

## Cultural Geographies 1: Mediums

### Abstract:

This first of three cultural geographies progress reports explores the place of creative practices in the production, consumption and circulation of cultural geographies in recent years. In the midst of the expansion of geographers using creative research methods, or collaborating with practitioners, I consider the calls for critical accounts of these forms of making geographical knowledge. I argue that the idea of ‘medium’ has emerged as an important frame for such accountings. Discussion explores firstly, the importance of the ‘post-medium’ transdisciplinary field, and secondly, the persistence of medium in shaping relations between cultural geography and creative practices.

Key words: cultural geography, creative, methods, arts, mediums

### Introduction

*Creative geographies, experimental geographies, creative collaborative interdisciplinary research, art-full geographies, the geoartist, creative geographical research methods, research creation, artistic research, practice-led or practice-based research*

A growing number of monikers and neologisms have emerged to capture and sort the rich relations between creative practices and geographical research within and beyond cultural geography. Some of these express allegiances to philosophical and theoretical inheritances (e.g. research creation, Manning and Massumi, 2014, Williams et al. 2019), others are shaped by arts and humanities disciplines (practice-based or practice-led PhDs, Elkins, 2009). A third group relate to geographical discussions around ideas of creativity, experiment and artistry within geography (Boyd and Barry 2020; Jellis 2015; Last 2014; Madge 2014). In this, the first of three progress reports on cultural geographies, I want to do what is perhaps a very cultural geographical thing. Specifically, I use a critical concept drawn from the arts and humanities – the idea of the medium (e.g. sculpture, dance, painting, drawing) – as a lens onto this intensification of relations between creative practice and cultural geographies. I am interested in those relations in which creative practices are enrolled as geographical research methods or within the production of creative outputs. In the first section I explore the alignment of cultural geographies with the so-called ‘post-medium condition’ with its vibrant field of transdisciplinary arts. Despite, however, the energy of such movements beyond

medium, in the second and third sections I turn to the persistence of medium within geographers' work with creative practices. I frame these discussions through classic cultural geographical analytics – the geographies of creative production and those of consumption.

### **Thinking with Medium?**

The entanglement of geographical knowledge and creative practice is centuries, if not millennia, long (for diffuse histories see, Barnes 2017; Dixon et al. 2013; Driver and Martins 2002, 2005; Smith 1988; Stafford, 1984). Yet, the past decade has confirmed Divya Tolia-Kelly's observation in her 2012 Progress report of collaborations between geography, art and visual culture as 'almost a new orthodoxy' of research (2012: 135, see also Crang 2010). Indeed, alongside long-practiced visual methods including photography, drawing, video-making, we find cultural geographers turning to a diverse range of practices (alone and in collaboration) including dancing, poetry, theatre-making, taxidermy, singing, music-making and diverse sound practices, neon-lighting and, geo-graphics (Arnold 2019; Delyser and Greenstein 2021; De Leeuw, 2015; Dwyer et al. 2018; Engelmann 2020; Gibbs et al. 2019; Magrane and Cokinos, 2016; McLean 2017; Nordström 2016; Noxolo 2018; Okoye 2017; Peterle 2019; Straughan 2019; Raynor 2017; Veal 2016). Indeed, such is the expansive diversity that it is far beyond the capacity of a progress report to survey this field. This is further compounded by the interest in creative practices beyond cultural geography's always blurry subdisciplinary boundaries. Indeed, such practices can be found within participatory geographies, political, economic and social geographies and even physical geography (principally geomorphology) (see for example, Brickell et al. 2019; Hall and Springer 2017; Flitham and Williams 2014; Overend et al. 2020; Pain et al. 2019; Tooth et al. 2016). Perhaps marking the growing volume and maturity of these relations, cultural geographers have made increasing calls for critical thinking on these creative practice relations. Such probings align with wider critiques of creativity, alerting us to the politics, histories, ethics, impact and public agendas of these forms (De Leeuw et al. 2017; McLean 2016, Mould, 2018, Wylie and Webster 2019).

