to understand where festival-goers attribute value to specific aspects and activities of the festival. One would assume that to satisfy the largest demographic of festival-goers, represented under #FestivalDuVoyageur on Instagram, would be to provide high quality spaces for musical concerts, a myriad of lights, and opportunities for festival-goers to purchase a sash. Where data is only Common or Rare, further analysis into the contributing users' accounts could provide insight into who these people are, including their age, gender, race, culture, profession and interests. Obtaining insight into the outlying demographics could aid landscape architects to better design and plan landscapes for these people. In this case, the Festival du Voyageur could use such data to plan and program the landscape to increase attendance with a varying demographic.

Contacting Festival-goers

In this research process I added an extra step to the data analysis: when a photograph was poignant, representative of a trend, or an outlier, I would contact the user to acquire permission for the photograph and other related Festival du Voyageur content from their account. Certain users did not use #FestivalDuVoyageur

on every related post, opening the door to more content than the original hashtag included. In mapping digital landscape narratives, establishing key storytellers through this process could provide a deeper understanding of the day or evening at the festival through the eyes of one person. This process of contacting individual users via Instagram's internal messaging system was extremely time consuming and complicated. Instagram only allows users to contact one another via a mobile device, rather than a computer, and only allows for 150 characters to be messaged at a time. Often, users do not receive a notification that a message has been sent, as this can be adjusted in the application's settings. I contacted 70 Instagram users via the messaging system. I received 25 replies from users, all of who were interested in contributing their photographs to this practicum document. I proceeded by sending them a consent form that had been approved by the JFREB, via e-mail. Only 13 signed consent forms were returned. All collected photographs can be seen laid out in a similar way as they are presented on Instagram from Figures 2.30 to 2.67. The overall attitude of those 13 users was very positive and I would describe our interactions as positive; for this reason, working further with this group would be highly recommended – they could be stakeholders in the Festival du Voyageur that could provide positive feedback for the planners. These people, having already provided their willingness to share their photography with the larger public, could be an excellent source for the visual representation of the Festival du Voyageur, and the storytelling through photography that happens on social media.

In replicating a similar process of contacting social media users, I would not recommend Instagram, as the messaging system is quite time consuming and does not allow one to directly attach a consent form or any data, such as the photographs that the users would provide the researcher. This requires the exchange of e-mail addresses, which may be seen as an invasion of privacy by some. This also adds more complexity and time to the process, likely reducing the number of participants. In retrospect, using Facebook to contact users may have been simpler as the internal messaging system is similar to e-mail, allows for attachments, and is more commonly used. The overall process on Instagram to contact users,

build a trusting relationship, deliver a consent form to the user, and have them return a signed copy, took several weeks.

The photographs acquired through this process are very useful in communicating the overall experience of the Festival du Voyageur to people who have never attended, or to display an aspect that some festival-goers have not experienced. Viewing the festival from many points of view aids in reducing the researcher's bias. We can see the white snow of the sculptures, and toboggan run during the day, and how the snow turns purple and pink in the night's lights. We can see the interpretive experience, the making of maple taffy, and the overall pallet of colors and materials used throughout the festival.

Journaling Data Analysis

The second form of analysis involves journaling observations of the original data. I analyzed the content surrounding the Festival du Voyageur under the hashtag #FestivalDuVoyageur in 2015 and 2016, allowing for the comparison of the festival over two years. This also allows one to gain a better understanding of the use of Instagram as a tool in community engagement. I followed this with an analysis of Twitter activity under the same hashtag for the 2016 festival to gain an understanding of the ways in which Twitter content differs from Instagram content and whether the two platforms provide varying views and narratives of the Festival du Voyageur. The process of journaling can be quite quick and efficient for the purposes of site and programming analysis. The process is slower in the beginning as all content contains new themes and subject matter. Once a trend has been noted, these posts can be overlooked, and the researcher needs only to be aware of the trend and note new and outlying activity.

The two social media platforms provide varying content and differing demographics. Instagram provides an opportunity for users to share photographs and videos that can include captions and comments, with a demographic primarily ranging from teens, to young and middle aged adults. Companies and organizations will also post advertisements to Instagram. An important note is that in 2015, videos on Instagram within this data set were rare in

comparison to the number of photographs, however in 2016 the number of videos had significantly increased.

I was surprised to see that a large quantity of the content found on Twitter under the #FestivalDuVoyageur hashtag was 'tweeted' by radio stations and politicians. Often people will share an Instagram post via Twitter, allowing for access to the content on both platforms. The problem with this from a journaling perspective is that the 'tweet' will provide a link to Instagram, rather than sharing the actual photograph on Twitter. This adds an extra step for the researcher. I chose to ignore these posts, as the content would have already been observed on Instagram.

