

## Literature cartographies: Reimagining methodologies through geographical found-poems in arts therapy

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### Abstract

If traditional literature reviews in academia tell stories of what is known about a topic, this article proposes a way to engage in this knowing differently through cartography, geography, and poetry, informed by Baradian theory. This writing details the creative method developed to think-with literature using geography as a mapping strategy, called 'literature cartographies'. Through affective engagement with literature, geographical found-poems are presented that tell stories of how place shapes identity in arts therapy across the globe. The creative method of literature cartographies disrupts traditional literature review writing by inviting us to consider expanding how we tell and are affected by literature stories.

**Keywords:** Literature review, arts therapy, poetic inquiry

### Introduction

*My family comes from Scotland*

*I am drawn to the highlands where my ancestors lived*

*The Cairngorms are my mountains*

*Loch Muick is my water*

*my parents grew up in a small West Coast town called Troon and now*

*I call Aotearoa, New Zealand, my home  
I live with a landscape of coastal fields, pine trees and cattle  
where the weather changes constantly  
and I walk to a waterfall with my dog  
who splashes with his oversized paws  
This place is home  
that place is home  
I entangle with both*

As an immigrant child straddling two cultural worlds, I have wondered about home and belonging for as long as I have existed. I have wondered how space and place shape identities. In my research, I consider how place-ness is entangled with professional identity. I was drawn to a particular profession because it straddles multiple worlds, as I do. The arts therapies have tendrils in healthcare, psychotherapies, education, social justice, arts, and performance worlds- we are often hybrid creatures (Westwood, 2012). I am curious about the stories arts therapists carry about becoming, being, and belonging in their profession and how these stories entangle with place. Place matters because, as Macfarlane (2015) reminds me, the first law of ecology is that everything is connected to everything else. In this context, as a researcher, I am tracing practitioners' stories and lived realities through different geographical locations. In this work, I am also considering how the profession is historically situated, as to understand the present, we must honour the past (Braidotti, 2022).

I began this writing by introducing and situating myself in time, space, and geography. I intentionally did this to invite you to know about my context, culture, and place as a researcher and practitioner. When we write, we write from a place. This article offers a way of conducting what might traditionally be called a literature review, in what I am reframing as literature cartography. Literature cartographies are mapping strategies that organise literature and pay attention to entanglements of place, space, time, and culture. I write the literature cartographies as poetry to disrupt traditional literature review writing further. Deakin (2008) reminds me that there is an intimate kinship between ecology, geography and poetry. The process and product of this writing are inseparable, as the content informed the method, and the method was inspired by the content. So, I present them in tandem. Whichever angle you are coming from- an interest in the disruptive creative method or the thematic content of the literature cartographies- I hope you may be curious about the other as you read.

## **Challenging Conventions of Research Through Karen Barad**

Many scholars, myself included, are asking research questions, using methodologies, and leaning into philosophies and theories that defy neat categorisation or quantifiable outcomes. Given that we work this way, does it not make sense also to challenge the established ways of conducting literature reviews and offer alternative approaches? Literature reviews are an important part of scholarship as they support researchers to discern what has already been said about their

interests (Green, 2005). Writing literature reviews can be both a time-saving and an inspiration-finding exercise. Many working in post-qualitative ways lean into post-human and new materialist philosophies. Working in the 'posts' invites scholars to consider and challenge commonly held tenants about what 'should' be in a research process and how it 'should' look and function (Adams St. Pierre, 2013). Working with literature, in the way I am proposing, invites a re-conceptualisation of methods and research processes, asking questions about *if* we do it, how *do* we do so, how do we *present* it, and how do all of these elements *matter* and *entangle* with our thinking and being, in the post-human sense of that word? Let me tease this out a little.

In my research, I am working with Karen Barad's theory of agential realism. It is a theory of entanglements and matter. Barad is a quantum physicist and feminist theorist, and their theory of agential realism starts from the premise that it is impossible to separate the epistemological, ontological, ethical, and political, as they are always entangled (Barad, 2007). Agential realism attempts to disrupt the binaries of nature/culture, human/nonhuman, and material/discursive. As a philosophy, it is based on a relational ontology that says entities do not precede their relationships; they arise through relationships (Bozalek & Fullagar, 2022). I am drawn to how Barad writes poetically about the world in phrases such as "matter feels, converses, suffers, desires, yearns and remembers" (Barad, 2012, p. 48). To further ground this, I will offer some brief definitions of *entanglement* and *matter*.

"To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intra-relating." (Barad, 2007, p. 1).

Barad coined the neologism *intra-action* as a shorthand to explain co-directional relationality. In terms of defining *matter*, Barad says the following:

"Time and space, like matter and meaning, come into existence and are iteratively reconfigured through each intra-action, thereby making it impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future." (Barad, 2007, p. 1).