Here I want to mobilise the question of 'medium' as a means to explore creative practice and cultural geography relations. For some, medium is an outdated and conservative category of thought (Krauss 2000). Yet for others, to query medium is to open up what has been called the 'post medium condition'. Peter Osborne (2013:3) writing of contemporary art observed the dissolution of medium specificity (e.g dance, sculpture) into 'a complex and fluid field of generically artistic

practices.’ This in turn has driven the wider recognition of an open energising field of transdisciplinary arts practice. This open field, and its associated dynamics of practice, funding and its infrastructures, has been an important force shaping recent creative practice and cultural geography relations. One common feature of this transdisciplinary field is the growth of research consortia driven by creative practices and large, multi-disciplinary creative teams. We might think for example, of geographer Sasha Engelmann (2020) and her work within the group of artists that constitutes Studio Saraceno, or Thomas Jellis’s (2013, 2015) ethnographies of ‘experimental’ spaces. Jellis’s work takes in both another large multi-disciplinary artistic studio, Studio Olafur Eliasson, but also the Montreal University based Sense Lab and its diffuse and theoretically informed practices of ‘research creation’ (see also Manning and Massumi, 2014). Artistic embrace of a transdisciplinary field (and emerging funding forms) has also enabled many practitioners to evolve new ways of working, including participatory and community-based practices. This clearly intersects with participatory geography’s ongoing interest in creative practices (Mestizo Arts and Activism Collective,<sup>1</sup> Pain et al 2019). Further, we see a rise in geographers self-identifying under the general term ‘artist’ (v.s medium specific descriptors of musician, sculptor etc.). Some have adopted compound neologisms such as geoartist to describe their mobilisation of a range of creative practices as suited to their research questions (e.g. Banfield, 2016; Boyd and Berry, 2020).

Attending to the post-medium transdisciplinary field of the arts also directs attention to the political economies of the global academy. The rise in practice-based PhDs within cultural geography, for example, should be seen within the context of shifts felt around the world in the relationship between arts education and the academy (Butt, 2019).<sup>2</sup> Funding calls too, have played a role in shaping cultural geographical and creative practice relations. For example, the rise of research creation was a response to the terms of a Canadian funding call (Manning and Massumi, 2014). The form has become prominent in French Geography. This includes projects such as the *antiAtlas Journal* (Szary et al, 2016) *ArtiCités* (led by Pauline Guinard), and the *Structure fédérative de Recherche-Création* coordinated by Anne-Laure Amilhat Szary at University Grenoble sur les Alpes.<sup>3</sup> In the UK

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<sup>1</sup> <https://maacollective.org> <last accessed 10/10/20>

<sup>2</sup> The rise of the practice-based PhD within geography is a topic in an of itself, see for example Hawkins 2020.

<sup>3</sup> See <https://www.antiatlas-journal.net/01-introduction-science-art-explorations-at-the-border/> <last accessed 10/10/20> See <https://www.fmsh.fr/fr/recherche/28372> <last accessed 10/10/20> See also the work on research creation being done at Université Grenoble Alpes, <http://maisondelacreation.univ-grenoble-alpes.fr/en/arts-in-the-alps/spring-school-2017/arts-in-the-alps-spring-school-2017--164258.kjsp> <last accessed 10/10/20>