On occasion, an Instagram user will share many photographs in a row or throughout a day; this is useful to understand the festival from a sequence of photographs. Twitter allows users to post many photographs in one Tweet, allowing for the sequencing of photographs to be seamless. This can be seen, for example, as provincial Progressive Conservative candidate for Saint Boniface, Mamadou Ka, 'tweeted' four photographs from the Festival du Voyageur. He began by sharing a photograph of his experience taking part in the Torch Light Walk, followed by a photograph of him posing in the entrance tunnel to Voyageur Park. He then shared a photograph of himself watching the maple taffy making process, followed by a photograph of him warming his hands over the central fire. From this series of images, we can develop an understanding of one's evening on the first night of the festival.

Programming & Activities

One of the strongest aspects of the journaling process is that it allows one to see the programming, activities and events of the festival that users attribute value to; whether these activities are clearly communicated in the centralized data and festival programs, or whether these events are outside of the traditional data set and are discovered by the researcher via social media. For example, one can find on Instagram that in 2015 users shared content about the following programmed activities and subjects that were mentioned in the description of the festival at the beginning of the chapter: ping-pong (as part of the games), the mascot relay, the Parks Canada



Figure 2.30 - @Emilie.Indigo



Figure 2.31 - @Eg_N



Figure 2.32 - Anonymous User



Figure 2.33 - @Wanderlust_Bella



Figure 2.34 - Ruth Mehzenta



Figure 2.35 - Jonas D. R. Desrosiers



Figure 2.36 - @SamKat



Figure 2.37 - Ruth Mehzenta



Figure 2.38 - Jonas D. R. Desrosiers



Figure 2.39 - @Wanderlust_Bella



Figure 2.40 - Konstantin Ostrovski



Figure 2.41 - Pedro Bedard

green screen booth, the fire breathing show. One user expressed that tobogganing was the highlight of her experience. Many users shared their experience of people dancing at the Bar Gibraltar, including a video that provided an sense of the atmosphere of the party; similar content about Bar Gibraltar was also shared many times in 2016.

The following programmed content was shared on Instagram in 2016: Fashion On Ice, Face Painting, foosball (as part of the games), snow-shoeing in the Voyageur Park, a historical battle re-enactment at Fort Gibraltar, the Métis flag and Louis Riel mosaic on Louis Riel Day, the educational ambassador – the arctic fox, canoe races, and the beard growing contest. One woman shared a photograph of the *Let Them Howl* exhibit and described the importance of the exhibit and her strong emotional response to the gallery. Another user shared a photograph of two people who climbed the snow hill with their arms up cheering at their great feat.

On Twitter in 2016, much of the activities that had previously been mentioned were shared. @VirginRadioWPG ‘tweeted’ about the DJ night at Fort Gibraltar. @CBCManitoba shared many photographs and links about crafts, maple taffy, and the interpretive services. @MichelSaba, from Radio-Canada, shared an image of the historical battle reenactment. Other shared content includes the following: sleigh rides, tobogganing, the Louis Riel mosaic, families, the owl ambassador, and children with face paint.

Investigating this data provides information that is not readily available anywhere else, such as: children playing video games in one of the tents, festival-goers watching a Winnipeg Jets hockey game outdoors on a projected snow screen, people taking their dogs to the festival, roasting marshmallows over a fire, and mundane details such as hanging jackets on the inside of tent walls. The Royal Canadian Mint ‘tweeted’ that festival-goers could take a photograph with a real gold bar at Fort Gibraltar, and included a link to Facebook for more details. We can see how social media data can provide information that was not available through the programming schedule of the festival.

Snow Sculptures

In considering all three data sources, Instagram in 2015 and 2016, and Twitter in 2016, the snow sculptures are a common theme and subject matter. In 2015 the entry snow sculpture was the most common, as described by an Instagram user’s caption: “Obligatory Entrance Shot.” The second most popular snow sculpture was of a horse’s head. The other snow sculptures were far less common. In 2016, with the absence of an entry sculpture, the content regarding snow sculptures was divided amongst all the sculptures within the Voyageur Park. A few photographs were taken of the entry tunnel, but mostly they featured the adorned tunnel walls from the outside of the tunnel, rather than the interior. The largest portion of the snow sculpture photographs were taken at night, when the colourful lights enhance the art installations. Instagram user @KyleSchappert put it this way: “White by day, Purple & Pink by night.”

Families

Much of the content revolving around families was insightful to me as I am not part of that demographic. One Instagram photograph of a family in 2016 had the caption: “Family that #festivals together stays together.” Parents will often pull their children on a sled to get to the festival and continue to pull them around the Voyageur Park. One father showed how pushing his daughter around in a stroller was difficult. An area by the playground was termed “Toboggan Parking” by a 2016 Instagram user, as a pile of sleds and toboggans had been left as families retreated from the cold into warm tents. From a planning perspective, one can imagine how this data could lead to formal sled and toboggan parking area, or even toboggan rentals for families.