In Barad's understanding of that term, matter is the idea that materiality holds meaning. Matter is not inert, dead, or simply the object to our human subject, but enlivened, energetic, and deeply implicated in all layers of the human and more-than-human world across space and time. She coins a neologism for this, too, *spacetime mattering*.

When I consider entanglements and matter, I consider a world that cannot be categorised or distinguished neatly into binaries or hierarchies. Therefore, I have developed and leaned into creative and alternative research processes to stay with this complexity. I have called this method 'literature cartographies'. Literature cartographies move literature from passive objects to dynamic co-thinkers in research. If traditional literature reviews are about telling stories of what is known about a topic, I propose a way to engage in and present this knowing differently,

cartographically, geographically, and entangled with me, as the researcher. The method is about thinking with literature as a scholarly collaborator (Adams St. Pierre, 2014) rather than being distanced from it as an objective reader. As researchers, we are called to not only read the words of literature but also consider and listen to the echoes of contexts present in the work.

## Arts Therapy in Aotearoa, New Zealand, and Beyond

I am a researcher interested in how language and stories matter within professional contexts, specifically, the emerging profession of creative arts therapy in Aotearoa, New Zealand. This profession has been slowly growing over the past 30 years. How it has been conceptualised, practised, challenged, developed, taught, inherited, and written about over that time matters to practitioners now. I am one of these practitioners now and am turning my gaze towards those who have lived, practised, and evolved through the past 30 years. I am considering the stories, languages, experiences, and knowledge these practitioners carry and the ways they are agentic (have agency) and *matter* to the profession in the sense of being ongoingly alive, dynamic, and intra-related through space and time (Barad, 2007).

When I began to consider how arts therapy is lived and discussed in my country, I came to an impasse because very little (almost nothing) has been recorded about what it is like to 'be' a professional here. Aotearoa is a small country with only one bespoke masters-level training program that produces a small number of practitioners each year. Upon graduating, most practitioners focus on clinical work, not research, publishing, or governance. It begs the question of what knowledge and stories are disseminated then, why, and by whom? While there is little published here, I sensed there would be publications in our wider professional context around the globe that may echo what I know to *matter* in my experiences, our experiences, here. I became curious about whether these stories (publications) would resonate with the private stories that I have been privy to experience both in my own ongoing experiences and those I hear from my students, supervisees, and colleagues, as well as the early practitioners I am working with in my research now.

When I considered the literature on professional identity from other places, I considered these stories deeply contextual to place and space and entangled with local politics, economies, education, cultures, language, worldviews, colonisation, and living world phenomena. The poems I have come to write are representative (as much as one can be when using others' words) of how published professionals in arts therapy across the globe experience the profession and themselves as professionals. The particular experiences I worked with have come from published scholarly articles, representing a specific intended audience. They likely do not fully represent the nuanced, layered, private conversations alive and *matter*ing in these spaces and places. Those conversations, like the ones happening in Aotearoa, have a different kind of *matter*ing. However, I had to work with the available material, so I went to the literature. In the following section, I detail how I worked with this material.

## A 'Found Poem' Literature Cartography

I have drawn on the method of found poetry as the primary tool for conducting and presenting this work. Found poetry (Prendergast, 2006), or literature-voiced research poetry (Leavy, 2009), is a way to explore and distil academic literature by creating poems from reassembled texts. There is no template or prescribed approach for creating found poetry. However, the general idea is to rearrange words, phrases, or whole passages taken from other sources and rework them using poetic conventions such as changing spacing and/or lines (which consequently change the meaning) or by altering the text by additions and/or deletions (Butler-Kisber in Fitzpatrick and Fitzpatrick, 2021). The process of analysis and representation happens concurrently in this way of working.

An essential purpose of engaging arts-based methods, such as poetry, is to 'surround' rather than 'solve' research questions (O'Sullivan, 2006). It is a shift towards staying with the trouble and moving towards ideas and images that enhance, challenge, and diffract each other's meanings (Allen, 1995; Barad, 2007; Undurraga, 2021; Yardley, 2008). Poetry allows stories to be juxtaposed with other stories over history, time, space, and place. Poems push feelings to the forefront by capturing heightened moments of social reality (Leavy, 2009). As I worked through the poems, I resonated with Fitzpatrick and Fitzpatrick (2021), noticing that poetry can be political and pedagogical.

## The Role of Poetry

The purpose of poetry is not to close things down by defining them. Instead, poetry invites us to listen, dwell, stop, see, and open (Leggo, 2008), an excellent methodological fit with Barad's (2007) ideas of *entanglements* and *mattering*. Poems are highly attentive to space and are weighed by silence (the white spaces on the page). They use words sparsely, which contrasts to more traditional literature reviews, which are often very 'noisy' (Leavy, 2009). To challenge the noise, I chose found poetry as a way for the voice of the literature to exist on a page, simply, and with this method, I am also making a statement about the accessibility, or lack thereof, of academic articles. I am using a different criterion by which we may evaluate writing. In poetry, words are shaped and evaluated by how easy they are to enter and how clear the meaning is (Leavy, 2009). I chose to write the literature cartographies in this way to challenge how 'literature' is presented in academia and to wonder how it may exist on a page in a more entangled way. By entangled, I mean acknowledging place, history, politics, and culture, which each 'geography' speaks to. I am curious about how poetry may enliven experiences because, as a practice, poetry is not about defining neat boundaries or drawing conclusions. Poetry is about noticing, responding, expanding, and being present to the phenomena as they occur.

