

Accepted Manuscript

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PII: S1747-938X(17)30030-1

DOI: [10.1016/j.edurev.2017.08.003](https://doi.org/10.1016/j.edurev.2017.08.003)

Reference: EDUREV 224

To appear in: *Educational Research Review*

Received Date: 26 January 2017

Revised Date: 1 August 2017

Accepted Date: 9 August 2017

Please cite this article as: Coemans, S., Hannes, K., Researchers under the spell of the arts: Two decades of using arts-based methods in community-Based inquiry with vulnerable populations, *Educational Research Review* (2017), doi: 10.1016/j.edurev.2017.08.003.

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Researchers Under the Spell of the Arts:

**Two Decades of Using Arts-Based Methods in Community-Based Inquiry with
Vulnerable Populations**

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The protocol of this literature review has been published in the International Journal of Educational Research.

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Populations

Abstract

In the last decade, we have witnessed a growing number of published articles featuring arts-based methods. These methods have been picked up by researchers interested in education in, through and for communities. This scoping review focuses on the use of arts-based methods in community-based research. It was undertaken to provide an overview of how these methods are applied in research practice. Different databases were systematically searched, covering literature published over twenty years (1993-2013). We identified different types of arts-based methods. We described the reported rationales, benefits and limitations, and presented a definition of arts-based methods as used in community-based inquiry. Four challenges were reported: the need to support researchers to explore alternative analytical approaches, the need for methodological reflections, the need to reflect on the voice-component in this work, and the need to push the boundaries of what counts as 'the' academic standard. Despite the challenges involved in working on the thin line between art and research, the learning curve it creates for researchers, its value in terms of creating understanding and its capacity to engage participants makes it a worthwhile endeavor to invest in.

Keywords: arts-based research, art in research, community-based research, participatory methods, scoping review, vulnerable participants

Researchers Under the Spell of the Arts:

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1. Introduction

Since the early nineties, the interest of researchers in the use of arts-based methods as a research approach has grown substantially. The term arts-based research (ABR) was first coined by the educationist scholar Elliot Eisner during an educational event in 1993 to explore educational research that integrated creative work (Savin-Baden & Major, 2013).

In the last two decades, researchers from various disciplines have successfully adopted ABR methods in their work. These have been recognized as legitimate research approaches in artistic and design research (e.g. Hannula, Suoranta, & Vadén, 2005) and in the broad field of humanities including social and cultural sciences, public health and educational sciences (Brazg, Bekemeier, Spigner, & Huebner, 2010; Conrad & Kendall, 2009; Hornsby-Miner, 2007). From its very beginning, it has been picked up by researchers interested in education in, through and for communities. The use of arts-based methods in community-based settings may seem a natural fit due to its participatory nature and openness for different ways of understanding.

However, a consistent overview of which ABR approaches are used, for which reasons and how this methods base is applied in community-based research practice is lacking. In addition, there is no shared vocabulary that can facilitate the communication about what constitutes ABR in community-based research. We conducted a scoping review to synthesize the literature on the use of ABR methods in the area of community-based research in order to clarify the challenges that are inherent in working on the thin line between art and research

(Pham et al., 2014). We provided insight on various options available to educational researchers in this field. We covered the literature reporting on the use of arts-based methods in the area of community-based research practice. We selected papers reporting on ‘art in research’ type of projects. In these projects art is used in one or more phases of a research process, with an active involvement of the researchers in the process of art-making or in guiding research participants in creative processes.¹ The review was inspired by a social pedagogical lens to inquiry, hereby cutting across disciplines such as sociology, social welfare and educational sciences.

1.1. *Arts-based research*

Traditionally, ABR methods have been applied either as a data collection technique or as a dissemination technique. In the first case, the art forms are considered as research data in their own right. Images, sculptures or collages replace the traditional interview excerpts or observational data or support the interpretation process of the researcher. In this case, art is used as a medium that allows research participants to ‘communicate’ with researchers about their situation, experiences, concerns, challenges or obstacles in daily life. In the second case, ABR methods are used as a medium to translate an outcome of a particular research project, replacing a traditional research report and moving away from the traditional focus on textual accounts of phenomena under investigation (Foster, 2012). In this case, the art form is considered the vehicle for dissemination of research findings. The findings may present themselves as a drama or dance performance, exhibition of images or visual representation, an artifact or a collage (Bach, 1998; Bagley & Concienne, 2002; Gray et al., 2000; Harrington & Schibik, 2003; Saldana, 2003).

¹In our classification framework, we “distinguish between (a) research about art, where researchers are studying art or artistic topics without an intention to (re)create various forms of artwork; (b) art as research, where the creation process of an art object is subjected to further investigation, leading to a better understanding of what the art form is and what it can do; and (c) art in research, where artistic forms are actively applied in a research process aiming to study a particular social or behavioral phenomenon”. (Authors blinded for peer review, p. 7).

Researchers using ABR methods are often situated within the qualitative research tradition, many of them questioning the triumphs of science and rationality (Butterwick, 2002). They are motivated to challenge existing conventions and assumptions about what constitutes research. Not surprisingly, the whole debate on the place and role of ABR methods in scientific and academic inquiry has been fueled by paradigm shifts such as the emergence of the postmodern period welcoming a more pluralistic attitude towards research (Leavy, 2009).

1.2. The review case

A scoping review was conducted to synthesize available research evidence (Pham et al., 2014). Although there is no one agreed upon definition for scoping studies, they can broadly be defined as projects that are exploratory and map the literature available on a topic hence identifying the key ideas and gaps in a systematic way (The Canadian Institute of Health research). This mapping involves displaying “the ideas, arguments and concepts from a body of literature” (Hart, 1998, p. 162). Because their aim is to provide a snapshot of the existing literature, scoping reviews typically don’t include a quality assessment of the included studies (Armstrong, Hall, Doyle, & Waters, 2011). Its goal is to provide an overview of the state of the art in an emergent research field. This mapping exercise of the arts-based literature serves as the starting point for an in-depth study exploring the potential of multisensory methods for place-based and community-based research, traditionally dominated by visual methods (Ingold, 2000).

Study rationale and research questions

As more researchers become interested in using ABR methods, more overviews of the literature have become available. Pain (2012) reviewed the literature on the use of visual methods in a wide range of disciplines focusing on articles featuring visual research methods only. Fraser and Al Sayah (2011) and Boydell, Gladstone, Volpe, Allemang, and Stasiulis

(2012) reviewed the literature on the use of ABR methods in health care. A review from Hergenrather, Rhodes, Cowan, Bardoshi, and Pula (2009) assessed the use of ABR methods in community-based participatory research, but only focused on photovoice as one visual research technique applied to health and disability topics.

Our review project differs from these projects by: (a) taking a social pedagogical lens to inquiry that defines the disciplinary boundaries for the review and (b) including a broad variety of different ABR methods and techniques. The review addresses ABR projects in the area of community-based research targeting vulnerable populations. The community focus was inspired by the fact that many of the researchers working in this field are trained to unlock the potential of the often vulnerable populations they work with. Traditional research methods have not always been able to fully engage with particular groups in society. This is certainly the case for vulnerable people, for instance those who have limited language abilities or those who suffered major trauma's or severe life circumstances that are difficult to verbalize (Cosenza, 2010; Mullen, Buttignol, & Diamond, 2005). In summary, this scoping review provides a descriptive insight into ABR projects in community-based research. The following research questions were addressed as part of the mapping exercise:

1. What are the given rationales for using ABR methods in working with vulnerable populations in community-based research?
2. What type of artistic methods are used in community-based research?
3. How do the authors describe ABR methods?
4. What do the authors report as the added value and limitations of these ABR methods?

2. Method

2.1. Search procedures

To identify appropriate articles, comprehensive literature searches were conducted in databases that cover the broad fields of social sciences and education. The following electronic databases were systematically searched: ERIC, Francis, Social Sciences Citation Index (SSCI), International Bibliography of the Social Sciences (IBSS), Sociological Abstracts (SA) and Social Services Abstracts (SSA). Relevant theses and dissertations were included. For practical reasons, the studies had to be written in English. Moreover, the search covered literature published between 1993 and 2013. Our choice to limit our time span to 20 years was motivated by the fact that the term ABR was officially launched by Barone and Eisner in the year 1993 (Barone & Eisner, 2012). The idea to focus on decades also facilitates future updates of this review. A comprehensive set of keywords was used in the different databases. The full search strategy can be retrieved in Table A (*online only – delivered in annex for peer review purposes*).

The first search string consisted of terms that allowed us to characterize the concept of ABR methods. We not only included articles that promote their work as ABR but also included those written by researchers that do not categorize their work as arts-based but feature techniques or methods that correspond to our definition. The second search string was related to terms that captured the vulnerable populations we were interested in. The third search string represented the research setting under review. An example of the type of search strings developed can be found in the protocol (*Authors blinded for peer review*).

2.2. Study inclusion and exclusion criteria

A list of screening criteria was formulated to identify relevant studies. First, the researchers in the included studies had to work explicitly with or in a community. Research

projects that targeted individuals only were excluded from this review. In line with Israel, Schulz, Parker, and Becker (1998), we did not exclusively define ‘community’ as a geographical area or neighborhood where the research takes place. Communities could also refer to groups of people sharing a particular identity, cultural heritage, language, belief, shared fate or interest.

Second, only qualitative primary research articles were included. This idea was mainly inspired by a preliminary scoping exercise that revealed that most quantitative studies portrayed the role of the researcher as an ‘outsider’ to the community-based research process instead of an ‘insider’ with an active role. We expected little benefit from including studies in which the role of the researcher was limited to evaluation. We also excluded reviews, theoretical, opinion and methodological papers.