Figure 2.42 - @Mikhayla.Ann



Figure 2.43 - Jonas D. R. Desrosiers



Figure 2.44 - Carla Dyck



Figure 2.45 - Jonas D. R. Desrosiers



Figure 2.46 - @DougMcArthur



Figure 2.47 - Jonas D. R. Desrosiers

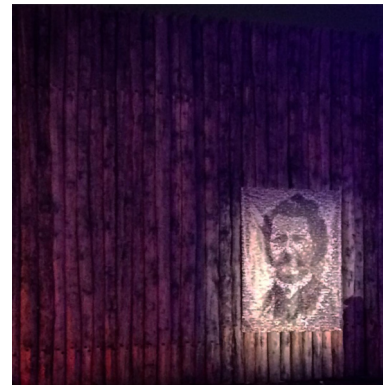


Figure 2.48 - Jonas D. R. Desrosiers



Figure 2.49 - @DougMcArthur



Figure 2.50 - Jonas D. R. Desrosiers



Figure 2.51 - Jonas D. R. Desrosiers

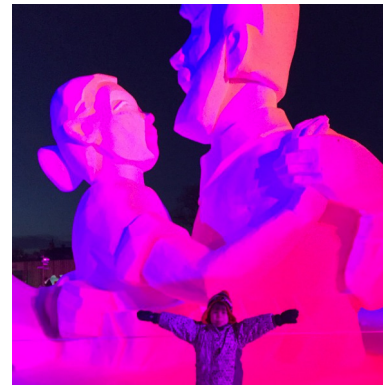


Figure 2.52 - @DougMcArthur



Figure 2.53 - Jonas D. R. Desrosiers

Special Content

There are a few other 'tweets' that stood out, for example @AudetteNic shared 5 tips for FDV, a summary of which is:

- 1.Be prepared: don't buy your ticket at the park, buy it ahead of time, off-site and show up early to the tents
- 2.Getting to the park: don't drive, take the bus
- 3.Don't be picky: some events will busy, but there are many other things to do
- 4.Dress smart: dress warm and in layers
- 5.Go more than once: buy a full pass – attend at different times and have different experiences

Another Twitter user attended the festival 6 times in 2016. @SquireYoga shared a blog post with many photographs detailing the whole process of The Wild Winter Canoe Race. And @AlwaysSmile5522 created a travel diary video that displayed, in detail, her trip to the Festival du Voyageur.

Food

Food makes up an important part of the Festival du Voyageur, and gaining an understanding of this was possible via social media. Of course the process of making maple taffy appears frequently, as it is a highlight of the festival. The pea soup contest appears in all three data sets, with the official venue The Marion Street Eatery (@MarionStreetEat) 'tweeting' about the pea soup contest. They also 'tweeted' a link to an article in the Spectator Tribune detailing where to eat during the festival, with a list of the official venues. Cookie decorating appeared in the 2015 Instagram data, while beaver tails were found in all three data sets. Another rare but significant practice is sharing recipes about Voyageur related food, as one 2015 Instagram user shared a photograph of a home baked tart that was inspired by the Festival du Voyageur and shared the recipe in the caption.

Language & Culture

Instagram data in 2015 & 2016 primarily contained content in English, with a minority of posts in French, as previously mentioned. In 2015 those were the only two documented languages, however in 2016 the data contained a post in Spanish, one in Korean, and one in Russian. A 2015 photograph featured a young girl wearing what was described as a "traditional German Métis costume", which is intriguing, as I had not heard of the German Métis until this point. Other posts were about sharing the Festival du Voyageur experience with people from abroad, such as one person who brought their friends from New Brunswick to the Voyageur Park; and one photograph had a Peruvian woman wrapped in a blanket, braving the Winnipeg winter.

Temperature & Weather

Instagram & Twitter posts about the Festival du Voyageur frequently mention the temperature and weather as a partially outdoor winter festival fluctuates with the weather. A common theme is how Winnipeggers earn their hardiness and friendliness by engaging the cold winter temperatures, and the Festival du Voyageur is where this takes place. Twitter user Alara Matsyk (@alarabobara) put it this way: "I feel like... only in #Manitoba will you wait outside at -20 to go to the bathroom in a frozen portopotty... #festivalduvoyageur." Many people do however turn to social media to warn their friends and family to dress properly to beat the cold. As the mercury drops, the posts about the temperature increase. But as the temperature increases, posts about the nice weather can still be found, as one 2016 Instagram photograph caption read: "Only -6 today." However, a comment on Twitter noted that as the temperature rose, so did the number of people in attendance. Another Twitter user mentioned that the crowds were thin with the temperature at -40°C, but it was warm inside the tents. But in 2015 an Instagram post showed how crowded the tents were due to the cold weather; and lines to enter the tents had formed as one Instagram user put it: "The band was worth waiting in line for 30 minutes in -30." In 2015 one negative comment was found about the weather, as a family with small children headed home due to the blistering cold.