## Flicking, Cutting, Arranging and Pasting

To begin the process, I searched for literature on professional identity in arts therapy in extensive databases such as Ovid MEDLINE, Scopus and Cinahl. I quickly discovered that these databases were mostly absent of arts therapy literature. Based on my professional body and its associated

journal, I suspected that internationally, each professional body of arts therapy might also have a journal, which serves as the academic platform for their members. I Googled the arts therapy professional bodies globally to find these journals in Canada, America, New Zealand/Australia, Asia, and the UK/Europe. I only collected articles in English. The journals I searched on were:

*The Arts in Psychotherapy*  
*Canadian Art Therapy Association Journal*  
*Art Therapy*  
*Canadian Journal of Art Therapy*  
*International Journal of Art Therapy (previously Lnscape)*  
*Arts & Health*  
*ATOL: Art Therapy OnLine*  
*Polyphony*  
*Journal of Creativity in Mental Health*  
*Creative Arts in Education and Therapy*  
*Journal of Creative Arts Therapy (previously ANZJAT)*

In each journal database, I searched for keywords related to my topic: 'professional identity', 'professionalism', 'identity' (choosing articles about practitioner identity rather than identity work with clients), 'education', 'training', and 'career.' No filter was added for when the articles were written, though only two were written in the 1980s, a small number were from the 1990s, and the rest were from 2000 onwards. Most were written between 2010-2022. I read the abstracts of each article and downloaded those relevant to my topic. This yielded close to 150 matches. I then read each article more closely, focusing on abstracts, introductions and conclusions while skimming the body of the work. This narrowed down the literature to 100 articles. I numbered the articles based on the order I found them, which correlated to how I moved around the professional bodies and associated databases. Many articles clustered organically due to this geographical orientation and the resonances between stories from the same locations. I continued refining this clustering to form tighter geographies, focusing on where writers were from, even if they submitted to other international publications.

## **Writing Poetry**

Once I chose the collection of articles I wanted to work with, I considered how to tell the stories of each piece of literature. A more traditional literature review opts for a summary or direct quotation approach, staying close to the author's intended meaning as accurately as possible. This is an essential and robust technique, but I was also inspired by working poetically as a storytelling convention. Poems are affective by nature. They are word maps that distil, illuminate, fragment, and bring multidimensionality to ideas or experiences. I held this in mind and began to enter the tone of each literature piece, sensing the affectivity of the writer (which, I will admit, is generally easier to do with literature from therapists than I imagine it may be in less affectively focussed domains). Using the found poetry method, I noticed what words moved or captured me affectively and intellectually in each abstract, introduction, and conclusion. I used Wolff's surrender and

catch process (1972), where you use your whole body to respond to content to locate and synthesise it. This also meets Rappaport's (2014) 'felt sense' method, where you attune inner wisdom through the body.

I noted the affective-grabbing words in each article and re-crafted them into verses. Each verse is one article's hum. The verses are intended to be brief and use poetic elements such as focusing on the feeling and sound of words, removing linguistic clutter, and leaning into metaphor or imagery. For example, the verse, *Take the pulse of this city, feel it, a strong decade of development, heartbeat love and devotion for art the field* (Fung et al., 2020) references an article written by three early practitioners from Hong Kong who were some of the first to establish the profession in the city a decade ago. This verse came from reading the article, using the 'pulse' imagery (in the title) as a hook, linking it to the affective language they used of 'love' and 'devotion', and my words, 'heartbeat' and 'strong'. The result is a verse with a rhythmic and heart-centred focus, capturing the feeling of pride the authors were communicating in their writing. In each poetic verse, I intentionally keep the tone of each author's words alive while adding just enough of my own poetic words to link each piece to the larger regional narrative. As Laurel Richardson (1993) notes, research poetry is a practical and powerful means for reconstituting worlds. As I was leaning into affectivity, I also held in mind Barad's of *mattering* and *entanglements*. I considered how the words hold matter (weight, vibrancy, energy) and entangle each other (in co-directional relationality). At the start of each found-poem, I added a stanza about the 'senses' of each place, paying particular attention to landscape, memory, and history.

I intentionally wrote the poems in the third person to acknowledge that I am peering into the worlds, words, and stories of others. This differs only in the poem from Aotearoa, New Zealand, my home. The different geographies flow one from one another, some bigger and some smaller, depending on the availability of literature from each region, roughly correlating to the professional population size, number of training institutes, and age of the profession in that country. There was much crafting, editing, rearranging, and paying attention to readability in the construction, as well as a focus on the page's aesthetics, space, and size.