Third, included studies had to feature an artistic element in at least one of the phases of the research process. As already discussed, we made a distinction between *art in research*, *art as research* and *research about art*. Only articles that met our definition of *art in research* were included in this search.

Furthermore, we focused on studies that explored educational and social practices through the arts. Articles on art therapy or medically inspired projects were excluded. We move beyond the therapeutic approach and present research projects oriented towards “collaborative participatory practice and social-change”, with the purpose to improve the lives of the participants by tackling contemporary problems and stimulating people to take control over their lives (Clover, 2011, p. 14). Articles discussing health related prevention initiatives were included because we felt that there is a very thin line between health care and social pedagogy when it comes to discussing the place of prevention from a disciplinary point of view.

Fourth, only studies that worked with a vulnerable population were included. A vulnerable group of people was defined as those who are “impoverished, disenfranchised, and/or subject to discrimination, intolerance, subordination and stigma” (Nyamathi, 1998, p. 65). This definition justifies our choice to include different sampling groups including ethnic minorities, immigrants, the homeless, women, people with disabilities but also elderly, children and youth. We realize that the classification of elderly, women and youth as vulnerable is an area of debate. However, we decided to include them because they are often marginalized in an adult and male dominated society to a large extent, thus experiencing unequal power relations (Punch, 2002).

The screening form developed to separate studies relevant to our review from those irrelevant can be retrieved in Table B (*online only - delivered in annex for peer review purposes*). It was used in all screening phases outlined below.

2.3. *Study selection*

A three-step screening strategy was used to select studies that were relevant for inclusion. An initial screening of study titles was undertaken by the lead reviewer to determine whether or not a study fell within the scope of the review. A second screening was conducted by two reviewers independently, based on the abstracts and bibliographic information, using the inclusion and exclusion criteria. Disagreements between the reviewers were solved by discussion with a third reviewer. A third screening was based on the full-text reading of the articles that had been labeled as relevant or unclear based on the abstract.

2.4. *Data-extraction and synthesis*

The data extraction process mirrored the guidance outlined in the supplemental guidance of the Cochrane Qualitative Research Methods Group (Noyes & Lewin, 2011). We started with an initial reading of five studies to form a classification scheme. We conducted a

descriptive, within-case analysis of each of the included articles followed by a cross-case analysis looking into differences and commonalities across studies. We opted for the extraction of a limited, core set of items that were mainly informative and descriptive, including: year of publication, country, participant characteristics, setting, sample, research design, rationale for using ABR methods, methods for data collection, data analysis and dissemination, and the strengths and limitations of the applied ABR approach.

The data were extracted using a standard MS Excel sheet. The data extraction form was trialed on the first five studies and then refined. It was conducted by two independent reviewers. The extraction phase was followed by a descriptive analysis of data presenting percentages for the content generated in the different extraction categories. This was supplemented with a narrative synthesis of the dominant rationales for conducting ABR, the limitations and strengths of the approaches. This mapping allowed us to identify significant research gaps.

3. Results

3.1. Study retrieval

After eliminating duplicates, the comprehensive search strategy identified 6750 unique articles. These publications were judged against the criteria for inclusion. Out of those published articles, 1712 studies were excluded after a first screening based on the title, leaving 5038 potentially relevant publications. In the second screening, the abstracts of the remaining papers were assessed and 4634 more irrelevant articles were excluded. A total of 403 full text articles were scrutinized. In this phase, 273 were eventually excluded for various reasons including: not meeting our definition of *art in research* ($n = 98$) or our definition of primary research ($n = 61$), not being community-based ($n = 36$) or not involving a vulnerable population ($n = 17$). In addition, a number of studies were excluded based on the content ($n =$

14); they did not provide insight into social-pedagogical practices through the arts. We also excluded studies based on language ($n = 5$) and studies that did not provide enough information for data-extraction (e.g. studies without any methods or results section; $n = 12$). Moreover, some studies were excluded because we could not retrieve the full text after contacting the authors ($n = 30$). This led us to 131 studies for inclusion (*Table C - online only - delivered in annex for peer review purposes*). An overview of the retrieval process can be found in Figure 1.

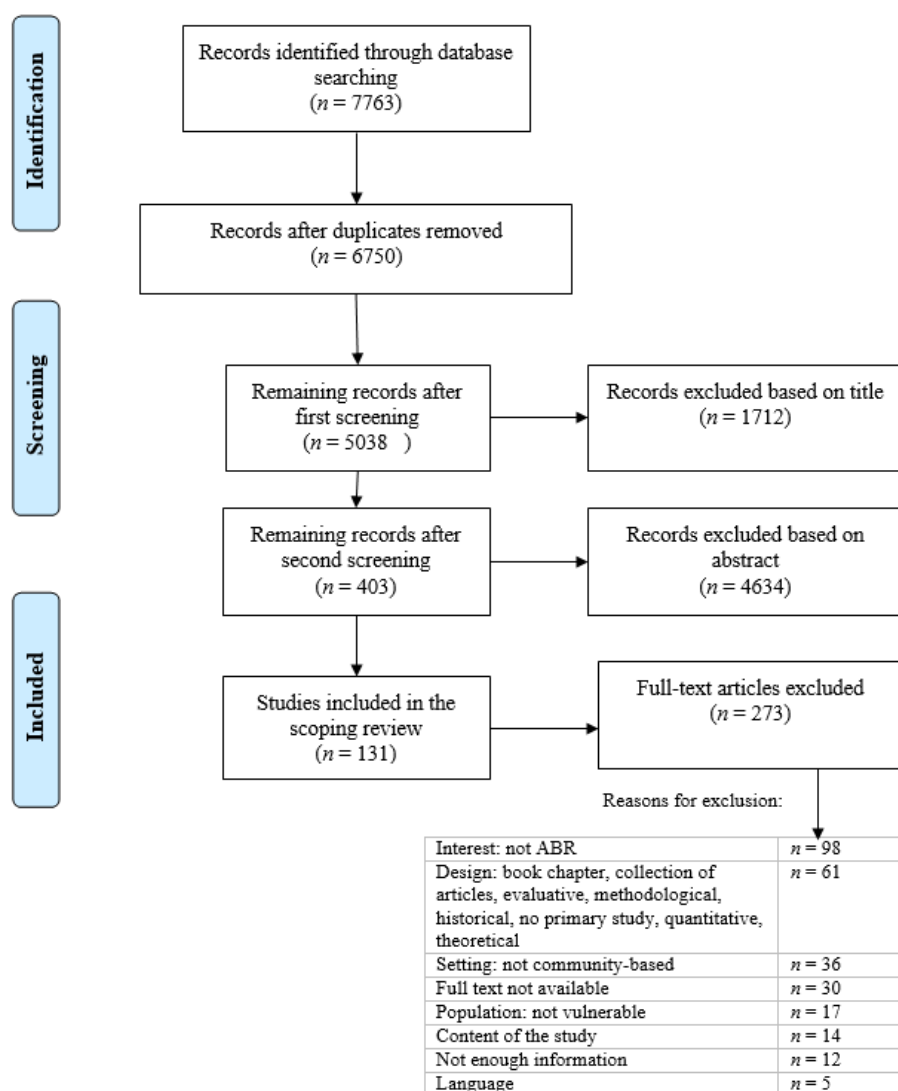


Fig. 1.

Results of the search and retrieval process.

3.2. Descriptive numerical findings

An overview of the descriptive characteristics of the included studies are displayed in Table D and Table E (*online only - delivered in annex for peer review purposes*). A summarization of the analysis of these characteristics is outlined in Table 1.

Table 1.

Numerical findings.

Characteristics	Main findings	Number of studies (in %)
Year of publication	2004-2013	90%
	1994-2003	10%
Country of the studies	US	39%
	Canada	23%
	UK	14%
	<i>Others: Australia, South-Africa, China, New Zealand, Venezuela, Costa Rica, Tanzania, Kenia, Scotland, Spain</i>	
Author's disciplines	Education	39%
	Social sciences, social work and sociology	18%
	Health	13%
	Psychology	7%
	<i>Others: arts, geography, anthropology, environmental studies, communication studies, multidisciplinary studies</i>	
Community settings	Neighborhoods, cities, rural areas	42%
	Local schools and educational centers	25%
	<i>Others were based on shared interest, heritage or identity: e.g. homeless community, single-parents community, Muslim community, LGBT community</i>	
Research participants	Young people	53%
	Female participants	34%
	<i>Others: e.g. residents, immigrants, refugees, transgenders, elderly, people with disabilities</i>	
Sample size	1-10 participants	41%
	11-20 participants	33%
	21-40 participants	17%
	> 40 participants	9%
	<i>Sample size was reported in 85% of the studies</i>	
Research Design	Action research	39%
	Ethnography	19%
	Participatory research	12%
	Case-study	8%

Narrative research	4%
Phenomenology	2%
<i>The reported design was unclear or not mentioned in 16% of the studies</i>	

The main characteristics of the included studies show us that the interest in ABR has steadily increased within twenty years (Figure 2).