context the Arts and Humanities Research Council's 'Landscape and Environment' Programme (2006-2012), led by Stephen Daniels, has significantly shaped the landscape of geography and creative practice collaborations. These were documented in special issues of the journals *cultural geographies*, *Tate Papers* and *Performance Research*.<sup>4</sup> An important recent example would be the UK-based Global Research Challenges Fund.<sup>5</sup> This fund seeks interdisciplinary responses to pressing issues in the Global South through in-country collaboration with researchers and stakeholders, which can include creative practitioners.<sup>6</sup> More broadly, the currency of innovative beyond-disciplinary working for addressing complex, wicked problems has seen creative practices situated within major new research centres. These include the Mobilities Humanities Centre at the University of Padua (Italy) and the Academy for Mobility Humanities, University of Konkuk (Seoul), as well as the Global Futures programme at National Taiwan University.<sup>7</sup> While in Chile, interest in transdisciplinary research approaches finds artistic practices integral to major research programmes such as the *GeoHumanities and Creative (Bio)Geographies* project led by Andres Moreira-Munoz.<sup>8</sup> It seems then, that cultural geography's relations with creative practice have thrived in the context of arts' transdisciplinary post-medium condition. Yet, as the following two sections will explore, a persistent set of questions about medium continue to shape cultural geographical thinking and practice.

### **Persistence of Mediums 1: Geographies of Production**

Cultural geographers writing of their own creative practices often pose some version of the question 'what do mediums do?' This emerges through often lively and well-illustrated autoethnographic or collaboratively produced accounts of creative doings, of learning to do, or of the dynamics of collaboration (e.g. Clark et al. 2020). Interestingly, as within the arts, an attention to medium in these accounts foregrounds materiality and practice (e.g. Krauss 2006). For cultural geographers the

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<sup>4</sup> See documentation of the programme in <http://www.landscape.ac.uk/documents/programdocuments/impact-fellowship-newsletter-march-2012.pdf> <last accessed 12/2/2020> See *cultural geographies* 2012, 19: 'Narrating landscape and Environment'; *Tate Papers*, 2012, 17: 'Art and Environment'; *Performance Research* 15: 4: 'Fieldworks'.

<sup>5</sup> <https://www.ukri.org/our-work/collaborating-internationally/global-challenges-research-fund/>

<sup>6</sup> See for example the Geography led 'Depleted by Debt' Project, which involves an Indian and a Cambodian artist <https://gtr.ukri.org/projects?ref=ES%2FT003197%2F1>

<sup>7</sup> Mobilities Humanities, University of Padua, <https://www.mobilityandhumanities.it> (accessed, 7/2/21); Konkuk University's 'Academy of Mobility Humanities,' <http://www.mobilityhumanities.org/main.html?lang=EN> (accessed 23/1/2020); and the National Taiwan University Research Centre for Future Earth <last accessed 10/10/20> <https://www.facebook.com/NTURCFE/?pageid=239297520273597&ftentidntifier=407711730098841&padding=0>

<sup>8</sup> <https://biogeoart.d> <last accessed 10/10/20>

material-embodied practices of specific practices making and creating, offers diverse openings onto research concerns. Experiments with sound, for example, reflect on how vibrating bodily territories connect humans, non-humans and environments (Gallagher 2015; Gallagher et al. 2014; Kanngieser 2015; Paiva et al. 2018; Scriven and Langon 2019). Whilst practices such as the thready geographies of weaving, knitting and embroidery (Burke 2018; Dwyer et al. 2018), or the messy-fleshy practices of taxidermy (Patchett 2016; Straughan 2019) offer means to explore connections with human and non-human others.

