



Place and Culture

The Newsletter of the Cultural Geography Specialty
Group of the Association of American Geographers

Edited by Timothy G. Anderson,
Ohio University

Notes From the Chair

This newsletter marks the last time I will address you as Chair. My term concludes at the AAG meeting in Philadelphia. Please accept my deep gratitude for the opportunity to serve the specialty group. I have been very lucky to work with an enthusiastic and hard working board of officers. Recognizing that the specialty group was in need of reinvigoration, we have devoted considerable thought and energy to the task of better serving and representing the membership. Although the task is far from complete, I am confident that we have built a solid foundation for further innovation.

Under the excellent editorial leadership of Tim Anderson, the specialty group newsletter has been given a title (*Place and Culture*) and made into a fully electronic publication with a much greater amount of content than in previous years. Because the production of the newsletter is more involved, it comes out only once a year rather than biannually. For the second time, the newsletter contains a "Cultural Geography Roundtable," a forum for geographers to share ideas about teaching and research. Our program director, Susan Mains, has organized this issue's roundtable, which focuses on the use of film in the cultural geography classroom.

For some time, the leadership has sought to increase the visibility and participation of the specialty group at the annual AAG meetings. The hope was to create more opportunities for social and intellectual exchange. Two special events have been planned for the Philadelphia meeting. Please make a point of taking advantage of one or both of these opportunities. First, we have partnered with the Ethics, Justice, and Human Rights Specialty Group to host a plenary lecture by Don Mitchell of Syracuse University. The lecture is designed to explore the "convergence" of cultural geography with other sub-fields. Don is a great example of a scholar whose work explores the intersection of culture, rights, and justice. The second event is a plenary panel that highlights the work of five distinguished geographers in the area of race and ethnicity. The panelists are: Kay Anderson, Judy Carney, Michael Conzen, Audrey Kobayashi, and Bobby Wilson. The 2004 meeting will be an exciting time to reflect on the discipline's history given that it marks the AAG's centennial celebration. Sadly, it will also be a time to remember some of our colleagues who have passed away. In October 2003, the discipline of geography lost two major figures—Terry Jordan-Bychkov and Carville Earle. These gentlemen leave behind a legacy of exemplary scholarship and teaching in cultural and historical geography. Terry's death hits particularly close to home given that he served as Chair of the Cultural Geography Specialty Group from 2000-2002. Indeed, he was my immediate predecessor. In recognition of Terry's leadership, members of the board recently voted to attach his name to the annual Ph.D. student paper award as a permanent memorial. We will bestow the first Jordan-Bychkov paper award at the Philadelphia meeting. It represents a small but important step in honoring a great cultural geographer and developing a greater historical consciousness within the specialty group.

I would like to conclude my comments by outlining two issues for possible discussion at the Philadelphia meeting. First, while preparing for the AAG's 100 year celebration, it became apparent that the specialty group lacks a comprehensive and accessible historical inventory of its activities, officers, and noteworthy accomplishments. It might be worthwhile for the members to consider creating a new board position called "Historian." The person appointed or elected to this post would be charged with the task of reconstructing the history of the specialty group as well as archiving current informa-

Spring 2004

February 6, 2004

Inside this issue:

<i>Notes From the Chair</i>	1
<i>Roundtable Forum</i>	2
<i>Teaching Cultural Geography Forum</i>	6
<i>Student Grant Competition Winners</i>	7
<i>Call for Nominations</i>	8
<i>Call for Papers: Special Issue of Material Culture</i>	9
<i>CGSG Business Meeting at the AAG</i>	9
<i>Upcoming Meetings</i>	9
<i>Special Sessions at the AAG in Philadelphia</i>	10

(Continued from page 1)

tion. My second issue concerns the *Journal of Cultural Geography* and the possible benefits of creating an official relationship between the journal and the specialty group. Alyson Greiner is doing a great job of raising the quality and efficiency of the journal, but she is carrying out this task in lean economic times. The specialty group might consider assisting with this cost in some way. Possibly, members could receive the journal at a reduced subscription rate in return for this support. Please attend the business meeting in Philadelphia so that you can be part of these and other important discussions. Thank you.