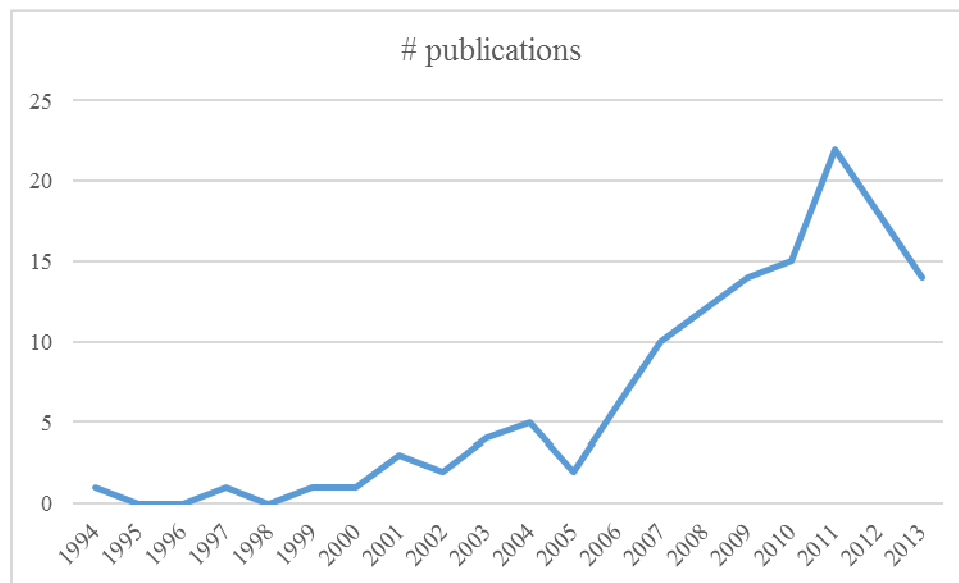


Fig. 2.

Year of publication.

The majority of the studies were conducted by researchers from the US, Canada and the UK. Various academic disciplines were represented, including three broad categories: education, social sciences/welfare and (public) health. Most community settings reported in these articles were geographically defined including neighborhoods, cities, rural areas, as well as local schools and educational centers. The use of arts-based methods in this review was most popular in working exclusively with young people and female participants. The amount of participants in the studies varied.

Table 2.

Arts-based methods.

Visual art	64%
Still images	
- Photography	<i>n</i> = 81
- Drawing	<i>n</i> = 19
- Collage	<i>n</i> = 9
- Painting	<i>n</i> = 7
- Graffiti	<i>n</i> = 2
Moving images	
- Video	<i>n</i> = 11
- Digital animation	<i>n</i> = 4
3D artefacts	
- E.g. quilts, mosaics, masks, life-size marionettes	<i>n</i> = 9
Performing art	19%
Theatre/drama	<i>n</i> = 31
Dance	<i>n</i> = 3
Music	<i>n</i> = 2
Puppetry	<i>n</i> = 1
Live art	<i>n</i> = 1
Writing on the body	<i>n</i> = 1
Literary art	2%
Poetry	<i>n</i> = 10
Creative writing	<i>n</i> = 4
Reader's theatre	<i>n</i> = 1
Multiple methods approach (i.e. combining different art genres)	15%

In addition, a variety of ABR approaches were used, including visual art, performing art, literary art and a multiple methods approach. Visual art forms incorporate visual images to “provoke, evoke, and express nonverbal or preverbal knowledge” (Leavy, 2017, p. 208). Visual art forms include still images (e.g. photography), moving images (e.g. video) and 3D artifacts (e.g. quilts). Performing art forms embody “aesthetic, critical and participatory modes of knowing” through performance (Chilton & Leavy, 2014, p. 410), including for example theatre and dance. Literary art forms “rely on written language” (Leavy, 2017, p.

199) and include expressive, evocative and engaging texts that readers can connect with, including poetry, fiction, novels, short stories, etc. (Chilton & Leavy, 2014). A multiple methods approach refers to combining different art genres. Table 2 shows that the most popular visual art form was photography, whereas theatre and poetry were the most used performing and literary art forms.

Participatory (action) research and ethnographic research were the most common research designs. In the majority of the reviewed literature, traditional qualitative research methods such as observation and interview techniques were described as the collected data. The arts-based techniques were merely used to support this process. The analysis was mostly based on textual information. In photography studies, thematic analysis ($n = 23$), constant comparative analysis ($n = 9$), content analysis ($n = 8$) and group analysis ($n = 8$)² were mostly used. In four articles, the researchers referred to SHOWeD; a structured analytical technique specifically developed for photovoice. A visual analysis was only performed in four studies. Other reported analytical procedures included inductive analysis, interpretive analysis, phenomenological analysis and conceptual mapping analysis. A considerable amount of photo studies did not or vaguely reported the analytical procedures ($n = 15$). In the majority of the theatre studies, the analytical procedures were unclear ($n = 15$). Other more commonly used techniques included thematic analysis ($n = 6$), discourse analysis ($n = 3$) and narrative analysis ($n = 2$).

More than half of the authors ($n = 74$) included arts-based representations in the final article. In most of these studies, the artistic content was merely used as an illustration to support the narratives. The majority of the included studies ($n = 94$) reported some form of

² The fact that something is named in the table does not mean that this specific label was used by the authors. We put a *-sign to identify studies that did not use that particular label but where the analytical process matched the label we assigned.

public dissemination. Common dissemination forms included organizing the following events: art exhibitions/installations, theater play, multimedia performances, community forums and workshops. In addition, some authors distributed their findings online via the creation of their own website, blog or Facebook page. Others contacted the media and presented their findings in the local newspaper, television or on the radio. Through public dissemination, these authors reached a varied audience including friends and families of participants, local residents, community representatives, young people, politicians, youth workers, social workers, parents, educators, health care providers, police officers and lawyers.

3.3. *Narrative Synthesis*

In this part, we discuss the underlying rationales for using arts-based methods and the reported strengths and challenges of the methods according to the reviewed literature.

3.3.1. Rationale

Authors described various reasons for implementing arts-based methods in their research. A frequently cited reason was that they were used to challenge the limitations of conventional language-oriented research methods (e.g. Banks, 2007; Daniels, 2003; Kelly, 2010; Mattingly, 2001). Consequently, arts-based methods were used to counter, enrich or compliment traditional qualitative approaches. Artistic techniques were used to overcome power imbalances between researcher(s) and the subject being researched, by conducting research with participants rather than on them (e.g. Fenge, Hodges & Cutts, 2011; Gordon, 2011; Henderson, 2006). Authors assumed that these methods would give a voice to their participants (e.g. Conn, 2013) enabling them to better articulate participants unique experiences (e.g. Coholic, Cote-Meek, & Recollet, 2012; Liebenberg, 2009) and facilitate richer reflection and dialogue (e.g. Morgan et al., 2010; Nowell et al., 2006). Moreover, arts-based methods would be particularly useful in working with more vulnerable groups; groups

that are less often heard in an academic research setting such as young people (Green & Kloos, 2009; Ho et al., 2011). Authors engaging in arts-based methods hoped that by using these methods, they would be able to explore more complex or sensitive issues that are difficult to verbalize such as identity or community (e.g. Holgate, Keles, & Kumarappan, 2012; Noor, 2007). Another reason reported was that arts-based methods were seen as an interesting tool to motivate individuals to participate in a study as these methods could increase the participants' interest (e.g. Peddle, 2011; Santo, Ferguson & Trippel, 2010). Authors often mentioned that art was used both for research as educational purposes as it was implemented to develop specific skills (Levy & Weber, 2011), to influence social policy (McIntyre, 2000) and to facilitate change (Irwin et al., 2009; Sajan Virgi & Mitchell, 2011). A last important rationale for using arts-based methods is their ability to communicate findings to a wider audience and to share knowledge beyond academic communities (Mattingly, 2001; O'Neill & Giddens, 2001).

Although most authors gave multiple reasons for adopting arts-based methods in general, they were less explicit in arguing why exactly they chose a specific technique. There were some exceptions including the study of Emme and colleagues (2006) that described doubts between the choice for photography and drawings.

3.3.2. Strengths

In the reviewed literature, numerous benefits of ABR were highlighted. Many of these strengths are in line with the reasons they provided in advance for using these methods.

Participant-driven. Arts-based methods seemed particularly suited as participant-driven methods (e.g. Bradley, Deighton, & Selby, 2004; Daniels, 2003). Daniels (2003) for example argued that there was less distance between the researcher and the participants reducing the unequal relationship between both. Hence, arts-based inquiry offered a safe

space for people to foster dialogue and express themselves, especially about difficult/sensitive issues (e.g. Feldman, Hopgood, & Dickins, 2013; Francis, 2010). Moreover, arts-based methods had a transformative power. This transformation took place on different levels. We borrowed the three types of transformation as described by McKean (2006) to situate our findings. Firstly, many scholars referred to *personal transformation* of the participants. Hence, the use of arts-based methods led to empowerment in many studies. Several times, participants described a marked change following their participation. They mentioned feelings of pride and increased wellbeing and confidence after participation (e.g. Bader, Wanono, Hamden, & Skinner, 2007; Clover, 2011). Researchers also described how arts-based methods helped participants to develop particular skills (e.g. Clover, 2011; Foster, 2007). Secondly, *institutional transformation*, that involves policy change, was also mentioned as a result of the arts-based inquiry (e.g. Mc Kean, 2006; Sutton-Brown, 2011). Thirdly, some scholars described *audience transformation* (e.g. Feldman et al., 2013; McKean, 2006) as a result of the arts-based inquiry; the arts-based performances changed the way the audience thought about a particular issue and gave them new insights.