As geographers concentrate around specific mediums increasingly sophisticated vocabularies develop. We might think for example of story-telling, creative writing, or, as I want to develop here drawing. Drawing, a creative practice entwined with geography's disciplinary history in sometimes troubling ways, has offered geography many forms (e.g. Driver and Martins 2002). These include, the histories of the field sketch; drawing as thinking-practice, sketching *en plein air* (Wylie and Webster 2019), collaborative scribing (Bertoncin et al. 2020), and architectural drawing (Gilbert et al. *Making Suburban Faith*).<sup>9</sup> Uniting these forms is an account of drawing as an embodied engagement with the world in its material making that has its own geographies of proximity and distance. Sage Brice (2017: 158), for example, writes of her time spent drawing cranes on wetlands in the Jordan Rift Valley as a practice of 'becoming open (corporeally, social and politically) to the cranes and the complex histories of the nature reserve'. Whilst John Wylie and Catrina Webster (2019) observe of their drawing and painting in the landscape 'looking at the canvas, and looking out; looking between them: these were exercises in closer attention, immersion and absorption...drawing is understood in terms of intimacy, beckoning and revelation, such that when you draw, so you are drawn into the world' (2019: 38). Other geographies of drawing are foregrounded in Aparna Parikh's (2020) account of her sketching-stitching field practices in her research into everyday working life in Mumbai. For Parikh these practices, informed by her architectural training, bring into view critical feminist questions of positionality. Parikh describes these expanding drawing practices (pencil, pen and thread) as entangling depth of field-explorations with points of view as her status as researcher and insider-outsider shifts. Drawing, she suggests, enabled her to challenge sometimes 'taken-for-granted assumptions about what constitutes "indigenous" knowledge, and how we use both our commonalities and differences to heighten sensitivity to others' complex and shifting world views'

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<sup>9</sup> <https://makingsuburbanfaith.wordpress.com> <last accessed 7/2/21>

(2020:5).

Such a focus on medium has enabled cultural geographers to assemble increasingly sophisticated vocabularies for talking about their creative doings. In some cases these foreground the specificities of material and embodied practices, variously skilled bodies, social and political contexts, geographical thinking and histories of practice (Patchett and Mann, 2019). In other cases, drawing on theoretical languages to understand the material specificities of practice, including post-phenomenologies, feminist new materialisms and neo-vitalisms. Brigstocke and Noorani's (2016) special issue of the journal *GeoHumanities* on attunement and the 'arts of listening', for example, deploys creative practice and other means to explore diverse a currents of thinking on attunement. Whilst, Latham and Wagner (2020) are inspired by the photography projects of Korean artist Nicki Lee to reflect on and evolve their own experimental practices of bodily becoming. For others however, it is the histories and theories of the mediums themselves that offer the purchase point for discussion. A good example here is the account offered of their London-based project *Quatnary Drift* by collaborators David Overend (performance artist) Jamie Lorimer (cultural geographer) and Danielle Schreve (physical geographer) (2020). Their practice and the account of it repurposes the legacy of the twentieth century avant-garde walking practice the Situationist Drift. As such, the critical force of this medium is reoriented from its origin as a critique of capitalism, towards being an 'experimental encounter with deep time and its non-human inhabitants' (2020: 454). Their performative 'eco-politics of coexistence' (2020: 474) is made present on the page in pictures of tiny clay elephants on city streets, laminated woolly mammoths (animal relics and icons) geographers wearing hippo masks and abstract images of river terraces and moss (Deleuzian diagrams and scale-shifting devices). The artfulness of this paper lies in its meshing of histories and theories of an artistic medium and its critical force with Quaternary Science and cultural geographies of the non-human and urban natures – beneath the cobbles, the bones.

The careful intersection of creative project, critical accounts of mediums, and geographical thinking is increasingly found within cultural geographers' creative practice. There are two clear benefits of this. Firstly, there is a notable move beyond any simplistic linguistic and material-affective alignment –sound works 'attune', weaving 'entanglements'– to detail the complexities of encounters, entanglements and attunements. Secondly, just as Overend et al (2020) describe the defamiliarisation of their drifts there is an acknowledgment of the tensions and challenges in these intersections of knowledge and

practice. The account of the collaborative project *Globe* offered by Olivia Sheringham (2020) and her collaborators, including the artist Janetka Platun, is a wonderful example of how varied vocabularies, concepts and practices can come together without collapsing into one another. Their discussion of this film, sculpture and participatory project draws on Sara Ahmed's understanding of encounters together with discussions from within participatory and relational art. In doing so they explore how rolling the 1 metre diameter copper sphere with four cameras, enabled an exploration of 'questions of home and belonging in the context of an increasingly "hostile migration milieu"' (2020: 178). Rolling *Globe* through the streets of London and Delhi, its degraded form comes to trace migration journeys of the artist and participants, as well as, importantly, the relations of the collaborators. Tracking *Globe* through streets, galleries and videos, they use Ahmed's sense of encounters as 'a meeting, but a meeting which involves surprise and conflict' to draw out the force of *Globe* for both thinking through migration and collaboration.