Derek H. Alderman
East Carolina University

Roundtable Forum: Teaching Cultural Geography Through Film

Teaching, Take I: Introduction to Media and Geography Roundtable

Given the ongoing, and growing interest in the linkages between media and cultural geography the CGSG Newsletter Roundtable offered an ideal opportunity to explore some of these connections further. The use of film in the classroom can offer an especially emotive and challenging endeavour, which we briefly examine in relation to experiences of, reflections on, and suggestions for the process and practice of utilizing film as a pedagogical tool. The commentaries below illustrate various ways in which film can be innovatively integrated into a diversity of geography curricula, not only for occasional case studies, but as central components in cultural geography courses. Our hope is that these brief snapshots will spur further discussion, ideas, and possibilities for a more movi(e)ng geography.

Susan P. Mains

Developing Film

Susan P. Mains

The University of the West Indies, Mona Campus

In many geography classes students learn about less familiar parts of the world through the use of feature length and documentary films. Such representations can provide a provocative entry into current events or as challenges to specific stereotypes of places. In my own teaching and research I have become increasingly interested in the ways in which international media represent the Caribbean. The classroom in particular has offered a context for exploring how overseas productions depict a landscape that is already familiar to students who are based at the University of the West Indies-Mona in Kingston, Jamaica and yet represented as 'exotic' by many mainstream film makers. Although this is a setting in which many students have spent a great deal of their lives, to overseas producers it is frequently viewed as 'different,' and made to appear 'foreign' in cinematic images.

Given the economic constraints placed on the film industry in Jamaica and a necessary reliance on transnational co-productions (combined with the prevalence of large budget US film and broadcasting imports), nuanced and diverse representations of the island are limited. Despite these constraints, however, there is still the possibility of utilizing the medium of film to engage students in critical thinking and in an exploration of representations of space and identity as a key component of systems and geographies of power. In recent Political/Cultural Geography and Qualitative Methods classes, for example, I have utilized a combination of feature and documentary films to examine idealized images of Jamaica as a tropical tourist hideaway (e.g., *How Stella Got her Groove Back* (1998)) to more critical explorations of economic hardship and uneven development, and gendered and racialised inequalities (e.g., in the urban environments of *The Harder They Come* (1973) and *Dancehall Queen* (1997)).

(Continued on page 3)

(Continued from page 2)

One documentary that has proven to be a useful catalyst for debate is Stephanie Black's 2001 production *Life and Debt*. Exploring the impacts of globalization in Jamaica through interconnected narratives interrogating tourism, the IMF, colonialism, agriculture, and export processing zones (among others), the film provides alternative images to the idealized 'paradise island.' At the same time, through the use of specific spatial imagery, music, and narrative devices (interviews, news footage, and an adapted text from Jamaica Kincaid's *A Small Place* (1988)), the images produced are multi-layered and provide a range of material for analysis. Through the use of short discussions and an open-ended written exercise, students examine contrasting place images illustrated in the film, e.g., rural vs urban spaces, tourist vs local residents' experiences, and competing discourses of globalization. These images are also compared to representations depicted by a range of tourist companies, such as television advertisements broadcast by *Sandals* (one of the major all-inclusive resorts on the island).

Overall, the use of film has proven a productive and insightful context for class discussion (although encouraging students to view class films as key "texts" and not simply an escape route from a lecture has proven slightly more complicated...). The films have been useful for exploring the perceptions of students' from Jamaica and other islands throughout the Caribbean, and as a nodal points for directly addressing conflicting notions of development, race and mobility.

Further useful information on *Life and Debt* and media in Jamaica can be found at the following websites:

Life and Debt <http://www.lifeanddebt.org/>

Jamaica Film Commission <http://www.filmjamaica.com/>

JAMPRO Film <http://www.investjamaica.com/sectors/film/>

References

Kincaid, Jamaica. 1988. *A Small Place*. Plume Books: New York.