Figure 2.54 - Carla Dyck



Figure 2.55 - Carla Dyck



Figure 2.56 - Carla Dyck

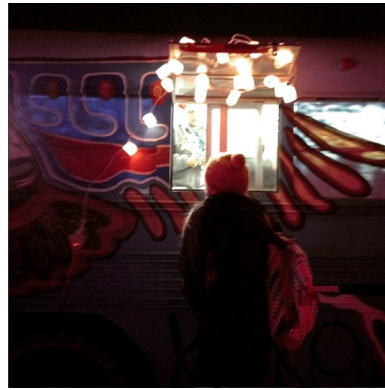


Figure 2.57 - Carla Dyck



Figure 2.60 - Carla Dyck



Figure 2.58 - Carla Dyck



Figure 2.59 - Carla Dyck



Figure 2.61 - Carla Dyck

Negative Comments

Most content on social media is positive, as positive content receives more 'likes', and as mentioned in the interview with the festival staff, most negative comments are issued in a private message. Most of the negative comments revolve around the long lines that can form within the Voyageur Park, which can act as a warning system for friends and followers who are considering attending the festival. One 2016 Instagram photograph detailed a long line coming out of the Snow Bar, while another from Family Day at the park showed a long line of families waiting to buy maple taffy. On Twitter in 2016 a photograph displayed a long weaving line coming out of the Rivière Rouge MTS tent, with the caption: "Luckily for me this was after exiting." Another 2015 Instagram photograph detailed two women with intentionally sad faces, the caption reading: "We can't ALL get into the Lytics guys...#festivalduvoyageur", as the tent hosting the popular hip hop group was completely full.

One 2015 Instagram user brought to attention the lack accessibility of the festival for those without the funds to purchase a pass, as he mentioned that he didn't have the money to get in, so he took some photographs from outside the fence. While another user, who had the means to attend, expressed on Twitter: "What else is there to do at #FestivalDuVoyageur other than freeze and listen to shitty live bands play? Serious question." Negative comments are however very rare, hence most landscape's would tend to be represented in a positive light.



Figure 2.62 - Jon Kilimnik



Figure 2.63 - Jon Kilimnik



Figure 2.64 - Carla Dyck



Figure 2.65 - Carla Dyck



Figure 2.66 - Carla Dyck



Figure 2.67 - Jon Kilimnik

Location

Locations that are not represented by geo-locations or tags are often mentioned on social media, and through the journaling process one can build a map of these locations that represent an informal view of the Festival du Voyageur. Using the Instagram data from 2015 & 2016, and Twitter data from 2016, I was able to identify 31 locations where Festival du Voyageur activities took place, or where the festival was mentioned, or where advertisements by stores, restaurants and cafes used the festival as a promotional tool; locations that fit within the neighborhood scale of the festival have been mapped in Figure 2.68.

Some of the identified locations are official Festival du Voyageur sites or officially affiliated venues, such as: the Centre Culturel Franco-Manitobain, the Esplanade Riel (Mon Ami Louis), the Saint Boniface Cathedral, the Canadian Museum for Human Rights, Fashion On Ice at The Forks, and the Voyageur Games at the Marion Hotel. @MarionStreetEat and @GarageCafe ‘tweeted’ advertisements describing their hours and activities, clearly identifying their venues as Festival du Voyageur sites.

Certain posts are located at schools across the city as many schools have Voyageur themed days, or pancake breakfasts. Many French-immersion schools and Francophone schools have *Soirées Fléchées* (In English: Sash Nights), where they celebrate all things related to the Festival du Voyageur. For example a 2015 Instagram photograph showed a band was playing at St. Ignatius School. Another showed that the children had made dream-catchers at École Guyot. And in 2016 Viscount Alexander School had Métis Night. On Twitter, former provincial MLA Dave Gaudreau for St. Norbert, ‘tweeted’ that École Noël-Ritchot had a pancake breakfast; and @EcoleLandsdown shared a photograph of a musical show for the kids.

In 2015 an Instagram user shared a photograph of the opening ceremony fireworks, but from across the river from an apartment in the Exchange neighborhood. Another user shared a photograph of snowshoe prints upon the frozen river, explaining that she snow-shoed to the festival down the Assiniboine River from the Hugo Docks. @DaveGaudreau ‘tweeted’ many photographs

celebrating the St. Norbert Métis and Voyageurs. One of his photographs, taken at Place Saint-Norbert, had the description: “St. Norbert has heritage & connection to the Voyageurs.” The 2015 Instagram data shows that a snow sculpture was located at the intersection of Bishop Grandin Boulevard and Dakota Street, and another was located at the corner of Main Street and Broadway.