## A Cartographic Review

The term literature review is academically loaded, and I acknowledge that what I am doing, for some, is not a literature review but something more akin to creating conceptual rhizomes or a situational map. However, I intentionally leave the term 'literature review' here as a point of disruption and perhaps discomfort, inviting the reader to consider what a literature review is and whether this could be regarded as one. I invite the question to linger about what is left from the 'traditional' literature review in this work and how that may land in the academy. Traditionally, literature reviews are thematic. I stretch this to invite consideration of them as geographic, temporal, and spatial, in the sense that literature stories are infused and entangled by and with the particularities of lives lived in specific places and spaces.

The concept of cartography is woven into this literature review, which is appropriate given the geographic way the literature is found and presented. Cartography, the practice of mapping, can

be both the object of a research project and serve as a method (O'Rourke, 2013). When I use the term cartography, I consider it metaphorically but also literally in the sense of map drawing. Through reading about the different professional stories around the globe, I landed on the practice and metaphor of cartography as the tool to help me craft the review. Metaphors can be powerful in revealing and hiding meaning (Fitzpatrick & Fitzpatrick, 2021) as they do not simply substitute one word for another (Ricoeur, 1977) but establish tension between literal and attributed meanings to create new relationships between previously unnoticed ideas (Farquhar & Fitzsimons, 2016). A well-placed metaphor is powerful and can disrupt and disturb our sense of reality (Ricoeur, 1991). I see the poems I have crafted as maps of how professionals experience themselves. The poems map affectivity, lived realities, stories, challenges, growth, and assumptions and definitions that exist over the arts therapy field's 'landscape' or 'terrain' or 'geography'. Prendergast (2009) positions metaphor as a methodological tool that can helpfully be employed in research that engages with entangled social issues, as this research does (Faulkner, 2017). Metaphors can hold, synthesise, metabolise, and frame complexities and build a (metaphorical) bridge between academic writers and their audiences, bearing abstract ideas into the world of the senses (Sword, 2019).

I am influenced and inspired by many theorists when I consider how to use cartography as a practice and metaphor in research. I draw on Ingold's notion of wayfaring and curiosity about lines (2007) and O'Rourke's (2013) notion of mapping as a means of annotating space. Deleuze and Guattari (1987) bring in concepts of the rhizome and ask the important questions of, 'Where are you going?' and 'Where are you coming from?' O'Sullivan (2006) frames art practices as a form of cartography that creatively maps potentialities, and Macfarlane (2003) wonders how maps may acknowledge landscapes constantly on the move. Lopez (1986) reminds me that historically, before it was a science, cartography was a contemplative pursuit, and Merleau-Ponty (1945) reminds me that through this earth, we move with a phenomenal body. Mapping is not a homogenous, passive act but an act of paying close attention to what exists and wondering how to capture its movement truthfully (Deleuze & Guattari, 1987; Ingold, 2007). A map is only an abbreviation of a place, and the charm lies in its incompleteness and the gap it leaves for the imagination to fill (Macfarlane, 2003). The map I have created through the poems is incomplete, as perhaps all good maps are. Those unknown spaces are places where rich stories and histories have not yet been pinned into known fixedness.

Using the method of found poetry and the metaphor and process of cartography may lend itself to a more interpretative approach to working with literature and learning about other studies. Creating poems and mapping them together involves lenses of translation from me. However, I also argue that this process is deeply relational. When engaging with the literature and considering where and how it has emerged from place, I am also considering how it may speak to other pieces of literature and my own experiences and curiosities. My experiences track alongside my readings of others, giving undertones and undertows of 'why' through curation and dissemination. The nature of a literature review changes when it is conceptualised and practised this way, when affectivity is tracked, both in the researcher-self and in the *mattering* of the literature itself. In the new materialist sense, I use affectivity to convey the feelings, sensations



and desires that exist as the significant forces that shape experience. It is a shift of focus from questions about what affectivity 'is' to what affectivity 'does' in research, formulation and embodied knowing as practices (Fullagar & Bozalek, 2022). At its core, I conceptualise poetic literature cartographies as a storytelling practice that credits the voices who offer experiences, maps how they hang together and, ultimately, paints a picture of the terrain in which a new piece of research may emerge through the researcher's engagement with the stories.

## The Poem of 100

Loris Malaguzzi (1996), the founder of the Reggio Emilia education approach, wrote a poem titled 'The 100 Languages', which poetically captures how a child has one hundred ways of interacting with the world. I take inspiration from this and construct my poem of 100. This poem captures the distillations, reverberations, hums, and entanglements of the 100 articles I gathered. They are complex, place-specific, peculiar, and particular. The poems are about the shifting edges and how arts therapists push up against who they are and who they are becoming. In conversation with each poem, I offer a brief response poem, a method of aesthetically responding to a particular stimulus (Greg et al., 2017). In my response, I consider how the curated poems *matter* and in what ways they matter and entangle with both my geographical and research contexts.