Filmography

Dancehall Queen (1997). Directors: Rick Elgood & Don Letts. Jamaica: Island Films.

How Stella Got Her Groove Back (1998). Director: Kevin Rodney Sullivan. USA: Twentieth Century Fox.

Life and Debt (2001). Director: Stephanie Black. USA: New Yorker Films.

The Harder They Come (1972). Director: Perry Henzell. Jamaica: Island Productions.

Bringing indigenous videos into the classroom

Laurel Smith
Department of Geography
University of Kentucky

According to one practitioner working in Mexico, what differentiates indigenous video from other documentary media is an ability to make visible the perspectives of people who belong to and live within an indigenous culture and thus bring to light distinct visions and expressions. While not every indigenous video project is undertaken with the aim of being seen outside of the community or region from when they emerge, those that are made available to wider audiences offer an invaluable pedagogical resource. In the following, I briefly review what sort of lessons can be learned from indigenous videos and then suggest a few venues for accessing those made in Latin America.

Indigenous videos bring into the classroom perspectives historically marginalized from (to name just a two examples) policymaking and scholarly inquiry. Some videos aim to aid indigenous communities fighting to assert local autonomy and territorial integrity by bringing their struggles before much larger audiences. And as such, they are excellent for educating students (and instructors!) on the motives and methods of indigenous movements. Given how their visualizations of everyday, seasonal and/or ritual life generally portray globalized currents (such as neo-liberal economic policy) from an angle that sharply contrasts with those found in much mass media or in some textbooks, these videos can fuel eye-opening classroom discussions of global

(Continued on page 4)

(Continued from page 3)

inequalities. Indigenous videos also allow insight into contradictions between conservation initiatives and indigenous peoples' livelihood strategies that are difficult to see when viewed from afar. Furthermore, due to the initial costs of video technologies and technical training, rarely do indigenous activists or organizations access and deploy video technologies without somehow drawing upon networked relations of advocacy. Situating a particular production and mapping its means of dissemination, helps illuminate the institutional, organizational and market topographies of the cultural politics of indigenous identity. For instance, some indigenous video operate as spaces of engagement wherein large-scale development initiatives intersect with more place-centered socio-spatial relations, and thus provide a glimpse of how such programs inform the negotiation of gendered relations.

To further explore indigenous video productions and the geographical connections that make them possible, check out these websites. One of the most comprehensive is the Smithsonian's Native Networks, an overview of indigenous alternative media of the Americas and Hawai'i (http://www.nativenetworks.si.edu/frameset_flash.html). This site largely revolves around the work screened at the National Museum of the American Indian's Native American Film and Video Festivals (1995, 1997, 2000) and features a database listing the works by titles, director, region or tribe. While there is also a listing of distributors from whom you can (perhaps) purchase materials, Native Networks does not itself offer means to disseminate them. Additionally, the Latin American Video Archive (<http://www.lavavideo.org/>) facilitates inquiry into independent and community-based videos produced in Latin America and distributes a (very) limited number of them. And finally, the more regionally focussed website maintained by the Chiapas Media Project (CMP)/*Promedios de Comunicación Comunitaria* (<http://www.promedios.org>) offers a large collection of subtitled videos made in Guerrero or Chiapas, Mexico at very reasonable prices (e.g. \$20 for individuals and \$70 for institutions). Here you can also find out how to invite a representative CMP to visit your institution and/or contribute (financially or otherwise) to training and technology distribution initiatives. In the interest of making cultural geography a more inclusive endeavor, please consider the potential lessons offered by the alternative viewpoints of indigenous video and encourage institutions and libraries to invest in their purchase.