Other locations were determined as people attended unaffiliated establishments prior to or after attending the Festival du Voyageur. The Pint, a pub in Downtown Winnipeg, shared a photograph of three young women wearing sashes, inviting festival-goers to their establishment after attending the festival. The Boston Pizza restaurant shared a photograph of a group of people dressed as voyageurs walking around in cardboard canoes, spread the festival spirit to Downtown. The Mitchell Block Lounge at 173 McDermot, in the Exchange, and the Earls restaurant in Downtown both shared posts inviting people to enjoy a meal before heading to the festival. Cibo Waterfront, a restaurant directly across the river from the Voyageur Park shared a photograph of a bottle of bourbon, inviting guests before or after the festival. 441 Main, a nightclub in Downtown Winnipeg, offered guests free priority entry with a Festival du Voyageur pass or ticket stub. Chocolatier Constance Popp, on Provencher used #FestivalDuVoyageur in an advertisement. The Penny Loaf Bakery, on Corydon Avenue, shared a photograph of tourtière on Instagram in 2016. And For The People clothing shop in Osborne Village shared an image of essential winter festival clothing in their advertisement on Instagram.

This location data shows that mapping digital landscape narratives can provide similar yet varying data as conventional analysis. Where mapping digital landscape narratives lacks in identically replicating centralized information, it makes up in providing information that is not available from an authoritative source. We can see with these locations that the Festival du Voyageur expands far beyond the official and affiliated sites. This data can aid the festival staff in planning the off-site locations and gain control of their brand as it spreads across the landscape.