Interesting type of data. Scholars reported that it led to an interesting type of data, in comparison with traditional interview or observation methods. They described arts-based data as rich (e.g. Fink, 2012; Lee & De Finney, 2005), authentic (e.g. Holmes, 2008; McIntyre, 2000), evocative (e.g. Foster, 2007), more personal (e.g. Daniels, 2003), imaginative (e.g. Fu, 2009; Kendrick & Shelly, 2008), illuminating subtleties and fostering multiplicity (e.g. Emme et al., 2006). Additionally, researchers argued that it led to ‘other’ data (e.g. Alcock, Camic, Barker, Haridi, & Raven, 2011; Holmes, 2008). Tolia-Kelly (2007) argued for example that it captured “alternative vocabularies and visual grammars that are not always encountered or expressible in oral interviews” (p. 340). Kaptani and Yuval-Davis (2008) mentioned that traditional interviews tend to produce either detailed chronological life

stories or normative perceptions whereas arts-based methods produced experiential and emotive moments. A number of studies that used photovoice in particular described how the method highlighted positive aspects and strengths instead of deficits (Green & Kloos, 2009; Kinloch, 2007).

Appeal of arts-based methods. In sum, these strengths make arts-based methods appealing for research participants as well as for a broader audience: (a) For participants, because these are accessible methods, especially fitted in working with more vulnerable participants such as children or young people. They are comfortable and fun, which can heighten the interest to participate (e.g. Fenge et al., 2011; Gray, 1997); (b) Beyond academia, because the subject matter of arts-based studies often resonates with the experiences of a non-academic audience (e.g. Feldman et al., 2013; Pratt & Johnston, 2009). As Pratt and Johnston (2009) argued: “it engages the audience in ways that few of academic writers anticipate, producing an emotional attachment to and identification with some of the characters and stories” (p. 124)

3.3.3. Limitations

Although most articles focused on the potential and strengths of arts-based methods, it also brought significant challenges for many researchers. We identified some general challenges in qualitative research concerning the accessibility of methods, the lack of methodological reflection in research reports, the need to empower participants in community-based research and ethical and practical issues that researchers are confronted with. Apart from this, some specific challenges related to ABR were reported including the analysis of arts-based data and dealing with academic conventions.

The accessibility of arts-based methods. While these methods have been described as accessible and especially useful in working with vulnerable participants by some scholars,

they have been questioned by others. For some participants, these methods can be challenging. Findholt and colleagues (2011) described the problems they had when undertaking a photovoice study with young participants: “youth tended to take pictures of family and friends rather than community features and had difficulty understanding the idea of themes and selecting photographs to represent themes” (p. 190). In two other photovoice studies the researchers noticed that the task of creating art through photography can be too demanding for participants; some participants were too frightened to take photographs (Capous-Desyllas, 2010; Ho et al., 2011). Consequently, the idea of being involved in an artistic project may hinder rather than facilitate participation.

The lack of methodological reflection. Authors noted that it could be interesting if more ABR researchers report their own experiences as a researcher (e.g. Howard, 2004; Rydzik et al., 2013). Discussions about the process and about implications of the methods could be very helpful for other researchers in the field. For researchers working with more vulnerable groups, this methodological reflection is particularly crucial. It involves taking a closer look to one’s own position as researcher in this type of inquiry. Lee (2006) argued that this critical lens is necessary, otherwise expressive approaches are at risk of replicating certain oppressive structures and problematic representations.

The notion of empowerment. ABR methods were often used to *give* voice and to empower more vulnerable participants and communities. However, many authors described their struggle with bringing these ideas to practice (e.g. Harding & Gabriel, 2004; Sloane & Wallin, 2013). Tensions were described, concerning the inclusion of participants’ voices in the collection, analysis, reporting and dissemination of the findings. In addition, McKean (2006) suggested that researchers should be realistic about the long-term effects of an arts-based project: “it would be naïve to think that one project alone can radically transform either the individual or the system within which they have to operate” (p. 10).

The ethical issues. Using arts-based methods poses new ethical challenges in conducting research. Some of these ethical concerns were identified in this review: i.e. anonymity, ownership, representation and emotions.

A first ethical issue is protecting the privacy of those involved. This relates to the importance of voluntary informed consent and informing participants about the extent to which anonymity and confidentiality can be guaranteed in the publication, as well as in the re-use of data (Rydzik et al., 2013). In photo-studies, it also involves guaranteeing the privacy of identifiable people on the photographs (Ho et al., 2011).

A second ethical issue is ownership. When participants produce works of art, should their authorship be acknowledged or does this have the risk to expose participants? Moletsane and colleagues (2009) were confronted with this question of ownership in their own research:

If we subscribe to the notion of acknowledging, publicly, the authorship of the texts produced, how do we then ensure the safety and autonomy of the participants in this context? [...] For example, what if the use of video documentaries with women posing questions that are seen as challenging the 'cultural' traditions and breaking taboos set to regulate their behavior in their communities leads to sanctions (including violence) against them by the powerful members of these communities (men and community leaders)? (p. 327)

A third ethical concern involves representation. In ABR, researchers have the power to decide how people are interpreted. Researchers noted that it is therefore important to ensure that vulnerable participants are not further stigmatized or marginalized (Guerreo & Tinkler, 2010; Moletsane et al., 2009).

The last reported ethical challenge relates to the dangers of arts-based methods for unlocking certain emotions for participants (e.g. Kaptani & Yuval-Davis, 2008), but also the significant amount of emotional labor for the researchers involved in such projects (Salazar, 2009).

The practical limitations. Using ABR methods may demand long term processes and an increased amount of time, training and resources.

A lack of time was described as a limitation of many studies (e.g. Findholt et al., 2011; Levy & Weber, 2011; Mampaso, 2010). The fact that these inquiries are often time-consuming can also challenge researchers to find participants that are willing to dedicate enough time in the research project (Capous-Desyllas, 2010).

Researchers described that more training was needed to prepare facilitators or participants in an arts-based study. Howard (2004) reflected in his study using performance methods that how without the necessary training or guidance of beginning facilitators, the focus of the study can shift.

Moreover, practical costs were mentioned, including equipment of good quality such as digital cameras, projectors, color printers and laptops (e.g. Mampaso, 2010; Peddle, 2011) but also costs related to organizing an exposition or collaborating with artists or facilitators.

The analysis of arts-based data. It appears that researchers were often struggling how to analyze the data. Researchers described how they were overwhelmed with the amount of data generated (Green & Kloos, 2009). Additionally, the materials collected were often diverse and multi-layered (Mattingly, 2001). Consequently, what counts as 'data' was often not clear: Are the arts-based products data in itself? Can the process be considered as data? Or are the interview transcripts following the arts-based workshops considered as the primary data? Furthermore, conventional modes of analysis seemed not always appropriate to interpret the collected data. This often led to messy analytical processes. When analyzing

data in community-based research, another challenge that occurred was the involvement of participants in the analytical process. In the reviewed literature, different analytical practices could be distinguished. Some researchers involved their participants throughout the whole analytical process and aimed to leave the interpretation ultimately to the participants themselves while others believed that the researchers had to enact a formal analysis in the end to organize the data in a “presentable way” (e.g. Bishop, Robillard & Moxley, 2013). Both practices are not without consequences. On the one hand, there is the danger of stereotyping and overgeneralizing when interpretation is left completely up to participants and/or the audience (Lee & De Finney, 2005). On the other hand, there are limitations in how the researcher can interpret what is observable. This can as well lead to a fixed perspective and stereotyping (Jordan, 2008; Lomax, 2012).

Dealing with academic conventions. As stated by Boydell and her colleagues (2016), our traditional academic culture values a certain way of knowing. We noticed that this is a challenge for many academics involved in ABR. Scholars reported their struggle to include their arts-based data within the current conventions of journals and dissertations (e.g. Contreras, 2007; Green & Kloos, 2009). To establish a publication record, arts-based researchers need to meet the academic requirements which raises tensions. What form can their creative representations take to meet these requirements? (e.g. Capous-Desyllas, 2010). Problems with ethical commissions were also described, for example in the study of Pratt and Johnston (2009):

Academics have ethical and professional commitments to represent those whom they study fairly and in all of their complexity. Verbatim and documentary theatre trades on this truthfulness, and staging that departs from the original context compromises its honesty. However, theatre and social science prioritize different kinds of responsibility to different kinds of

subjects - theatre's foremost responsibility is to the audience, while social sciences is to those studied - and this is reflected in the translation process. (p. 126).

Furthermore, obtaining grants from conventional social science funding agencies is a challenge when conducting ABR. The nature of arts-based inquiry does not allow to know all the details of the process, conclusions or possible impact in advance. As Valentine (2006) stated, these agencies “may find research of this kind uncomfortably unpredictable” (p. 5). In addition, traditional criteria of objectivity and validity cannot be used to judge the quality of this type of research (e.g. Skinner & Masuda, 2013). Several frameworks for assessing the quality of ABR have been proposed, promoting a broad variety of criteria, including incisiveness, concision, coherence, generativity, social significance, evocation, illumination, public positioning, aesthetic power and resonance (e.g. Barone & Eisner, 2012; Lafrenière & Cox, 2013; Leavy, 2017; Norris, 2011; Piirto, 2002). Some question whether the field will ever achieve a consensus on how to judge the quality of ABR projects, or whether it is even desirable to strive for such consensus (Authors blinded for peer review, 2017).

4. Discussion

The primary aim of this scoping review was to map the use of ABR methods in the area of community-based research over a timespan of twenty years. The reviewed literature provided information about the following research questions: How do the authors describe ABR methods? What type of artistic methods are used in community-based research? What are the given rationales for using ABR methods in working with vulnerable populations in community-based research? What do the authors report as the added value and limitations of these ABR methods?

4.1. *Terminology used to describe arts-based methods*

The concept ABR was labeled by educators as an interesting methodology in the early 90's. The reason why it grew rapidly in various distinct genres (Bresler, 2011), is that the use of creative research methods is not new. Artistically inspired methods have been used in research for many years but have not always been labeled as ABR.