## The 100 Edges of Us

### A found poem of international arts therapy professional identity

#### *Singapore*

*Vibrant, modern city-state, tropical and lush, efficient, and clean, you are densely contemporary with a garden in the center that stretches to the sky.*

You desire to share what you know, and who you are, with a global audience (Lay, 2020)  
Ethics and regulation consistently guide you,  
for your safety and those you support.  
Regulation provides clarity (Lay, 2022a)

You have a clear vision about the sustainability of the profession,  
to become relevant,  
contemporary,  
context-specific (Lay, 2022b)  
Social interests must be strategically attended to (Lay, 2018a)

You wonder if an eco-human approach could be used  
to recognise that we are not 'environmental subjects'  
but humans,  
connected to all the forms in the environments we inhabit (Kopytin, 2021)

*I live in the tropics too*

*also holding a clear sense  
of how the profession  
might become more.*

*My context, like yours, is colonial, multicultural, vibrant, and young  
there is much talk about  
the environment*

*here  
it seems people are talking about it  
everywhere.*

### *Hong Kong*

*Energetic lights and underground subways with unparalleled order. The taste of Sichuan  
in a never-sleeping city with skyscrapers and gondolas to sleepy fishing villages.*

Take the pulse of this city, feel it  
a strong decade of development,  
heartbeat love and devotion for art the field (Fung et al., 2020)

Questions about the way (tao) of this profession guide you,  
as a way of (re)imagining local challenges (Ka Kit, 2020)

Yet comprehending a sense of belonging and connection is complex,  
identity is complex  
and when attempting to put it into words,  
the narrative becomes entangled and hazy (Tin Hung Ho, 2020)

Who you are involves the relationship of embedded indigeneity,  
settler colonialism,  
personal and collective history,  
family memories (Chung-yan Lau, 2020)

*I have been jetlagged in your city twice, zombie walking under bright lights and down  
alleyways that smell spicy and enticing. I sensed the complexity of identity with the layers  
of the West on top of the East—an upward trajectory of rapid growth, all through the  
night. The energy felt different from what I knew at home. Your fast growing decade has  
been stretched over three, for us. Our population is smaller, slower.*

### *Korea*

*A remarkable education system honours the diligent and hardworking. Heartful, seasonal,  
pop-infused mustard ginko.*

Light making clear the economic difficulties for art therapists (Jue & Hee Ha, 2018)  
But to be a psychologist,  
is to be stable

We value you  
if you are an exhibiting artist,  
but  
if you are a psychotherapist  
we value that more (Jue, 2017)

*We have the same conversations here, when pay brackets undervalue and create divisions  
between those different kinds of 'helpers'.*

#### *Aotearoa, New Zealand*

*A landscape on the move that we move along with. Home with the birdsong, bush, waves  
and ancient tree giants. My house on a hill, caressed by the westerly winds.*

There is a history here,  
one of challenge and lack and adaptation

There is, and always has been  
a struggle to define what we do,  
who we are in our context  
when we were not, and then were, tethered to Australia (Woodcock, 2011)

We experience  
edges of self,  
unexpected arrivals (Tapper, 2021)  
invisible but felt ceilings

We move in a dance of pivoting,  
not knowing how to be in inhabited terrain (Author, 2022)

*I hear the voices all around me. We love what we do and want others to understand, pay,  
and welcome us. Things are shifting as the landscape is. We continue to create the soil  
with our footfalls and scattering of wildflower seeds, hoping they will flower, and self-  
propagate.*

#### *Australia*

*Neighbour and friend, paternal caregiver in this profession, red soil and deep heartbeat,  
you trace signs in the sand.*

Mental health services are difficult to access,  
so protection and regulation are required in order  
to flourish

Otherwise,

you fear there is darkness in malpractice and repetitional damage (Loomes & Bowen, 2022)

There are assumptions,  
sector differences,  
perspectives on practice

You know identity formation is ongoing and dynamic (Kelly, 2013)  
and collective identity is absent nationally (Mallon 2015)

So some locals have merged,  
to know themselves in situ (Bolger & Meyer, 2019)

Others feel the pressure to conform and wonder  
how to be empowered to change (Neville and van Laar, 2020)

Others still  
recognise shared lives experiences and say 'we are here' (Jewell & Camden-Pratt, 2021)  
They make art and talk about  
the social-political discourses  
enacting upon them (Camden Pratt, 2018)

There is a place for personal attributes  
meeting training institutions,  
meeting professional community (Allen, 2014)

There are ripples,  
growing ripples,  
ongoing responses,  
improvisational dialogue (Bush, 2018; Pursell & Bade, 2016)

And recognition of positionality as leaders in regional maturation (Lay, 2018b)  
Beginning to sense their positionality in the context  
of a genealogy of educators and their prevailing views (Westwood, 2012)