The Monster That Ate Hollywood

Chris Lukinbeal
Department of Geography
Arizona State University

Geographers often use feature films and documentaries to highlight social and spatial practices in class. Teaching geography through film was recently highlighted in Creswell and Dixon's book *Engaging Film* (2002, part III) and in the *Journal of Geography* (Zonn 2002-2003). In the *Journal of Geography* I argued (Lukinbeal 2002) that we should engage the economic practices of the American film industry in our teachings. One *Frontline* documentary that highlights current practices within the American film industry is *The Monster That Ate Hollywood* (2001).

Following the industry wide recession in the 1970s, the American film industry slowly recouped and vertically re-integrated into "entertainment" corporations. Numerous mergers during the past two decades lead to a few multinational corporations (AOL Time-Warner, Disney, News Corp., Sony, Viacom, and Universal-Vivendi) controlling a virtual monopoly on the media industry (Bagdikian 2000). No longer can we think of film as separate from other media industries, rather, the "new" entertainment corporations incorporate film, television, magazines, books, video, video games, merchandise, theme parks and much more. A single company, through its subsidiaries and affiliates, can now market an idea or product across multiple markets without the idea ever leaving its own corporation (Lukinbeal 2002). Corporate mergers and acquisitions have subsumed the "new" Hollywood. As Peter Bart, editor in chief of *Variety*, explains, "...it's only in relatively recent years that Hollywood became a playground of multi-national corporations, which regard movies and TV show as a minor irritant to their overall activity. So, it's become a corporate town. Reduced to one sentence, a very corporate town. It was not a corporate town 10, 15 years ago" (Bart 2001).

The *Frontline* documentary series is one of the best ongoing productions at PBS and *The Monster That Ate Hollywood* exhibits this high level of professionalism. Drawing from interviews with studio presidents, producers, writers, directors, actors, industry analysts and film critics the documentary explores how the "opening-weekend" box-office return now determines a

(Continued on page 5)

(Continued from page 4)

movie's financial success. Other topics include the rise of "star power," increasing production costs, marketing expenditures, the state of independent filmmaking (the "Indies"), and the future of broadband and digital filmmaking. The documentary also includes an excellent website (<http://www.pbs.org/wgbh/pages/frontline/shows/hollywood/>). I have used the website in class to have students trace a specific movie, and its related products, to a particular entertainment corporation. Having selected a movie, I ask students to chart its various products (feature film, movie theater, video, music, books, merchandise) and see how they relate to a single entertainment corporation. Another useful website for this project is *Frontline's, The Merchants of Cool* which has an excellent chart of entertainment corporations and their subsidiaries (<http://www.pbs.org/wgbh/pages/frontline/shows/cool/giants/>). *The Monster That Ate Hollywood's* website also contains the complete text of all the interviews presented as well as links to reviews of the documentary.

An interesting geographic consequence of the corporatization of Hollywood is the increase in runaway production, or productions that leave Los Angeles to find cheaper film locations (Lukinbeal 2004; Monitor Company and Screen Actor's Guild 1999). Understanding the industrial practices of the American film industry helps to example how a Civil War movie (*Cold Mountain*) that portrays North Carolina gets filmed in Romania. As Christopherson and Storper (1986, 319) note, "the re-agglomeration of the industry means the Los Angeles area is the headquarters and technological center for an industrial complex that has the whole world as its backlot." The American film industry, like other industries, is affected by the processes of globalization, just as it is an agent of it. Understanding and teaching these geographic processes requires us to unpack the ever-changing term "Hollywood."

Bagdikian, B. 2000. *Media Monopoly*, sixth edition. Boston: Beacon Press.

Bart, Peter. 2001. *Interview with Frontline*. <http://www.pbs.org/wgbh/pages/frontline/shows/hollywood/interviews/bart.html>

Christopherson, Susan, and Storper, Michael. 1986. The City as Studio; the World as Back Lot: the Impact of Vertical Disintegration on the Location of the Motion Picture Industry. *Environment and Planning D: Society and Space* 4: 305-320.

Cresswell, T., and D. Dixon. (eds). 2002. *Engaging Film: Geographies of Mobility and Identity*. Lanham, Maryland: Rowman and Littlefield.