With the enormous growth, a “confusing plethora of terms” (Chilton, 2013, p. 459) was introduced to describe ABR. This is characteristic for an area still in development and in full expansion. The umbrella term ABR was only used in a very limited amount of the reviewed studies. Other terms used were arts-informed research, arts-informed education, a/r/tography, image-based research, performative research, photovoice, photo-elicitation, photonovella, theatre of the oppressed, popular theatre, playback theatre, image theatre, found poetry, reader's theatre, participatory video etc. As a result of an outbreak of different concepts, we found no generally agreed upon definition of ABR. The development of a shared jargon is an important area of scientific development in itself. It can assist researchers in communicating with colleagues working in different disciplines and potential funders for a specific type of research. Based on the characteristics inventoried in this review, we currently define arts-based methods in community-based inquiry as:

The use of artistically inspired methods by researchers and participants in a collaborative research environment where members of the community are actively involved either in creating art in the search for meaning or in providing a critical, situated response to artistically inspired formats of research dissemination from others.

There are many diverse arts-based methods in use. Although we acknowledge the fact that arts-based researchers are hesitant to fully prescribe their methods (Andrews, 2009), the

development of clear typologies that classify certain methods based on commonalities and/or differences can help researchers to frame their specific study within their research field.

Valuable attempts are the typologies created by Frayling (1993), Savin-Baden and Wimpenny (2014) and our own classification framework (Authors blinded for review, 2017).

To facilitate the information retrieval process, we encourage ABR researchers to use broad as well as specific key-terms in the indexation of their articles or to link specific art techniques such as poetry or dance to the broader area of *arts-based methods* or *arts-based research* to increase the likelihood for the article to be found by those most interested in applying ABR. Furthermore, we suggest researchers to consider a key-word combination of methodological ABR terms (e.g. photovoice, photo novella, cartography, ethno-cinema, theatre of the oppressed, participatory video, reader's theatre) with types of arts-based research (e.g. art in research, art as research, research about art) and/or research phases (e.g. artistic data collection, artistic data analysis, artistic dissemination).

In addition, review authors could play a role in the development of specific methodological search filters to tease out relevant articles. Such filters can be compiled and tested in terms of their sensitivity (do they retrieve all articles?) and their specificity (do they retrieve the right articles?). Information specialists already designed specific filters to identify qualitative and quantitative research studies. These filters worked well for what we now consider conventional approaches to research and review. As far as we know, specific filters to retrieve ABR studies have not been developed yet, nor tested.

4.2. *Art forms used in community-based research*

There are many diverse ABR methods in use including visual art forms, performing art forms and literary art forms. These arts-based practices are developed for different phases of

the research process, i.e. data collection, analysis, interpretation, and representation (Leavy, 2009).

Several visual art forms were reported in the reviewed literature, i.e. photography, drawing, collage, painting, collage, video, digital animation and making of artefacts such as quilts, mosaics, masks, glass and life-size marionettes. According to our review, photography and drawing were the most popular visual art forms in community-based research. This is confirmed by a similar review that focused on health-related articles (Fraser & al Sayah, 2011). This falls within our range of expectations. The use of photos has a long history in social sciences such as anthropology. Likewise, photovoice has been documented very well as a visual methodology in the broad area of educational research. Additionally, drawings have been used as a therapeutic device in working with children in psychology for decades. So apparently, it is more easy for scholars to imagine working with methods that have been around for a while which somehow provides a safety net for researchers.

The most common performing art form in community-based research was theatre. The use of theatre has a long tradition in education, inspired by amongst other authors Boal's theatre of the oppressed. As is the case with photovoice, domains that have been theorized in academia, have more easily been picked up by the ABR community involved in academic research.

In contrast with visual and performing art, literary art was not that prominent in our reviewed literature. However, it would be wrong to conclude that the use of literacy forms is insignificant in the field of educational sciences more broadly.

4.3. *Rationales and the added value of using arts-based methods*

We identified different reasons for adopting arts-based methods in the reviewed literature: to overcome the limitations of conventional qualitative research approaches as a

way of addressing power imbalances between researcher(s) and researched, to give (more vulnerable) participants a voice, to enrich reflection and dialogue, to investigate issues that are difficult to verbalize, to heighten the interest of participants and to share the findings with a broader non-academic audience. However, researchers could be more explicit in describing why a specific arts-based method was preferred in their research context. It would be interesting to know whether these choices are theoretically or more pragmatically inspired. Pragmatic choices could relate to the level of familiarity with the arts-based approach of the researcher, or participant's preferences for a certain technique. Theoretically inspired choices though, would allow us to develop more solid guidance on what approach might work, for whom, in which circumstances under which conditions and why.

The same elements that were found as reasons for using an arts-based method were also reported as the strengths: it engages participants, reduces the unequal relationship between researchers and participants, fosters dialogue, encapsulates a transformative power and it leads to an interesting type of data. However, it was unclear whether these statements were actually informed by the data collected and by an evaluation of the process. Few articles in this database specified outcomes or evaluation procedures. Therefore, we assume that many of these statements are perceptions of the authors instead of results from evaluations. We need more evaluative studies to judge whether researchers live up to their own expectations.

4.4. *Challenges*

Based on the reported limitations, we identified the following research gaps: (a) the need to support researchers interested in ABR to explore alternative analytical approaches where form is not necessarily inferior to text, (b) the need for methodological reflections in

upcoming ABR reports, (c) the need to reflect on the voice-component in ABR projects, (d) the need to push the boundaries of what counts as ‘the’ academic standard.

4.4.1. The need for alternative ways to analyze data in ABR.

According to our review, analyzing data in ABR appeared to be one of the biggest challenges. A first problem relates to what we consider as data in the first place. Although in many of the included studies researchers experimented with artistic techniques with the idea to go beyond the conventional interview or focus group, many researchers remained close to traditional ways of analyzing qualitative data (i.e. analyzing data that are textual oriented in the first place and that demand interpretation). This was evident in what was defined as data (i.e. the interview transcripts, field notes) and what was reported as analytical techniques (i.e. thematic analysis, content analysis). Therefore, we assume that for many researchers data are still considered as passive ‘first-order’ materials that are waiting to be analyzed by researchers (Koro-Ljungberg & MacLure, 2013).

Analyzing arts-based data was also identified as a problematic issue in the review of Fraser and al Sayah (2011). They argued that scholars need to think about more appropriate ways of analyzing artistically inspired data, however, suggestions about what ‘appropriate’ then means or good practices were not provided. We suggest that researchers should not be bound by established forms of academic literacy such as numbers and narratives (*Authors blinded for peer review*). Instead, we should question more deeply our relationship with research data. Researchers working in the area of community-based research should engage with the intrinsic qualities of the medium they use as well as the anecdotal evidence that is produced. For the area of visual research these intrinsic qualities could refer to aspects such as movement, contrast, balance and repetition (Riddett-Moore & Siegesmund, 2005). This creates opportunities to let the art pieces speak for themselves. Also, collaborating more

deeply with artists in all the phases of the research process (including the phase of analysis) would enable us to disrupt our traditional modes of thinking and acting in analytical practice and “break down the barriers that artificially divide artistic practice and scientific practice” (*Authors blinded for peer review*). Working in, what Michel Callon has called, hybrid research collectives (Callon, Méadel, & Rabeharisoa, 2002) demands a shift in thinking about knowledge, research and art.

4.4.2. The need for more methodological reflections.

Arts-based methods are becoming increasingly popular to engage communities in research projects. They have been considered as “innovative, accessible and exciting approaches” (Coghlan & Brydon-Miller, 2014, p. 58). Although this makes it very appealing for researchers, we need to be careful with blindly following popularized methodological trends. Attention in reporting therefore needs a shift from a focus on content to a focus on potential process related benefits and harms in order to help researchers understand this emergent field and learn from other colleagues.

Firstly, there is a need for more information about the stance of the researcher(s) towards the method of study. This includes arguments related to the choice of a particular method (for instance drawing vs. photographs) and descriptions of earlier research and artistic experiences. A challenge when working at the intersection of art and research is: Can we expect from researchers without artistic background that they are methodologically equipped to guide these arts-based processes? The potential necessity or non-relevance of the entanglement of researcher and artist roles in community-based research could further be explored.

Secondly, we suggest to evolve to publishing process-oriented articles in addition to primary studies that focus on the findings itself. Those process-oriented articles can respond to certain challenges that researchers have experienced while conducting the study. This can

open up the debate and can lead to a more nuanced view on the added value and limitations of ABR.

4.4.3. The need to reflect on the voice-component in arts-based projects that engage with communities.

One of the most common arguments for using arts-based methods in community-based inquiry is its potential to ‘give’ voice and to empower more ‘vulnerable’ participants and communities. Previous studies have investigated whose voice exactly was heard in studies that include a strong voice giving component such as photovoice studies (Evans-Agnew & Rosemberg, 2016; *Authors blinded for peer review*). In the study of (*Authors blinded for peer review*), the voices of women involved in visual research were often mediated and interpreted by other voices (including male translators, facilitators and researchers). There was also little detail on how the involvement of participants in choosing the format, in making decisions about the content, and in the dissemination itself was stimulated. Based on the reviewed literature, we suggest that authors should provide clarity about their particular intentions to ‘give’ voice.

4.4.4. The need to push the boundaries of what counts as ‘the’ academic standard.

In academia, we are used to produce reports to describe our research phenomena in an accurate way (Pinola-Gaudiello & Roldàn, 2014). With the rise of ABR methods, communicating study findings primarily through verbal language or through numbers cannot longer be considered as the *only* valuable way. The reviewed literature suggests that we are still forcing us into a textual logic because we, as researchers, are not used to communicating our research findings in a different way. Although many of the reviewed studies included arts-based materials in their final research reports, they were often at the background, as supplementary materials subservient to the written text. This is enforced by the requirements

of academic journals and ethical commissions that have their ideas about what counts as ‘valuable’ research and how findings should be communicated within academia.