*Your conversations intrigue me. Such a big nation with so many corners of differences.  
We listen and watch here, across the ditch, wondering what it means in relation to us  
when we are tethered to you.*

### *Israel*

*Advanced sand-land, ancient monumented nation, with spice and grain and humid  
political unrest.*

What does a master's education count for

when you have unique challenges in being known? (Korman-Hacohen et al., 2022)  
How does it help to make art,  
and reflect on the growth of identity? (Eyal-Cohen et al., 2020)

And yet,  
you know there exists a strength  
in the interwoven-ness of a student's professional identity,  
and their future career commitment (Orkibi, 2010)

Though it is complex,  
and being stably employed in schools  
does not mean synergy between the education system and art therapy worldings (Belity  
et al., 2017)

It is said,  
there is a correlation between these working conditions, job dissatisfaction, and burnout  
(Elkayam et al., 2020)

Arts-based supervisor is essential  
in experiencing the alchemy of what you do  
again and again  
To connect to the profession as an individual (Gavron & Orkibi, 2021)  
in the collective ever-changeable and subjective world of the creative (Orkibi, 2012)

*You speak of students, supervisors, places of work, and systems, and I hear echoes of the  
questions we are asking here, too. How to be known reverberates in my chest cavity, and  
I wonder, 'known by whom?'*

#### *Canada*

*Red, maple, mountain, fall, spacious, vast, progressive. Waters clear and deep, northern  
lights and territories.*

'You do what?'  
the question prevails,  
when others don't know who you are (Friedland et al., 2019)

'What are you worth?'  
hopefully, just as much as others,  
though in reality, obstacles alter the answer (Bookbinder, 2019)

Educators attempt to reexamine training and standards to address these obstacles (Toll,  
2022)

How can we understand  
the impact of western socialised gender roles on our choices

to enter a career in art therapy? (Greenall, 2014)

There is an experience of liminality,  
of navigating between different identities,  
hanging between worlds,  
shapeshifting (Beaumont, 2018)

In this space,  
is there space to recognise our ecological identities  
in context of our development? (Carpendale, 2010)

How do you know yourself in relation to the environment? (Bourassa, 2021)

There exists a web in some spaces  
an interwoven-ness of institute, teaching, practice, and reciprocity in the community (Lee, 2019)  
Yet that is unique,  
and an undefined scope of practice leads to communication challenges in other spaces  
where frustration lives,  
and translation is messy,  
when attempting to tell stories of what you do to other clinicians  
who are unfamiliar with your vernacular (Kwok, 2022)  
and unfamiliar with the ethics you hold of honouring the rights of the artwork (Green, 2012)

*I have heard your nation is much like mine, your landscapes a vaster version of my compact one. And in reading your story, your professional landscape echoes mine, too. In the ways you ask about worth, standards, gender roles, relationality with the environment, and different vernaculars that prevail in clinical spaces.*

### *America*

*The ambitious dreaming nation of liberty, land, individualism, and patriotism. Economic and military prowess, with a hope for opportunity.*

Perception matters

you ask, are we counsellors, or something else? (Malchiodi, 2004)

What draws you to this world? (Feen-Calligan, 2012)

How is the master's training positioned to prepare you? (St. John et al., 2004; Abrams & Nolan, 2016)

Students are like travellers who, upon arrival in a foreign country,  
see everything for the first time (Feen-Calligan, 2005)

Who moves into doctoral work and academia, and what value do they add? (Gerber et al., 2021)

Within academic spaces, you hope to address  
paradigms and constructs,  
that challenge and equip against the scarcity of  
'lower'  
and  
'fewer'

job opportunities (Elkis-Abuhoff et al., 2010)  
Yet you are mindful too,  
that the forms and structures of your communication  
also shape thought around professional identity (McNiff, 2014)

So you keep the art centralised  
Forces alter the landscapes you live in and create

Forces like experience,  
misconception,  
skill,  
public and private perception,  
educational requirements,  
and elusive future security (Gonzalez-Dolginko, 2000)

Yet, you say, do not fear investigating these darker forces,  
witness the negative politics and passivity, (Bouchard, 1998)  
and use your voice

Let us hear from your pioneering leaders in the field,  
who now reconsider the roles and practice  
that have come to define you (Potash & Ramirez, 2013)

Complicate the binary of 'art' and 'therapy' (Talwar, 2016)  
to form a whole new world-ing (Greene, 2015)

What are the variables that influence your identities? (Perdue, 2016)  
And how do student experiences in practicum  
manifest these variables? (Feen-Calligan, 2002; Teasdale, 1993)

There is diversity in experience,  
of not fitting in,  
vulnerability,  
fragmentation,  
structure,  
and personality differences that impact one's professional evolution (Jarrett, 2016)

And a sense of being forced to compromise,  
within the hierarchical structures, (Gussak, 2015)  
being steeped in a world not fit for purpose (Ierardi & Goldberg, 2014)