Lukinbeal, Christopher. 2002. Teaching Historical Geographies of American Film Production. *Journal of Geography* 101, 250-260.

Lukinbeal, Christopher. 2004. The Rise of Regional Film Production Centers in North America, 1984-1997. *GeoJournal*. forthcoming.

Monitor Company and the Screen Actor's Guild. 1999. U.S. *Runaway Film and Television Production Study Report*. <http://www.sag.com/releases.html#DGA/SAG>

Zonn, L. ed. 2002-2003. Teaching Cinematic Geographies. *Journal of Geography* volume 101-102.

Mary Gilmartin
Department of Geography
University College Dublin

I teach a course on the cultural geography of North America to a group of final year undergraduate students in University College Dublin. In conjunction with the course, I screen a number of films that broadly relate to the topics we cover in the course: the relationship between nature and culture, migration, national and regional identities, power and politics. The films we watch are varied: they include early silent film, comedy and documentary, and they span a time period from 1915 to 2002.

I faced a number of challenges in choosing appropriate films to screen as part of this course. I wanted to include a wide range of genres. I wanted to show films that students would not necessarily have seen before – Hollywood blockbusters are a staple feature of cinemas across Ireland. And I wanted to choose some films that moved outside familiar urban locations, or that presented those locations in unfamiliar ways. In the end, I chose seven films: two contrasting films set in the South (*Deliverance* and *O Brother Where Art Thou?*); one documentary (*Hoop Dreams*); two fictionalised accounts of 'actual' events (*Bread and Roses* and *Black Hawk Down*); one epic silent film (*Birth of A Nation*); and one western (*Stagecoach*).

Students enjoy watching films – we've turned screenings into a social event by watching films in the evening, after classes end. However, students who are good critical readers of texts often abandon that skill when confronted with film. The challenge, therefore, is to start thinking critically about film, which they often associate with study-free leisure. I try to do this in a variety of

(Continued on page 6)

(continued from page 5)

ways. I give formal lectures on how to make sense of films in the context of cultural geography. We have short discussion after the screening on our immediate reactions to the individual films. And we also have tutorials where we discuss the films in more depth, and relate the films to the core themes of the course.

The most positive reaction to date has been to *Hoop Dreams*. This documentary, dating from 1994, follows the fortunes of two young black basketball players in Chicago, recruited by a private high school eager to succeed in school basketball competitions. When we discussed the film, students focused on race, on gender, on class, and on what one student described as “the commodification of children.” Many who had visited the US talked about their experiences of race relations, wealth and poverty in the country. While this screening and discussion was a success, in part it is because the documentary format facilitates critical analysis in a way that is not necessarily so for ‘fictional’ films.

This is the first year I have used film extensively in conjunction with a cultural and regional geography course. I’ve been heartened by the reaction, and I will continue using film, but there are a number of issues that I need to consider. The first is the need to expand the screenings to include films by other than white male directors. The second is how to facilitate critical analysis of ‘fictional’ films. This may be best achieved by running workshops with small numbers of people where we analyse one film in depth. The third is to encourage students and colleagues to see film as integral to, rather than supplementary to, geography. That, I suspect, may be a longer-scale project!

Contact Information:

Tel: +353-1-716 8417

Email: mary.gilmartin@ucd.ie

Teaching Cultural Geography Forum

Critical Theory, Meet Joe Student: Using Don Mitchell’s *Cultural Geography* in an Undergraduate Setting Soren Larsen Georgia Southern University

I first encountered Don Mitchell’s *Cultural Geography: A Critical Introduction* in a social theory seminar while in graduate school at the University of Kansas. I found the book to be a beacon that illuminated the dozens of other murky articles, essays, and chapters assigned for discussion. So, it was only natural to think of the book when I was asked to teach an upper-division undergraduate course in cultural geography as a freshly minted assistant professor. I had recalled a single line from the back cover: “Writing with the needs of advanced undergraduates and post-graduates in mind, Mitchell unravels complex ideas yet...challenges the reader to think critically about cultural geography...” Indeed, the course was entitled *Advanced Cultural Geography*, a 3-hour class that met for fifty-minute sessions three days each week. But as I stared at the textbook requisition form, I wondered just how “advanced” these students might desire to be. Would the book teach them to think critically and enjoy cultural geography, or would it turn them off with its sophisticated prose and theoretical focus? Would I be aching for show-and-tell culture halfway through the semester? Finding it useful for nothing else, would the students use the book to bludgeon me within inches of death or, worse yet, my own sanity?