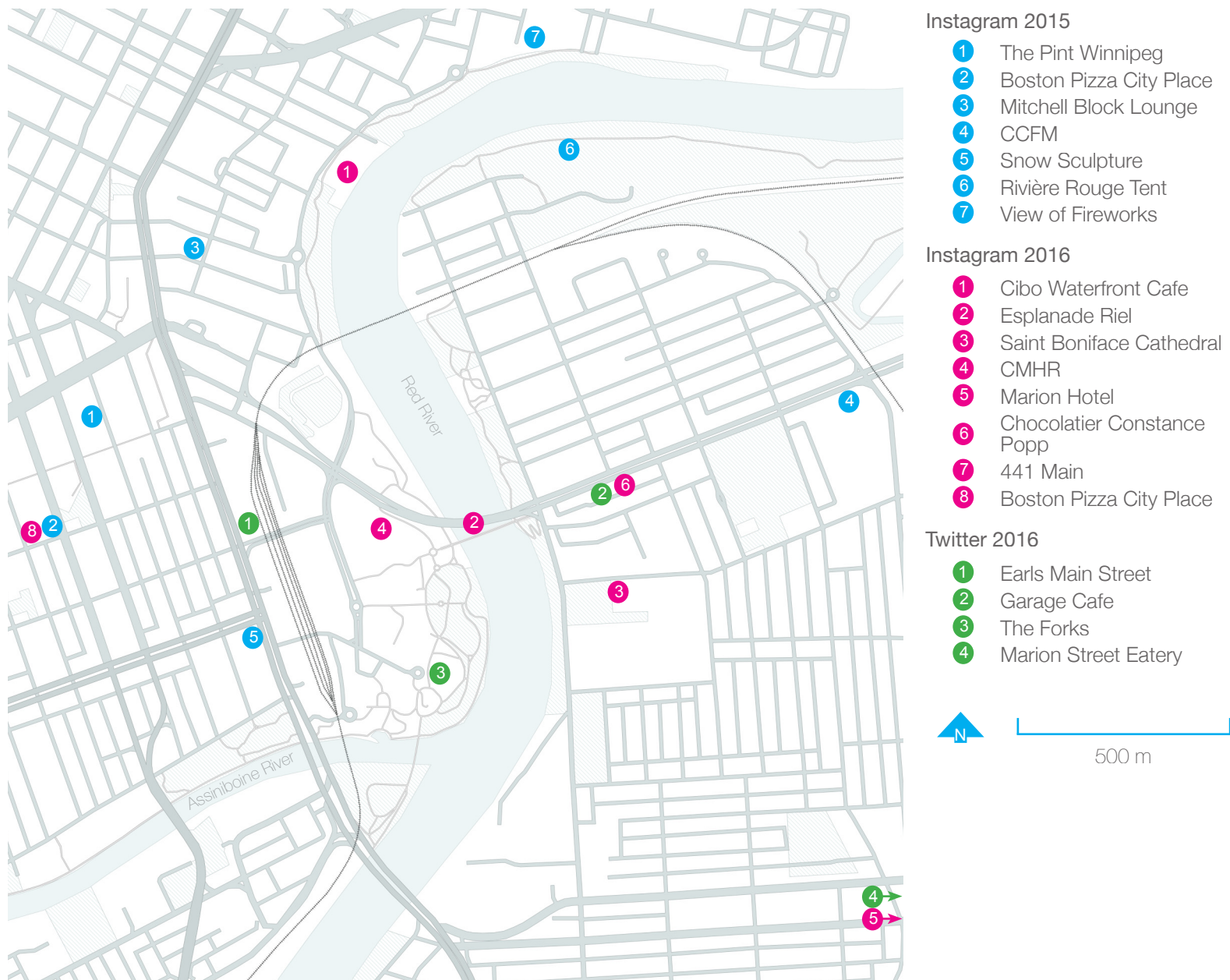


Figure 2.68: Locations Noted on Instagram and Twitter

2.8. CONCLUSION

Mapping Digital Landscape Narratives is not a single process, nor is it limited to the examples and operations expressed in this practicum; it is an adjustable process that must consider the social media applications and platforms, the accessibility and availability of data, and the intentions of use of the data. Where insight into a community, or landscape is desired, or where existing data is insufficient, mapping digital landscape narratives has the potential to provide multiple views from multiple people. The aim of this practicum is to position landscape architects and planners at the forefront of community engagement and mapping digital data. The everyday experience is likely to become ever more mediated by technology, and as designers of everyday spaces, landscape architects should be prepared for the paradigmatic shifts of the digital era.

This practicum displays that through the mapping and curating of social media data surrounding the Festival du Voyageur, one could not only locate where the festival takes place, but how the festival feels and appears, and the attitude and atmosphere of the event. I developed an understanding of the festival by researching the programming of the event and studying the site layout of the festival on the city scale, the neighborhood scale, and the scale of the festival grounds, over a two-year time period. The process of mapping digital landscape narratives complemented this conventional information. I was able to gain insight into how various people experience the Festival du Voyageur for themselves, and develop a complex narrative that could influence the future design and planning of the festival.

Firstly this practicum displays how centralized data from official social media accounts can be useful in constructing visual narratives about a landscape. Secondly this document compares the democratically created social data to the central data surrounding the festival. One may have previously assumed that the Festival du Voyageur is a history and interpretation focused event, however data collected and curated from a young professional and family centric demographic expresses that the festival is primarily a modern music festival, where music, food, groups of people are more prominent than interpretive and historical experiences.

The conclusions of this study are the result of many factors. As the researcher, I had a significant influence over the curation and mapping of the narrative. The data is impacted by the utility of the social media platforms. The demographic of the user base of the selected social media platforms also largely impacted the data. It is for these reasons that mapping digital landscape narratives can only make up part of the consultation process, as it encourages the participation from certain people, users of Facebook, Instagram and Twitter, while ignoring those who do not participate in social media activity or those who simply did not share related data with the public.

In dealing with social media data and information relating to people, their identities and their online public-private lives, maintaining a strong understanding of privacy lies at the forefront of this type of research. The transient nature of social media platforms and their privacy policies has affected the research in this document, from the access to certain forms of information, to the communication with stakeholders. This issue will likely continue to affect this type of research in the future as social media platforms are always adapting their policies and utilities to changing conditions. Social media researchers must maintain a consequential approach to privacy.

In this document, social network data has provided insights into the Festival du Voyageur that may have not been apparent, and which has likely never been mapped and visualized before. The use of Lima's graphical markers (2011, 50), such as areas, line features and point features, allowed me to visualize the relationships among organizations that hold an interest in the Festival du Voyageur. The application of the Pew Research Center's network structures (Smith et. al. 2014, 50), allowed for the reading of the festival's social organization network to be understood as a hybrid of both a broadcast network, and a tight crowd made up of two sub-clusters – a Winnipeg related group, and a Franco-Manitoban related group.

Lima's (2011, 80) five key functions of network visualization were useful in gaining valuable information for social network data:

1. Document – the social network collection of data about the Festival du Voyageur from Facebook.
2. Clarify – the graphical representation of the data as nodes and edges.
3. Reveal – the classification of the network structure as a broadcast network and community clusters.
4. Expand – the application of the information to better understand the community surrounding the festival.
5. Abstract – the representation of the data geographically, rather than the original relational representation.

I will add a sixth function in considering the role of landscape architects as decision makers: Reflect – which is a means of considering the utility and application of the data mined. With this data one could make the argument that expanding the Festival du Voyageur into the Exchange District is an option should there be a desire to do so, while focusing an expansion in Saint-Boniface is also likely favorable. It is important to recognize that the bias of the researcher is inherent in the creation of maps and networks, as the selection of data, and its representation are choices made by the researcher.

The metadata employed in this practicum includes hashtags, locations and time, to filter data related to the festival. Through a study of the folksonomy surrounding the Festival du Voyageur, I was able to determine that #FestivalDuVoyageur proved more useful in mapping digital landscape narratives than the conventional #HéHo hashtag. Location and time as data filters proved inaccurate, yet still remained a useful tool in gaining understanding about specific off site venues, and in qualifying the original data.

The most significant information to emerge from this practicum relates to the original data revolving around the Festival du Voyageur – the photographs, videos, and text created and shared via Facebook, Instagram and Twitter. I used a process of qualifying and quantifying Instagram data that, similar to William H. Whyte's work (2001), provides an overview of the landscape in question. This study displayed that Narrative Experiences was the most prominent landscape narrative type, while positive photographs with English captions were the most common form of data. General subject matter related to groups of people, music, and food & drink,

and specific subject matter focused on concerts, lights, snow, and traditional voyageur attire.