A more sophisticated sense of mediums seems to bring cultural geographers a greater facility with their deployment. Vickie Zhang (2019) for example, makes careful use of the photo-essay form to entwine corporeal and photographic exposures to explore 'missattunements' in her fieldwork in regional Australia. Combinations of image and text enable a dwelling on an 'indeterminacy of meaning' and the 'unwanted static' of multiple information sources that don't add up (see also Zhang et al. 2019). Other geographers too are finding critical value in creative methods for addressing challenging of disconnection. Asil Duru (2019) writes of using video editing practices during the making of the videographic work *A Walk Down the Shore* on violence and wellbeing in Istanbul. In the place of simply rendering visible, these practices enabled an embrace of 'moments of disruption, physical obstruction, indecision and confusion without reducing these to questions of legibility' (see also Costas Constantinou's, 2020, discussion of his film 'Lines, 2019' on the 'microgeographies' of life around Cyprus's Green Line). It seems then that a focus on medium, whether done consciously or not, is enabling cultural geographers to build more sophisticated ways of thinking and writing about and with creative practices, as well as more conceptually informed ways of evolving their practices. What though of occasions where rather than only write about their creative practices, these practices result in creative 'outputs'?

## **Persistence of Mediums 2: Geographies of Consumption**

Cultural geography's engagements with creative practices, whilst often written about, continue to overspill the pages of its journals, edited collections and monographs. There has been, for example a rise in geographers working as curators (Driver, 2013). This includes those based in galleries such as Divya Tolia-Kelly's and Rosanna Raymond's *An archaeology of 'race'* (Tolia-Kelly 2020, 2021) and those based in geography departments, such as Eden Kinkaid's (2019) *Critical Futures Visual Archive*. Cecilie Sachs Olsen's recent curation of the *Degrowth* themed Oslo Architecture Triennial (2019-20) sees the geographer emerge as curator of a major city-wide festival.<sup>10</sup> Geographers also seem increasingly drawn to live arts practices; such as *Garden's Speak* by Tania El Khoury, or *Open Weather's* radio-performance art created by Sasha Engelmann and Sophie Dyer and Am Kanngieser's *Climates of Listening's* collection of sound and performance works.<sup>11</sup> Yet objects and artefacts are also still important, ranging from the experimental provocations of Anna Secor's psychoanalytic *Chaosmos Dichotomizers*, to the media experiments of James Riding's and Jack Wake-Walker's (2017) documentary-poetry-film *Bridges <Bosnia 20>*.<sup>12</sup> Importantly, with these diverse mediums finding form in cultural geographical outputs we need to reflect on cultural geography's changing geographies of consumption.

Indeed, like the wider world of creative practices, cultural geographies are regularly consumed within the spaces of internationally renowned museums, galleries, theatres, or the cyclical spaces of the arts festival. Elsewhere, cultural geographies are encountered in small, specialist arts venues, university galleries, or in community-run spaces.<sup>13</sup> Indeed, one of the enduring frameworks for cultural geographies engagements with creative practices (and likely one reason for their popularity) concern their potential to engage 'publics', including through participatory working (Bagelman and Bagelman 2016; Camps to Cities<sup>14</sup>; Crang 2010; Johnston and Pratt 2019; Pain et al. 2019). It is, of course, not only in formal 'spaces of display' that we can consume these cultural geographies beyond the page, but also in a whole host of locations, streets, fields, mountains and moors, abandoned buildings, the list could go on (Dekeyser and Garratt 2015; Gallagher 2015; Pyyry 2018; Smith 2014; Ramsden