Ultimately, I decided on Mitchell’s text. The course received an enrollment of eleven students: Four were geography majors; the remainder was comprised of education majors who are required to take six hours of upper-division geography electives. Neither group had much experience in the discipline beyond rudimentary courses in physical, human, and world geography. The course would be run as a quasi-seminar (heavy on discussion, light on lecture) punctuated by several short assignments, a written midterm and final, and a paper in which each student examined a cultural landscape of choice.

We began in early January with chapter one. Here, Mitchell outlines his ontological argument about culture, asserting that it is “no-thing,” but rather that it takes form as a powerful ideology of value functioning within evolving political-economic contexts. In the syllabus, I had allocated two weeks for the material. It took over four. The students struggled to understand ideas such as superorganicism, recursive analysis, and, of course, culture. But their toil eventually provided me with two key insights that rescued the course from certain failure. First, the students would need a “concept sheet” that outlined the structure of each chapter by organizing the various arguments and terms into a comprehensible whole. The sheets provided only terms; all

(Continued on page 7)

associated definitions, arguments, and ideas were purposely omitted for them to fill in on their own. I promptly drafted a sheet – one page long – for chapter one, and received positive results almost instantly. The in-class discussions became much more focused and productive as the students used the sheets as “keys” or “legends” for the topic at hand.

Second, the students would require more real-world examples. To learn critical theory, they needed opportunities to apply those ideas to specific situations and thereby understand the cultural-geographic processes at work. Indeed, most students readily deciphered the theoretical dimensions behind, for instance, Mitchell’s discussions of Denver’s Park Meadows Mall, the redevelopment of Johnstown, Pennsylvania, or the Tiananmen Square massacre. Like Mitchell’s, my examples needed to be both accessible and engaging. To that end, I devised a series of seven short (3-page) assignments – one for each of the chapters covered in the class – that asked the students to use theoretical ideas to interpret the cultural geography of a specific landscape or event. For example, a webpage on the history of skateparks provided an excellent way to interpret the dynamics of dominance and resistance in the landscape. Students used the concept of spectacle to examine the evolving spatiality of the counter-culture movement in San Francisco as it was represented in the Smithsonian’s on-line exhibit of Lisa Law’s photographs of the era. The politics of tourism and development in Australia’s Uluru-Kata (Ayer’s Rock) National Park lent themselves readily to an analysis based on the idea that landscape both is a work and is something that does work.

These changes in strategy sparked instant interest and enthusiasm among the students. Several of them, for instance, made Spring Break trips and returned with unprompted and excited analyses of their destinations (or, rather, what they *remembered* of their destinations). By the end of the semester, I knew that most had learned the rudiments of critical analysis and were comfortable handling key theoretical concepts. However, the overall level of sophistication in the final projects shocked me; three of them, in fact, would easily have sufficed in a graduate-level seminar. The topics ranged from the role of spectacles in promoting unabashed consumption in Las Vegas to the politics of gentrification as Atlanta prepared for the 1996 Summer Olympics. Another memorable paper explained the erasure of skateboarding on our own campus when the administration, irked by the damage caused by unrestrained boarding, discretely built a skatepark enclosed by fences and hidden from view by dormitory buildings.