Nevertheless, as ABR becomes more common, we notice an increasing interest in peer-reviewed journals for this type of scholarship. Peer-reviewed journals are starting to move away from the traditional journal article format and are offering a more dynamic format to present research findings. “Liminalities” (the journal for performance studies), the “Journal for Artistic Research” (JAR) and “Art/Research International: a transdisciplinary research journal” provide for example opportunities to authors that traditional journals currently don’t offer. The editors of these journals allow researchers to combine text with image, audio and video. Some of the published research documents come close to a visual ‘exposition’, supporting scholarly dissemination of research findings with a more artistic experience provoked in end-users.

5. Conclusion

This scoping review provided an overview on the use of arts-based methods in community-based research over a time span of twenty years. It enabled us to investigate the amount, amplitude and nature of ABR activities as well as to determine research gaps in the existing body of literature through mapping previously published studies (Levac, Colquhoun, & O’Brien, 2010). Many of the examples provided in this review show that community-based research is collaborative, participatory, empowering, and transformative (Hills & Mullett, 2000). This makes it an interesting research context for educational researchers. ABR offers potential for educational researchers and practitioners working in a community-based context. One of the main reasons why ABR methods have been picked up by researchers in this field, is the fact that traditional research methods have not always been able to fully engage with particular groups in society. This is certainly the case for vulnerable participants,

for instance those who have limited language abilities or those who suffered major trauma's or severe life circumstances (Cosenza, 2010; Mullen, Buttignol, & Diamond, 2005). They are harder to reach, but also less able to raise their voice. ABR methods may be able to overcome at least a fraction of these problems, by reducing the focus on the written word and looking at other means of communication, not only to gain access to deeper layers of meaning, but also to address power relations in research processes (Foster, 2012).

In line with our findings, we expect that the interest in this type of research will further increase in the upcoming years. Best practice examples and the redrawing of a number of academic conventions will logically follow from here. A core questions that we left unanswered is whether a shared vocabulary is possible or even desirable in an artistic field characterized by its resistance toward the idea of being boxed in and its drive to permanently redefine itself. From an educational perspective the (sometimes) uncomfortable marriage between art and research creates learning potential. Both knowledge systems have their own identity and characteristics that can strengthen each other. It is the discomfort felt in learning each other's language that is perceived as a challenging endeavor. Nevertheless, working at the intersection of both knowledge systems is promising. It would be interesting to repeat this review within a decade to re-examine a number of trends we observed and to evaluate whether scholars are more attentive to motivating their choices.

6. Limitations of the study

Both ABR and community-based research were ambiguous terms at the start of this review project. The lack of a consistent jargon complicated the development of clear inclusion criteria for this review project, hence we engaged in a fully iterative process in which working definitions of both terms were constantly refined based on new elements that we encountered. We believe that a protocol subjected to an iterative logic of deciding on relevant in- and

exclusion criteria has merit in emergent research areas such as ABR (*Author blinded for peer review, 2016*)

Conflicts of Interest

The authors report no conflicts of interest.

Acknowledgements

We would like to thank *names blinded for review* for offering their assistance in screening a subset of articles related to the review. We would also like to thank *name blinded for review*, information retrieval specialist, for her advice in developing and testing the search strategy.

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- There is a demonstrated explosion in interest in ABR in the past decade.
- Different types of ABR were identified. The most popular visual art form was photography, theatre and poetry were the most used performing and literary art forms.
- Remaining challenges in applying ABR include how to best analyze, reflect on the methodology, 'give' voice, and report findings.

ACCEPTED MANUSCRIPT

Appendix A

*Literature Search***Search Summary:**

Database	Date Searched (final)	Number Retrieved
Social Sciences Citation Index (SSCI)	24 February 2014	2,482
International Bibliography of the Social Sciences (IBSS)	24 February 2014	1,061
Sociological Abstracts (SA)	24 February 2014	1,525
Social Services Abstracts (SSA)	24 February 2014	325
Francis	24 February 2014	657
Eric	24 February 2014	1,713
Total		7,763 After duplicate removal: 6,750

Social Sciences Citation Index

Database: SSCI via Web Of Science

Date search: 14 February 2014 (original search); 24 February 2014 (final search)

Results: 2,482

- *Terms to capture arts-based research: search topic*
 1. TOPIC: ("arts-based") OR TOPIC: ("arts based")
Indexes=SSCI Timespan=1993-2013
 2. TOPIC: ("arts-informed") OR TOPIC: ("arts informed")
Indexes=SSCI Timespan=1993-2013
 3. TOPIC: ("visual research") OR TOPIC: ("visual method*")
Indexes=SSCI Timespan=1993-2013
 4. TOPIC: ("photo voice") OR TOPIC: ("photo-voice") OR TOPIC: ("photo elicitation") OR TOPIC: ("photo-elicitation")
Indexes=SSCI Timespan=1993-2013
 5. TOPIC: (paint*)
Indexes=SSCI Timespan=1993-2013
 6. TOPIC: (collage*)
Indexes=SSCI Timespan=1993-2013
 7. TOPIC: (drama*)
Indexes=SSCI Timespan=1993-2013

8. TOPIC: (danc*) OR TOPIC: (music)
Indexes=SSCI Timespan=1993-2013
9. TOPIC: (theater) OR TOPIC: (theatre)
Indexes=SSCI Timespan=1993-2013
10. TOPIC: (poetry) OR TOPIC: (poem*)
Indexes=SSCI Timespan=1993-2013
11. TOPIC: (story*) OR TOPIC: (stories)
Indexes=SSCI Timespan=1993-2013
12. TOPIC: (artefact*) OR TOPIC: (artifact*)
Indexes=SSCI Timespan=1993-2013
13. TOPIC: (novel*)
Indexes=SSCI Timespan=1993-2013
14. TOPIC: (sculpture*)
Indexes=SSCI Timespan=1993-2013
15. #14 OR #13 OR #12 OR #11 OR #10 OR #9 OR #8 OR #7 OR #6 OR #5 OR #4 OR #3 OR #2 OR #1

124,884

- *Terms to capture population: search topic*

16. TOPIC: (youth) OR TOPIC: (adolescent*)
Indexes=SSCI Timespan=1993-2013
17. TOPIC: (minorit*)
Indexes=SSCI Timespan=1993-2013
18. TOPIC: (migrant*) OR TOPIC: (immigrant*) OR TOPIC: (newcomer*)
Indexes=SSCI Timespan=1993-2013
19. TOPIC: (marginalized)
Indexes=SSCI Timespan=1993-2013
20. TOPIC: (vulnerabl*)
Indexes=SSCI Timespan=1993-2013
21. TOPIC: (oppressed) OR TOPIC: (disempowered) OR TOPIC: (disadvantaged) OR TOPIC: (underserved) OR TOPIC: (unemployed) OR TOPIC: (underemployed) OR TOPIC: ("low skilled") TOPIC: ("low-skilled")
Indexes=SSCI Timespan=1993-2013
22. TOPIC: ("low income")
Indexes=SSCI Timespan=1993-2013
23. TOPIC: (women)
Indexes=SSCI Timespan=1993-2013
24. TOPIC: (poverty or poor)
Indexes=SSCI Timespan=1993-2013
25. TOPIC: ("asylum seeker*") OR TOPIC: (refuge*) OR TOPIC: (homeless)
Indexes=SSCI Timespan=1993-2013
26. #25 OR #24 OR #23 OR #22 OR #21 OR #20 OR #19 OR #18 OR #17 OR #16

512,665

- *Terms to capture setting: search topic*

27. TOPIC: ("communit*")
Indexes=SSCI Timespan=1993-2013
28. TOPIC: ("community-based")
Indexes=SSCI Timespan=1993-2013
29. TOPIC: ("community based")
Indexes=SSCI Timespan=1993-2013
30. TOPIC: (neighborhood*)
Indexes=SSCI Timespan=1993-2013
31. #31 OR #30 OR #29 OR #28 OR #27

201,687

- *Combination:*

International Bibliography of the Social Sciences

Database: IBSS via Proquest

Date search: 14 February 2014 (original search); 24 February 2014 (final search)

Results: 1061

- *Terms to capture arts-based research: search abstract*

(SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts")) OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR "photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*)

Additional limits - Date: From 01 January 1993 to 31 December 2013

50,743

- *Terms to capture population: search all fields*

SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled"

Additional limits - Date: From 01 January 1993 to 31 December 2013

212,212

- *Terms to capture setting: search all fields*

(SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care")) OR (communit* OR "community-based" OR "community based" OR neighborhood*)

Additional limits - Date: From 01 January 1993 to 31 December 2013

105,521*

- *Combination:*

((SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts")) OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR "photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*)) AND (SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled") AND ((SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care"))) OR (communit* OR "community-based" OR "community based" OR neighborhood*))

Additional limits - Date: From 01 January 1993 to 31 December 2013

1061

Sociological Abstracts

Database: SA via ProQuest

Date search: 14 February 2014 (original search); 24 February 2014 (final search)

Results: 1,525

- *Terms to capture arts-based research: search abstract*

((SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts")) OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR "photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*))

Additional limits - Date: From 01 January 1993 to 31 December 2013

34148*

- *Terms to capture population: search all fields*

SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled"

Additional limits - Date: From 01 January 1993 to 31 December 2013

- *Terms to capture setting: search all fields*

(SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care")) OR (communit* OR "community-based" OR "community based" OR neighborhood*)