And yet,  
you do not stop there  
You consider how you can move in a moving world,  
how you can prosper in the current economic and social ambience,  
how you can make a case for your efficacy and cost-effectiveness collectively (Dulicai & Nolan, 1989)

Because you recognise  
your identity is both independent and interdependent, (Callizo Giró, 2018)  
and you risk misunderstanding and inauthenticity when you only hear a singular narrative  
(St John et al., 2004)  
There must be room in your quest for identity for different definitions,  
variance in approach,  
if, as a professional group,  
you are to grow and be whole (Robbins, 1982)

There is no single story,  
there is an intra-connectedness of  
the person(al),  
the profession(al),  
the artist(ic),  
and these stories form in an ongoing and dynamic way (Kaimal, 2015)

When telling and hearing these stories,  
take care to nurture the complexity (Tansino, 2007)  
Move through ceremony  
Transmit through initiation (Kawano, 2018)

What matters most, you say, is to keep your art practices at the centre (Jue, & Jung Hee Ha, 2021)  
throughout your career (Malis, 2014)  
Your artist identity is intrinsic to your professional identity (Cota et al., 2022)

*There is a depth to your questions and reflections that those of us in smaller younger spaces, are not privileged enough to ask yet. But I enjoy reading them, and ponder what they could mean in our contexts, one day.*

### *United Kingdom*

*My birth home with brick, rain, cobblestones, and monarchy. Layers of ancient, my clans in the north, tartan and tea, shortbread and buttery scones.*



You recognise that there exists an interconnectedness between  
training,  
and faculty,  
and students,  
that impact future learning and the development of professional identity (Skaife et al.,  
2016)

There is an articulation of impact  
about problematic institutional transference (Martyn, 2017)  
From how you teach and what that means to those navigating the working-world,  
(Dickson, 2015)  
after they graduate

And yet,  
continuing education is seen as a cornerstone to the profession's ongoing emergence  
(Chenery, 2002)  
And academic writing is recognised as having an impact on clinical practice (Edwards,  
1996)

But for those working,  
there are whispers of dissatisfaction, uncertainty, and ambivalence,  
particularly from those in large-scale health agencies,  
who experience emotional exhaustion and burnout (Ashby, 2020)  
In these clinical settings you adapt your practice,  
experience problematic communication,  
and conflict among professionals (Huet, 1997)

How may growing pains provide illumination for the path forward? (Ahessy, 2020)

How do you stay soft-bodied with all of this discourse?  
Do you consider your artistic identity?  
Consider when you may paint? (Gilroy, 2004)  
Consider how your professional experiences are impacting your arts practice? (Tiller,  
2014)

*Both my birthplace and one of the birthplaces of my profession, I am intrigued by the  
things you notice, the questions you ask, the things you take for granted, like how you are  
allowed inside large-scale healthcare institutions. It is taken as a given. Do you know it's  
not the same for us, here, your colonial child?*

*South Africa, Sudan, Latvia, Italy and Germany*

In South Africa,  
you wonder how dominant narratives and marginalised stories may be challenged

through the use of local artefacts  
to speak to colonisation in a postcolonial era (Solomon, 2006)

In Sudan,  
you reflect on your complex intercultural context  
and the transitory presence of visiting therapists as sojourners (Nel et al., 2021)

In Latvia,  
you speak about the importance of reviewing supervision approaches  
and foreseeing possible difficulties (Akmane & Martinsone, 2016)

In Italy,  
there is fear and anxiety about the future,  
And you notice nature helps to restore inner balance and strength (Della Cagnoletta et al., 2021)

In Germany,  
you desire to standardise the education and training landscape,  
for safety (Ganter-Argast et al., 2022)

*Fragments of stories from diverse places, with ripples connected to my home. I, too,  
wonder about the culture, dominant narratives, future anxieties, and the training  
landscape here.*

## Discussion

I do not want to do a disservice to the weight or vibrancy of the poetry by translating it, as I hope readers will find their way into reading and notice resonances or curiosities. However, in this final section, I want to offer two performative perspectives on the literature that may be useful in broader, contextual ways. Barad (2008) positions performative understandings of research/discursive practices to challenge the representationalist belief in the power of words to represent pre-existing things. In the lineage of Judith Butler, whose name is most often associated with the term performativity in feminist and queer theory circles, Barad positions performativity as an alternative to representationalism that shifts the focus from *questions of correspondence between descriptions and reality to matters of practices/doings/actions*. In my work, I use the term performativity, rather than 'findings', 'sense making' or 'outcomes' to discuss how this methodology moves with Migratory Profession(al)s and Post-Qualitative Researchers.