In sum, Mitchell’s text opened the world of critical cultural geography for these undergraduates. Granted, the class size was small, which allowed me to invest much more time in each student. Additionally, one or two students never quite comprehended the material despite the myriad concept sheets and exercises. But in their evaluations of the course, the students explained that they now looked at their environs in more perceptive and discerning ways, and that they never knew cultural geography was so relevant to their own experience. Ultimately, I could not have been more pleased with the end result: I had emerged from Advanced Cultural Geography with my life, my sanity, and the conviction to use Mitchell’s text in the future.

Winners of the CGSG 2004 Student Grant Award Announced

The Cultural Geography Specialty Group and Awards Director Soren Larsen are pleased to announce this year’s winners of the CGSG Student Research Grant competition. The aim of the competition is to provide partial support for graduate students to conduct high quality research projects for their master’s thesis or doctoral dissertation. Proposals were judged on the basis of scholarly merit, organization and clarity of the proposal and qualifications of the student to conduct the proposed work. Entries underwent blind review by a committee of faculty and student geographers. Each of the winners will receive a \$500 reward and will be recognized at the CGSG business meeting at the annual meeting in Philadelphia. This year’s winners and runners-up are:

Master’s Competition

Winner

Stephanie Login-McGinn (University of South Carolina) for “Ecological Practices and Cultural Adaptation to Rapid Depopulation: Swaziland and the HIV/AIDS Crisis.”

Runners-Up (Tie Vote)

Glenn W. Gentry (East Carolina University) for “Walking With the Dead: An Analysis of Ghost Tourism in Savannah, Georgia.”
Christopher Harker (University of British Columbia) for “The In/Tangible Cartographies of Jayce Salloum.”

(Continued on Page 8)

(Continued from Page 7)

Doctoral Competition

Winner

Rebecca Sheehan (Louisiana State University) for “Contesting Public Space: New Orleans’ Jackson Square.”

Runner-Up

Robert A. Yarbrough (University of Georgia) for “The Power of Place: Ethnic Urban Geographies and the Negotiations of Central American Immigrant Identities in Atlanta, Georgia.”

Congratulations to this year’s winners!

Call For Nominations

On behalf of the Executive Committee of the Cultural Geography Specialty Group, I am pleased to offer a call for nominations to elect new officers at the business meeting at the 100th Annual Meeting of the AAG in Philadelphia March 14-19.

Nominations will be accepted for individuals who have consented to being on the ballot and self nominations are also accepted. Nominees must be a member of the CSGS.

There are three positions open:

Chair

Secretary

Graduate Student Representative (graduate students, Masters or Doctoral)

The Chair co-ordinates efforts of the Executive Committee and represents the CSGS to the AAG as well as presiding over annual business meetings. The Secretary is responsible for reporting the actions of the CSGS to the body at large through its newsletter, published in electronic format. The Graduate Student Rep represents both graduate and undergraduate students in actions considered by the Executive Committee.

All three positions are for a period of two years with the ability to run again once for re-election. All three positions carry one vote on the Executive Committee. Business of the Executive Committee is carried out over e-mail. Time commitment is about two hours a month.

Please respond directly to me, Artimus Keiffer, Nominations Director, at akeiffer@wittenberg.edu with your nominations, accompanied by a one page c.v., including name, affiliation, and e-mail of the nominee, the position for which she/he is being nominated, and a short statement regarding what the nominee would like to see accomplished by the CSGS.

Deadline for nominations is Monday, February 9th, 2004.

On behalf of the current Executive Committee, we look forward to seeing you at the business meeting.

Artimus Keiffer

Wittenberg University

Call for Papers: Special Jordan-Bychkov Issue of *Material Culture*

As many readers of this newsletter know, Terry Jordan-Bychkov, an eminent cultural geographer, recently passed away. The editorial board of *Material Culture*, the journal of the Pioneer America Society, has decided to honor Dr. Jordan-Bychkov in a special issue, Spring 2005 (Vol. 37, No. 1).

Terry was very involved with PAS and was a past president and meeting organizer, as well as a prolific contributor to journal. He received many awards from across the discipline, including several from PAS.