I also used a research approach that resembles Jane Jacobs' work (1989), in describing the festival with a place-based narrative, through a process of journaling. This process allows for the researcher to immerse themselves in the data, and gain a broad view of the festival from various people in various locations. The multitude of stories that emerged opened up new and likely previously unconsidered design and planning opportunities relating to location and programming.

Mapping Digital Landscape Narratives is a general approach to constructing, curating and understanding the way in which landscapes are used, where landscape value is found within communities, and which actors within these communities are identified as stakeholders and contributors to a landscape's narrative. This approach to digital landscape narratives is a passive approach to community engagement. In a very short period of time, relative to the traditional community consultation process, the mapping of digital landscape narratives could provide a plethora of information about a community and a landscape. This research establishes a starting point for landscape architects to engage communities through the use of social media. While this research limits the mapping of digital landscape narratives to a passive approach of collecting and curating existing data, where communities are not directly communicating back and forth with the designer, it should not undermine the potential for social media as an active tool for community engagement. One can imagine how landscape architects could further develop digital landscape narratives, via surveys, conversations, digital photography albums, blog posts, tweets, and sharing any narrative related information; ultimately engaging communities online, and essentially becoming agents, contributors and mediators of digital landscape narratives. As the physical and the digital world are becoming integrated, I foresee a future where the advancement of augmented reality will essentially embed social media into the physical world, and the concept of *digital landscape narratives* and physical landscapes themselves will become one.

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APPENDIX



Consent Form

Festival du Voyageur Staff and Members

Project Title

Mapping Digital Landscape Narratives: Exploring the Use of Social Media as a Passive Form of Community Engagement in Landscape Architecture – A Case Study of the Festival du Voyageur

Principal Investigator

Blaise Lachiver, B.Env.D.

Graduate Student, Department of Landscape Architecture,
Faculty of Architecture, University of Manitoba

UMLachiv@myumanitoba.ca

Research Supervisor

Dr. Karen Wilson Baptist

Associate Professor, Department of Landscape Architecture
Faculty of Architecture, University of Manitoba
204.474.7289

Karen.WilsonBaptist@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

As a member of the Festival du Voyageur staff, you are being invited to take part in a conversation about the design, planning and programming of the Festival du Voyageur and related social media activity. This research is being conducted by Blaise Lachiver for the purpose of completing a design practicum for the Master of Landscape Architecture Program at the University of Manitoba's Faculty of Architecture. This research is being conducted under the supervision of Associate Professor Dr. Karen Wilson Baptist. The primary goal of the project is to use publicly accessible information that has been posted on social media to better inform the design, planning and programming of the Festival du Voyageur. The researcher will be analyzing information regarding the Festival du Voyageur from the following 3 social media platforms, Facebook, Instagram, and Twitter. The researcher would like to engage in a documented conversation with you to assist in guiding the research. This will take place as a focus group with 2 to 5 of your colleagues. The conversations will revolve around existing conditions and practices involved in the Festival du Voyageur and potential future opportunities. These conversations will guide the researcher in the way in which social media data is collected and what the subject matter of the social media data will include, as well as the way in which social media data can impact the planning of the festival. The conversations will be scheduled to best suit your schedule. I will be documenting the focus group interview with typed notes that will be stored on my locked computer. These notes will be deleted upon publication of the practicum document. You will have the option of identifying yourself or remaining anonymous. The researcher may use this information in subsequent articles or in presentations at professional conferences.

List of questions to make up the interview session:

1. Planning and Design

- a. What is involved in planning and organizing the Festival du Voyageur from year to year?
- b. Do you work with consultants from outside of the Festival du Voyageur organization in the planning process?
- c. Do you currently have a plan for the future of the Festival du Voyageur?
- d. Are there any issues and or opportunities relating to the festival that may require a planning or design solution?
- e. Please explain how you develop relationships with partnering organizations and companies?
- f. How do you determine the location of off-site venues?
- g. Are there design or planning guidelines for the festival?
- h. More questions to be determined on the spot as expansions to earlier questions.

2. Social Media

- a. What is involved in running your social media campaigns?
- b. Do you utilize the feedback and activity of others on social media in any way?
- c. Do you engage the public in the planning of the Festival du Voyageur?
- d. More questions to be determined on the spot as expansions to earlier questions.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate. In no way does this waive your legal rights nor release the researcher from his legal and professional responsibilities. You are free to withdraw from the study at any time, and/or refrain from answering any questions you prefer to omit, without prejudice or consequence. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation. You may retract any information that you have contributed until the document has been published. A printed copy of the practicum document will be provided to the

Festival du Voyageur, and a digital copy will be available in the University of Manitoba's M Space.