## Performativity as a Migratory Profession(al)

I began this piece by considering my ancestral homeland of Scotland and my current homeland of Aotearoa. I did this to orient you, the reader, into how place matters, in the material sense of that word, to who we become and the stories we carry about that becoming. I reorientate there again as an arts therapist, an immigrant, and someone who is inheriting and researching the stories alive

within my professional context. I started by talking about the land, the mountains and waters, the trees, and where my people came from. In Aotearoa, the indigenous Māori people have a custom called a pepeha, which is used and encouraged as a conversing custom in Aotearoa, whether you are Māori or not. It is a way of introducing yourself by introducing the land, water, and people you are connected to. I drew upon the convention of the pepeha when I began this piece and come back to it now to remind myself and my readers that it *matters* where you came from as these places are infused with stories that flow through time and space to meet you now.

I am curious about how stories, knowledge, histories, and memories ripple into the wider profession and how discourses produce particular subjectivities (Barad, 2010). While there was little literature in my specific geographical context of Aotearoa, there was plenty I resonated with when constructing the poems from other places. Equally, I was curious about the places where experiences were quite different from mine/ours, where they asked different questions. This was most notable in the spaces where the profession is more prominent not only because of a larger population but also because of more training institutions and because it has had more time to establish. This was particularly true in the United Kingdom and the United States of America, where the profession was birthed (Kaplan, 2000). More comparative to my context of Aotearoa, New Zealand were the Asian countries where the profession has not been established long, and there are only one or two training institutes.

The arts therapy profession has migratory origins, out of the United Kingdom and the United States of America. The profession has been carried across the world into the spaces where immigrants from these countries have later settled, and from there, training institutions and professional bodies emerged from the 1970s onwards. I am an immigrant from Scotland to Aotearoa and carry an immigrant's story personally and professionally. As I read the literature, I moved through it as an arts therapist and a migrant scholar interested in how the professional story of arts therapy in Aotearoa is tied in with the colonial story globally. The ways we pay attention to these stories and our histories of colonisation *matters* (Fitzpatrick, 2017). There are echoes alive the literature stories about 'arts vs medicine', 'West vs East', 'community care vs institutionalised care', all of which weave through contexts, histories, paradigms and people groups that have, to a greater or lesser degree, integrated this profession into their healthcare systems.

### **Performativity as a Post-Qualitative Researcher**

This global mapping project considered how stories *matter*, are *matter*, and our reading of them *matters*. The stories from different times and spaces connected to my own in affective and tangible ways. This kind of literature review has a potency as it moves the process from being a purely academic or objective task to being a connective, relational, and potentially affectively moving practice.

My question for emerging scholars or those interested in post-qualitative research or post-human/new material philosophies is, how may we stretch the edges of important but sometimes homogenous research processes (i.e. conducting a 'literature review') in ways that better meet the

needs, *affect*, *entangle* with, and *matter* to the scholarly endeavour we are venturing into? The method I created was responsive. It was not pre-planned but arrived to fit and meet the working conditions and the phenomena I noticed affecting me along the way. While it could certainly be replicated as a method for others, my challenge and encouragement for others is to *listen* to the heartbeat of your scholarship and decipher how best to cultivate, curate, and present the literature stories that *matter* to your work. I leaned into poetry and geographical mapping as it fit and emerged from my philosophical orientation, questions, and curiosities. What might emerge from your literature cartographies will likely be entirely different. Engaging in post-qualitative work means listening closely to your 'questions' and 'data', asking what they need, engaging in creative and non-traditional ways of working, and tracking your processes throughout (Koro-Ljungberg, 2013; MacLure, 2013).

I imagine this kind of literature review could be used by those engaging in research that is considering perspectives on their topic from different geographical locations or those, like me, who had no literature to source from their location and need to peer into other localities, to see how their stories and experiences resonate. It is an effective method for considering how literature 'voices' are read together. This method considers the intra-relatedness of things and could be re-conceptualised in many fields, such as education, the arts, humanities, or social services.

## Conclusion

Through creating these poems, I have understood something about the *mattering entangled* complexity of professional identity for arts therapists. It lives and breathes through history, politics, resource allocation, and different understandings of healthcare. It maps through training institutions, education, bias, research, and supervision. It is found in economics, workplaces, languages, mentors, and ethics. It is felt in experiences, misconceptions, perceptions, and skills. Professional identity is entangled with job security, regulation, assumptions, and growth opportunities. I state these entanglements not to conclude how things definitively are, as the literature map is only an abbreviation and annotation of that space (O'Rourke, 2013), but to illustrate how we can peer into literature creatively and notice where the edges of certain phenomena rub up against others.

This paper disrupts how we think about and perform traditional 'literature reviews' by theorising an alternative method focusing on geography as a mapping and organisational strategy and considering the entanglements and mattering of phenomena that meet the researcher. Methodologically, it is creative, and thematically, I have explored the global literature in arts therapy around how place shapes professional identity. How you tell a story with the literature matters in research, and I have demonstrated how using poetry may be one way to give literature a voice in a more enlivened, evocative way. Moreover, to invite poetry, creativity, entanglements, matter, and geography into the conversation of literature reviews requires criticality and attentiveness to detail. It is not a throwing out of the rules. It is about playing with them and seeing where they can bend and stretch.

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