Additional limits - Date: From 01 January 1993 to 31 December 2013
83563*

- *Combination:*

((SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts")) OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR "photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*)) AND (SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled") AND ((SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care")) OR (communit* OR "community-based" OR "community based" OR neighbour*)))

Additional limits - Date: From 01 January 1993 to 31 December 2013

1525

Social Services Abstracts

Database: SSA via ProQuest

Date search: 14 February 2014 (original search); 24 February 2014 (final search)

Results: 325

- *Terms to capture arts-based research: search abstract*

(SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts")) OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR

"photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*)

Additional limits - Date: From 01 January 1993 to 31 December 2013

3,786*

- *Terms to capture population: search all fields*

SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled"

Additional limits - Date: From 01 January 1993 to 31 December 2013

36,467*

- *Terms to capture setting: search all fields*

SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care") OR (communit* OR "community-based" OR "community based" OR neighborhood*)

Additional limits - Date: From 01 January 1993 to 31 December 2013

29,042*

- *Combination:*

((SU.EXACT.EXPLODE("Visual arts") OR SU.EXACT.EXPLODE("Performing arts") OR SU.EXACT.EXPLODE("Fine arts") OR ab("arts-based" OR "arts based" OR "arts-informed" OR "arts informed" OR "visual research" OR "visual method*" OR "photo-voice" OR "photovoice" OR "photo-elicitation" OR "photo elicitation" OR paint* OR collage* OR drama* OR danc* OR music OR theater OR theatre OR poetry OR poem* OR story* OR stories OR artefact* OR artifact* OR novel* OR sculpture*)) AND (SU.EXACT.EXPLODE("Adolescence") OR SU.EXACT.EXPLODE("Youth") OR SU.EXACT.EXPLODE("Migrants") OR SU.EXACT.EXPLODE("Poverty") OR SU.EXACT.EXPLODE("Refugees") OR SU.EXACT.EXPLODE("Asylum seekers") OR SU.EXACT.EXPLODE("Minorities") OR women OR marginalized OR vulnerabl* OR "low income" OR poor OR homeless OR oppressed OR disempowered OR disadvantaged OR underserved OR unemployed OR underemployed OR "low skilled" OR "low-skilled")) AND (SU.EXACT.EXPLODE("Community participation") OR SU.EXACT.EXPLODE("Community power") OR SU.EXACT.EXPLODE("Community") OR SU.EXACT.EXPLODE("Community development") OR SU.EXACT.EXPLODE("Community care") OR communit* OR "community-based" OR "community based" OR neighborhood*))

Additional limits - Date: From 01 January 1993 to 31 December 2013

325

Francis**Database:** Francis via OVID**Date search:** 14 February 2014 (original search); 24 February 2014 (final search)**Results:** 657

- *Terms to capture arts-based research: search abstract*

1. ("Arts Based " or "Arts-Based"
2. ("Arts Informed" or "Arts-Informed").ab.
3. ("Visual Research" or "Visual Method*").ab.
4. ("photo voice" or "photo-voice" or "photo elicitation" or "photo-elicitation").ab.
5. paint*.ab.
6. drama*.ab.
7. danc* or music.ab.
8. theater or theatre.ab.
9. collage*.ab.
10. (poetry or poem*).ab.
11. (story* or stories).ab.
12. (artefact or artifact).ab.
13. novel*.ab.
14. sculpture*.ab.
15. 1 or 2 or 3 or 4 or 5 or 6 or 7 or 8 or 9 or 10 or 11 or 12 or 13 or 14
16. 15 and 1993:2013.'sa_year) 43,011

- *Terms to capture population: all fields*

17. (youth or adolescent*).af.
18. Women.af.
19. minorit*.af.
20. (migrant* or immigrant* or newcomer*).af.
21. marginalized.af.
22. vulnerabl*.af.
23. (oppressed or disempowered or disadvantaged or underserved or unemployed or underemployed or "low skilled" or "low-skilled").af.
24. "low income".af.
25. (Poverty or poor).af.
26. ("asylum seeker*" or refuge* or homeless).af.
27. 17 or 18 or 19 or 20 or 21 or 22 or 23 or 24 or 25 or 26
28. 27 and 1993:2013.'sa_year) 161,448

- *Terms to capture setting: search all fields*

29. Communit*.ab.
30. "community-based".ab.
31. "community based".ab.
32. "community development".ab.
33. Neighborhood*.af

34. 29 or 30 or 31 or 32 or 33

35. 34 and 1993:2013.'sa_year)

79,480

- *Combination:*

36. 16 and 28 and 35

657

ERIC

Database: Eric Via OVID

Date search: 14 February 2014 (original search); 24 February 2014 (final search)

Results: 1,713

- *Terms to capture arts-based research: search abstract*

1. ("Arts Based " or "Arts-Based").ab

2. ("Arts Informed" or "Arts-Informed").ab.

3. ("Visual Research" or "Visual Method*").ab.

4. ("photo voice" or "photo-voice" or "photo elicitation" or "photo-elicitation").ab.

5. paint*.ab.

6. collage*.ab.

7. (poetry or poem*).ab.

8. Drama*.ab

9. (dance* or music).ab.

10. (Theater or theatre).ab

11. (story* or stories).ab.

12. (artefact* or artifact*).ab.

13. novel*.ab.

14. sculpture*.ab.

15. art/ or exp dance/ or exp drama/ or exp fine arts/ or exp literature/ or exp music/ or exp theater arts/ or exp visual arts/

16. 1 or 2 or 3 or 4 or 5 or 6 or 7 or 8 or 9 or 10 or 11 or 12 or 13 or 14 or 15

17. 16 and 1993:2013.(sa_year)

64,340

- *Terms to capture population: search all fields*

18. exp Minority Groups/

19. exp Youth/

20. exp Adolescents/

21. exp Migrants/

22. exp Poverty/

23. exp Refugees/

24. women.af.

25. "asylum seeker*".af.

26. marginalized.af.

27. vulnerabl*.af.
 28. (oppressed or disempowered or disadvantaged or underserved or unemployed or underemployed or "low skilled" or "low-skilled").af.
 29. "low income".af.
 30. poor.af.
 31. homeless.af.
 32. 18 or 19 or 20 or 21 or 22 or 23 or 24 or 25 or 26 or 27 or 28 or 29 or 30 or 31
 33. 32 and 1993:2013.(sa_year).

95,931

Terms to capture setting: search all fields

34. Exp Community/
 35. Exp Community Development/
 36. Exp community action/
 37. Communit*.af.
 38. "community-based".af.
 39. "community based".af.
 40. Neighbourhood*.af.
 41. 34 or 35 or 36 or 37 or 38 or 39
 42. 41 and 1993:2013.sa_year) 94,686
- *Combination:*
43. 17 and 33 and 42 1,713

Appendix B

Screening Tool

Criteria	Yes	No	Unclear
<p>1. DESIGN/STUDY TYPE</p> <ul style="list-style-type: none"> Inclusion: Qualitative primary research study that includes a methods and findings section <i>Exclusion: Quantitative study, study that only conduct an evaluation of an arts-based research practice (from an outsider point of view), review of the literature, theoretical and methodological study, non-empirical study, such as an editorial and an opinion paper</i> 			
<p>2. INTEREST</p> <ul style="list-style-type: none"> Inclusion: Art in research: Study that uses an arts-based method in any or all the steps of the research process (formulating research question, generating data, analyzing data, presenting research results) There is an active involvement of the researcher in the process of 'art-making' and/or in the guiding of research participants in the (interpretation and/or dissemination of the) artistic research process. <i>Exclusion: Art as research¹, research about art²</i> Inclusion: Study that explores educational and social practices <i>Exclusion: Art therapy or medically inspired project (however, health related prevention initiatives are included, because prevention is considered a social rather than a clinical practice), art used as didactic technique for teaching purposes, rather than as a method in a research context.</i> 			

¹ Where the aim is to gain a deeper understanding of a phenomenon through the systematic study of the artistic process by the researcher(s)

² Where the aim is to study topics related with art, without artistically interfering with the subject under study

<p>3. POPULATION</p> <ul style="list-style-type: none"> Inclusion: Study with a vulnerable population as its target group. <p>Vulnerable populations are defined as those who are in some way subject to discrimination, intolerance, subordination and stigma. We include ethnic communities, immigrants, sex workers, the homeless, gay men and lesbians, homeless, vulnerable, refugees, minority groups, children, youth, elderly, women, people with disabilities.</p>			
<p>4. SETTING</p> <ul style="list-style-type: none"> Inclusion: Community-based: The community has to be actively involved in the research project. <p>To be considered as a community, a group of people should share a particular interest defined as a state of common concern or curiosity, a topic of importance for that community, a particular cause.</p> <p>There has to be a shared benefit of the research project for the researcher and the researched.</p> <p><i>Exclusion: Study that shows no sign of active involvement of the target group, e.g. members of a community that are interviewed about phenomena of concern in their community but have no further role or interaction with other members in the context of the research, projects that are not meant to share or feedback findings to the community</i></p>			