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<sup>10</sup> See Tolia-Kelly and Raymond (2019); Kinkaid, 2019; <http://oslotriennale.no/en/aboutoat2019> <last accessed 7/2/21>

<sup>11</sup> <https://taniaelkhoury.com> <last accessed 7/2/21>; <http://www.sashaengelmann.com/amateur-radio> <last accessed 7/2/21> <https://amkanngieser.com> <last accessed 7/2/21>

<sup>12</sup> <https://www.etsy.com/uk/shop/ChaosmosDichotomizer>

<sup>13</sup> <https://gardenmuseum.org.uk/exhibitions/repton-revealed/>; <http://ignacioacosta.com>  
<http://www.matthewflintham.net/blog/2015/1/3/the-martial-heavens>; <https://makingsuburbanfaith.wordpress.com/projects/>  
<last accessed 10/10/20>

<sup>14</sup> <http://www.camps2cities.com/project/zine/> <last accessed 10/10/20>

2016). Many of course, circulate digitally, and in the context of COVID-19 some claim this has been accelerated. Some works are ‘born- digital’ (e.g. Boyd *Current* 2020<sup>15</sup>; Harris 2016), others take advantage of the potential for mass distribution of online forms such as exhibition websites or digital creative archives (e.g. Diffusion.org.uk).

Yet interestingly, whilst questions of the whos, hows and wheres of consumption are crucial, they tend to attract far less geographical attention than questions of production. A notable example is Johnston and Pratt’s (2019) testimonial play *Nanay*. Across a suite of papers and most recently a book they reflect on the play’s assembly of audiences and its reception as it is staged in multiple locations around the world. Concerns with consumption are also common at the intersection of participatory geographies and creative practices, as participant’s experiences are integral to the work (e.g. Askins and Pain 2011; Gorman-Murray and Brickell, 2017). As yet, however, questions of mediums and the geographies of their consumption lack wider traction, yet, they are crucial to the prospects of cultural geography’s engagements with diverse creative mediums.

If asked where I consume most of my cultural geographical work engaging with creative practices I would still (like many I would hazard) count the pages of journals and monographs at the top of my list. While there have been a growing number of monographs and edited collections focused explicitly on accounts of creative practices within geography of late (Banfield 2016; Boyd 2017; Boyd and Edwardes 2019; Johnston and Pratt 2019; Magrane et al. 2020) the journal article is a hugely popular outlet. Not least given the possibilities enabled by the special sections of journals that have evolved to support geography’s creative practices. This includes *cultural geographies*’ ‘cultural geographies in practice’ (launched 2000), but also *GeoHumanities*’ ‘practices and curations’ (launched 2016) and *Emotion Space and Society*’s ‘Creative/Interventions’ section (launched 2019).<sup>16</sup> Other journals such as *History Workshop Journal*, *Antipode* and *ACME* have long welcomed so-called ‘alternative formats’. These sympathetic venues have offered a home to many autoethnographic and collaborative accounts of geographies’ creative productions. For others however, these are experimental spaces; enabling exploration of the poetic forms on the page or the possibilities of the

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<sup>15</sup> 2020. *CURRENT: 'Householders', Experimental Music Festival*: 3 video performances in collaboration with Mito Elias and James Worse, June (curated by Clinton Green online): <https://www.youtube.com/channel/UCNc7InkPPnpXiWlhQF5mHTQ> <last accessed 10/10/20>