This is a call for papers from educators, independent scholars, students and enthusiastic others who were influenced by his work. The manuscript need not be directed at Dr. Jordan-Bychkov, per se, but should incorporate a topic or a subject dealing with some aspect of material culture or the visible landscape. Any research topic that was influenced by his prolific publications and/or teaching will also be considered for publication. As this idea is just taking shape, any and all submissions that fall within these broad topics are welcome.

The deadline for submissions is August 1, 2004.

Please contact the editor, Artimus Keiffer, electronically (akeiffer@wittenberg.edu) for submission guidelines or for approval of a brief abstract if you would like to tentatively plan a submission.

Artimus Keiffer
Wittenberg University

CGSG Business Meeting at the Philadelphia AAG Meeting

The Executive Board of the Cultural Geography Specialty Group would like to take this opportunity to encourage all members to attend the specialty group's annual business meeting at the Philadelphia AAG meeting in March.

This year's meeting will be held on Monday, March 15 from 7:30 to 8:30 p.m. Please refer to the meeting program for the room number and location.

There are several important matters to be discussed and decided upon, including the election of three new board members, the treasurer's report, and the announcement and recognition of the winners of this year's student grant and paper competition.

Please make plans to attend the business meeting!

Upcoming Meetings

Annual Meeting of the Association of American Geographers, Philadelphia, PA, March 14-19, 2004 (www.aag.org/AnnualMeetings/Centennialinfo.htm)

The 30th Congress of the International Geographical Union, Glasgow, UK, August 15-20, 2004 (www.meetingmakers.co.uk/IGC-UK2004)

Pioneer America Society 36th annual conference, Newtown, Bucks County, PA, October 21-23, 2004. The theme for this year's conference is "the cultural landscape of southeast Pennsylvania." Abstract deadline is Monday, August 2, 2004. Contact David Kimmerly (kimmerly@comcast.net) for more information.

Special CGSG Sessions at the Philadelphia AAG Meeting

The Cultural Geography Specialty Group will sponsor two special sessions at the Philadelphia AAG meeting:

Convergence: A Plenary Lecture on Culture, Rights, and Justice

Don Mitchell, Syracuse University

Co-Chairs/Organizers: Derek Alderman and Jeff Popke, East Carolina University

Co-Sponsors: CGSG and Ethics, Justice and Human Rights Specialty Groups

Cultural Geography Plenary Panel: Distinguished Scholarship on Race and Ethnicity

Organizer: Derek Alderman, East Carolina University

Co-Chairs/Moderators: Timothy Anderson, Ohio University, and Susan P. Mains, Univ. of the West Indies, Mona

Panelists:

Kay Anderson

Michael Conzen

Judith Carney

Audrey Kobayashi

Bobby Wilson

Please make plans to attend these special sessions. In addition, the Cultural Geography Specialty Group will be sponsoring or co-sponsoring some 45 sessions at the Philadelphia meeting. Please consult the final schedule for sessions times and locations. For more information on sessions sponsored by the CGSG contact Program Director Susan P. Mains: susan.mains@uwimona.edu.jm



Place and Culture

The Newsletter of the Cultural
Geography Specialty Group of the
Association of American Geographers

Questions and Comments:
Tim Anderson (anderst1@ohio.edu)
Or
Derek Alderman
(aldermand@mail.ecu.edu)

VISIT THE CGSG
WEBSITE AT:
[WWW.ECU.EDU/GEOG/
CGSG/CGSGMAIN.HTML](http://WWW.ECU.EDU/GEOG/CGSG/CGSGMAIN.HTML)

CGSG Officers

Chair: Derek Alderman (aldermand@mail.ecu.edu)
Secretary/Treasurer: Timothy Anderson (anderst1@ohio.edu)
Awards Director: Soren Larsen (sclarsen@gasou.edu)
Nominations Director: Artimus Keiffer (Akeiffer@wittenberg.edu)
Program Director: Susan Mains (susan.mains@uwimona.edu.jm)
Student Director: Charles Travis (travisc@tcd.ie)