You may withdraw from this study at anytime prior to publication. You may do so by contacting me, Blaise Lachiver, by phone at XXX-XXX-XXXX or by e-mail at umlachiv@myumanitoba.ca. Should you choose to withdraw from the study, you must do so prior to May 25, 2016, as the final document will be printed shortly after this date. If you withdraw from this study, I will delete all your recorded interview answers and remove any of the data from the practicum document.

The University of Manitoba may look at one's research records to see that the research is being done in a safe and proper way. This research has been approved by the Joint-Faculty Research Ethics Board. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Coordinator (HEC) at (204) 474-7122, humanethics@umanitoba.ca. You will receive a copy of this consent form for your records and reference.

Risk and Benefits: There are no risks to participants, as all information will remain anonymous unless I obtain one's consent, and one may withdraw at any point prior to publication. The benefits of this study will be the information provided to the Festival du Voyageur may be useful in their planning of the annual event.

By signing below you are providing consent to the researcher to use your name and information from recorded conversations. Signing below indicates that:

- you have read the above information
- you voluntarily agree to participate
- you are at least 18 years of age

PARTICIPANT'S SIGNATURE: _____

Please indicate (YES or NO) if you would like your name published:

DATE: _____

I wish to receive a summary of findings. Please send it to:

RESEARCHER'S SIGNATURE: _____

DATE: _____

Consent Form Social Media Participants

Project Title

Mapping Digital Landscape Narratives: Exploring the Use of Social Media as a Passive Form of Community Engagement in Landscape Architecture – A Case Study of the Festival du Voyageur

Principal Investigator

Blaise Lachiver, B.Env.D.

Graduate Student, Department of Landscape Architecture,
Faculty of Architecture, University of Manitoba

UMLachiv@myumanitoba.ca

Research Supervisor

Dr. Karen Wilson Baptist

Associate Professor, Department of Landscape Architecture
Faculty of Architecture, University of Manitoba
204.474.7289

Karen.WilsonBaptist@umanitoba.ca

This consent form, a copy of which will be left with you for your records and reference, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

You are being invited to contribute some information that you have previously posted on social media (Facebook, Instagram, or Twitter) about the Festival du Voyageur in Winnipeg, Manitoba. This research is being conducted by Blaise Lachiver for the purpose of completing a design practicum for the Master of Landscape Architecture Program at the University of Manitoba's Faculty of Architecture. This research is being conducted under the supervision of Associate Professor Dr. Karen Wilson Baptist. The primary goal of the project is to use publicly accessible information that has been posted on social media to better inform the design, planning and programming of the Festival du Voyageur. The researcher has been analyzing information regarding the Festival du Voyageur from the following 3 social media platforms, Facebook, Instagram, and Twitter. All of the data will remain anonymous, and the researcher will describe, paraphrase, qualify and quantify all information while respecting the privacy of the users of social media. You have been selected to share a post for the reason indicated at the bottom of the page. Should you choose to participate, you are giving the researcher permission to use the mentioned social media post.

Should you provide consent, your social media post may be used in the researcher's Master's Practicum which will be published. The researcher may use this information in subsequent articles or in presentations at professional conferences. The practicum document will be available in the University of Manitoba's M Space.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate. In no way does this waive your legal rights nor release the researcher from his legal and professional responsibilities. You are free to withdraw your social media post from this work at anytime prior to publication by contacting me, Blaise Lachiver, by phone at XXX-XXX-XXXX or by e-mail at umlachiv@myumanitoba.ca. Should you choose to withdraw from the study, you must do so prior to May 25, 2016, as the final document will be printed shortly after this date. If you withdraw from this study, I will delete all your recorded information and remove any of the data from the practicum document.

Please note that you must be the owner of the rights of the social media post in question. You own the rights to anything that you have written, created, or any photograph that you have taken. Please do not claim the rights to work that you have not created yourself. If the post in question is a photograph, you permit the user to use this photograph in the practicum document and in future publications. If the photograph includes identifiable people, please ensure that you have their permission to share their image; this does not include images of performers or those hired by the Festival du Voyageur.

The University of Manitoba may look at one's research records to see that the research is being done in a safe and proper way.

This research has been approved by the Joint-Faculty Research Ethics Board. If you have any concerns or complaints about this project you may contact any of the above-named persons or the Human Ethics Coordinator (HEC) at (204) 474-7122, humanethics@umanitoba.ca. You may print this page for your records and reference.

Social Media Post

Participant's Information:

Name: _____
Username: _____
Address: _____
Phone: _____
E-mail: _____

Please indicate if you would like to be recognized for your post in the final publication of this practicum document. If yes, please write NAME or USERNAME, indicating how you would like to be credited. If not, please leave blank and the post will remain anonymous: _____

By signing below you are providing consent to the researcher to use your name or username and the mentioned social media post. Signing below indicates that:

- you have read the above information
- you voluntarily agree to participate
- you are at least 18 years of age

PARTICIPANT'S SIGNATURE: _____
DATE: _____

RESEARCHER'S SIGNATURE: _____
DATE: _____