<sup>16</sup> <https://archives.history.ac.uk/makinghistory/resources/articles/HWJ.html> <last accessed 12/10/2020>  
<https://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rgeo20> <last accessed 12/10/2020>  
<https://www.elsevier.com/journals/emotion-space-and-society/1755-4586/guide-for-authors> <last accessed 12/10/2020>

visual essay (Lantto 2019; Palmgren 2017; Sachs-Olsen and Hawkins, 2016). Oftentimes the goal of these pieces is to do more than merely to account for practice or to document live events. Instead these essays are conceived of as an aesthetic form in their own right (Hawkins 2020). These experiments have perhaps been inspired by those geographers for whom text is their creative medium of choice. Alongside the emerging field of geopoetics (Last 2017; Magrane 2015; Magrane et al. 2019) we find diverse experiments with the geographical work and potential of words and the spaces of the page. Whether this be in poetry collections – books, pamphlets or chap books (Cresswell 2013; Cutler 2013; De Leeuw 2012, 2015; Eshun and Madge 2015; Mercer 2017) field guides (Magrane and Cokinos 2016); experimental monographs (Cresswell 2019) or play scripts (Richardson 2015), comics (Petrele 2019) or zines (Bagelman and Bagelman 2016) - the list could go on. We also find exciting collaborations between geographers and small press publishers (DeLyser and Greensetein, 2021; Desilvey 2015; Neate and Craggs 2016; Keighren and Norcup 2020).

Thinking through this report reinforced my sense that huge amounts of interesting cultural geographical work finds its primary expression in other than the written form. In focusing on what happens in the doing, or on the production of often non-text based creative outputs, these cultural geographies exceed the spaces of the page. This is of course not restricted to cultural geography, but across geography where field encounters are vital sites of knowledge production and consumption. It is marked in participatory geographies where the importance of solely disciplinary spaces of knowledge production and consumption is challenged. A resistance to the written form poses a challenge to the presence of these creative forms of cultural geography within academic worlds where journal articles, monographs and edited collections are the dominant forms. This has impacts not only for the circulation of our work, but also in how we structure disciplinary reward and recognition systems. Arts and humanities journals, including those of historical geography, more often embrace footnote and endnote use. These systems are far better for acknowledging the value of multiple forms of knowledge. Yet citation conventions and the increasing presence of metrics of ‘influence’ such as the ‘H-index’ can reinforce the value of certain forms of texts. If citation practices are important ways in which we choose to reproduce our discipline (Ahmed, 2016), then we need ways to account for forms of our discipline – like these creative outputs – which don't easily align with citation practices. Following Carrie Mott and Dan Cockayne's (2017) calls for citation to be deployed as a ‘progressive technology’, we might reflect both on how to mobilise citation practices to make visible certain bodies and voices, but also to make visible geography's multiple mediums.

## Looking forward

In the context of the exciting growth of relations between cultural geography and creative practices, and the call for critical perspectives, the idea of medium has multiple critical valences. If on the one hand, it enables us to explore the influence of the transdisciplinary post-medium condition. On the other it enables us to address questions of the production and consumption of creative practices enrolled within cultural geography. Indeed, to query medium has raised some of the seemingly enduring questions of the cultural geography progress report. Namely, how does cultural geography relate to other geographical sub-disciplines, to other disciplines, to the world beyond academia, but also what, in these contexts, emerges as culture?

Cultural geography's embrace of different mediums of knowledge making, specifically as evolved here, creative mediums, might signal another example of the sub-discipline's productive methodological influence over the wider field of geography. The gathering pace of interest across the discipline in what creative practices might do, and the deepening of the critical discussions and debates about these approaches, their use and value is exciting to see. Cultural geography's distinctive contribution to this wider geographical interest in creative practices is perhaps through its evolving critical vocabularies. For these vocabularies, direct attention to both the richness, potential and challenges of a transdisciplinary field, but also the potential of medium specific answers to questions around what creative practices do. Where what these practices might do concerns both answering geographical research questions but also engaging those beyond academia within geographical knowledge making practices. The two reports which follow situate creative practices alongside written forms of cultural geographical work, but also take forward from this report the need to think further about cultural geography's disciplinary and more than disciplinary relations.

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