Appendix C

List with 131 included studies

1	Adams, K., Burns, C., Liebzeit, A., Ryschka, J., Thorpe, S., & Browne, J. (2012). Use of participatory research and photo-voice to support urban Aboriginal healthy eating. <i>Health and Social Care in the Community</i> , 20, 497-505. doi:10.1111/j.1365-2524.2011.01056.x
2	Alcock, C. L., Camic, P. M., Barker, C., Haridi, C., & Raven, R. (2011). Intergenerational practice in the community: a focused ethnographic evaluation. <i>Journal of Community and Applied Social Psychology</i> , 21, 419-432. doi:10.1002/casp.1084
3	Bader, R., Wanono, R., Hamden, S., & Skinner, H. A. (2007). Global youth voices: engaging Bedouin youth in health promotion in the Middle East. <i>Canadian Journal of Public Health</i> , 98, 21-25. Retrieved from http://www.jstor.org/stable/41994866
4	Banks, O. (2007). <i>Decolonizing the body: an international perspective of dance pedagogy from Uganda to the United States</i> (Doctoral dissertation). Retrieved from http://hdl.handle.net/10150/193853
5	Batada, A., Chandra, A., & King, S. R. (2006). Urban African American adolescent voices on stress: the "shifting the lens" project. <i>Prevention Researcher</i> , 13, 3-7. Retrieved from http://eric.ed.gov/?id=EJ793236
6	Bell, S. E. (2008). <i>Fighting King Coal: the barriers to grassroots environmental justice movement participation in Central Appalachia</i> (Doctoral dissertation). Retrieved from http://search.proquest.com/docview/816357349
7	Berbes-Blazquez, M. (2012). A participatory assessment of ecosystem services and human wellbeing in rural Costa Rica using photo-voice. <i>Environmental Management</i> , 49, 862-875. doi:10.1007/s00267-012-9822-9
8	Bishop, J., Robillard, L., & Moxley, D. (2013). Linda's story through photovoice: achieving independent living with dignity and ingenuity in the face of environmental inequities. <i>Practice</i> , 25, 297-315. doi:10.1080/09503153.2013.860091
9	Bisping, J. (2011). <i>Using Augusto Boal-based theatre for development methods to mediate the introduction of fuel-efficient cook stoves in Chajul, Guatemala: provoking action through an ethical intervention</i> (Doctoral dissertation). Retrieved from http://scholar.colorado.edu/thtr_gradetds
10	Bradley, B. S., Deighton, J., & Selby, J. (2004). The 'voices' project: capacity-building in community development for youth at risk. <i>Journal of Health Psychology</i> , 9, 197-212. doi:10.1177/1359105304040887
11	Brunk, T., Gould, J., Sivak, H., Spencer, D., & Walsh-Bowers, R. (1999). Fostering relationality when implementing and evaluating a collective-drama approach to preventing violence against women. <i>Psychology of Women Quarterly</i> , 23, 95-109. doi:10.1111/j.1471-6402.1999.tb00344.x
12	Bukowski, K., & Buetow, S. (2011). Making the invisible visible: a photovoice exploration of homeless women's health and lives in central Auckland. <i>Social Science & medicine</i> , 72, 739-

	746. doi:10.1016/j.socscimed.2010.11.029
13	Capous-Desyllas, M. (2010). <i>Visions and voices: an arts-based qualitative study using photovoice to understand the needs and aspirations of diverse women working in the sex industry</i> (Doctoral dissertation). Retrieved from http://pdxscholar.library.pdx.edu/cgi/viewcontent.cgi?article=1022&context=open_access_etds
14	Clover, D. (2011). Successes and challenges of feminist arts-based participatory methodologies with homeless/street-involved women in Victoria. <i>Action Research</i> , 9, 12–26. doi:10.1177/147675110310396950
15	Coholic, D., Cote-Meek, S., & Recollet, D. (2012). Exploring the acceptability and perceived benefits of arts-based group methods for aboriginal women living in an urban community within North Eastern Ontario. <i>Canadian Social Work Review</i> , 29, 149-168. Retrieved from http://search.proquest.com/docview/1442988611?accountid=17215
16	Conn, C. (2013). Young African women must have empowering and receptive social environments for HIV prevention. <i>AIDS Care</i> , 25, 273-280. doi:10.1080/09540121.2012.712659
17	Conrad, D., & Kendal, W. (2009). Making space for youth: Ihuman youth society & arts-based participatory research with street-involved youth in Canada. In D. Kapoor & S. Jordan (Eds.), <i>Education, participatory action research and social change: International perspectives</i> (pp. 251–264). New York, NY: Palgrave Macmillan.
18	Contreras, E.G. (2007). <i>Rural voices winding through the Andes Mountains: a collective creative literacy research project</i> (Doctoral dissertation). Retrieved from http://pqdtpopen.proquest.com/doc/304791304.html?FMT=AI
19	Cushing, S. (2008). <i>What can we learn about white privilege and racism from the experiences of white mothers parenting biracial children</i> (Doctoral dissertation). Retrieved from http://scholars.wlu.ca/etd
20	Daniels, D. (2002). Using the life histories of community builders in an informal settlement to advance the emancipation and development of women. In R. M. Cervero & C. C Bradley (Eds.), <i>The Cyril O. Houle Scholars in Adult and Continuing Education Program Global Research Perspectives</i> (pp. 56-69). Retrieved from http://files.eric.ed.gov/fulltext/ED470937.pdf
21	Daniels, D. (2003). Learning about community leadership: fusing methodology and pedagogy to learn about the lives of settlement women. <i>Adult Education Quarterly</i> , 53, 189-206. doi:10.1177/0741713603053003004
22	Davis, D.A. (2003). What did you do today? Notes from a politically engaged anthropologist. <i>Urban Anthropology and Studies of Cultural Systems and World Economic Development</i> , 32, 147-173.
23	De Finney, S. (2010). <i>It's About Us!': racialized minority girls' transformative engagement in feminist participatory action research</i> (Doctoral dissertation). Retrieved from http://hdl.handle.net/1828/2366

24	Duffy, L. (2011). Step-by-step we are stronger: women's empowerment through photovoice. <i>Journal of Community Health Nursing</i> , 28, 105-116. doi:10.1080/07370016.2011.564070
25	Dumbrill, G. C. (2009). Your policies, our children: messages from refugee parents to child welfare workers and policymakers. <i>Child welfare</i> , 88, 145-168. Retrieved from http://www.ncbi.nlm.nih.gov/pubmed/20084822
26	Emme, M. J., Kirova, A., Kamau, O., & Kosanovich, S. (2006). Ensemble research: a means for immigrant children to explore peer relationships through photo novella. <i>Alberta Journal of Educational Research</i> , 52, 160-181. Retrieved from http://search.proquest.com/docview/228628023?accountid=17215
27	Feldman, S., Hopgood, A., & Dickins, M. (2013). Translating research findings into community based theatre: more than a dead man's wife. <i>Journal of Aging Studies</i> , 27, 476-486. doi:10.1016/j.jaging.2013.03.007
28	Fenge, L. A., Hodges, C., & Cutts, W. (2011). Seen but seldom heard: creative participatory methods in a study of youth and risk. <i>International Journal of Qualitative Methods</i> , 10, 418-430. Retrieved from http://ejournals.library.ualberta.ca/index.php/IJQM
29	Findholt, N.E., Michael, Y.L., & Davis, M.M. (2011). Photovoice engages rural youth in childhood obesity prevention. <i>Public Health Nursing</i> , 28, 186-192. doi:10.1111/j.1525-1446.2010.00895.x
30	Fink, J. (2011). Walking the neighborhood, seeing the small details of community life: reflections from a photography walking tour. <i>Critical Social Policy</i> , 32, 31-50. doi:10.1177/0261018311425198
31	Foster, V. (2007). The art of empathy: employing the arts in social inquiry with poor, working-class women. <i>Social Justice</i> , 34, 12-27. Retrieved from http://www.socialjusticejournal.org/fliers/34-1flier.html
32	Francis, D.A. (2010). 'Sex is not something we talk about, it's something we do': using drama to engage youth in sexuality, relationship and HIV education. <i>Critical Arts</i> , 24, 228-244. doi:10.1080/02560041003786508
33	Fu, D. (2009). A cage of voices: producing and doing dagongmei in contemporary China. <i>Modern China</i> , 35, 527-56. doi:10.1177/0097700409337477
34	Fulmer, M.J. (2008). The creative process and artistic intersections with social research: narrative portraits of recovery from homelessness. <i>Frontiers</i> , 29, 85-120. Retrieved from https://muse.jhu.edu/article/236338
35	Gordon, J.L. (2011). <i>TELA: Off the wall</i> (Master's Thesis). Retrieved from http://digitallibrary.usc.edu/cdm/ref/collection/p15799coll127/id/660611
36	Grace, A. R., & Wells, K. (2007). Using Freirean pedagogy of just ire to inform critical social learning in arts-informed community education for sexual minorities. <i>Adult Education Quarterly</i> , 57, 95-114. doi:10.1177/0741713606294539

37	Gray, B. (1997). This is the story of wicked: Community drama theatre with at-risk aboriginal, Australian youth. <i>Arts in Psychotherapy</i> , 24, 275-279. doi:10.1016/S0197-4556(97)00037-3
38	Gray, R. E., Ivonoffski, V., Sinding, C., Fitch, M., Hampson, A., & Greenberg, M. (2000). The use of research-based theatre in a project related to metastatic breast cancer. <i>Health Expectations</i> , 3, 137-144. doi:10.1046/j.1369-6513.2000.00071.x
39	Green, E., & Kloos, B. (2009). Facilitating youth participation in a context of forced migration: a photovoice project in northern Uganda. <i>Journal of refugee studies</i> , 22, 460-482. doi:10.1093/jrs/fep026
40	Greene, S., Burke, K., & McKenna, M. (2013). Forms of voice: exploring the empowerment of youth at the intersection of art and action. <i>The Urban Review</i> , 45, 311-334. doi:10.1007/s11256-012-0228-z
41	Guerrero, A. L., & Tinkler, T. (2010). Refugee and displaced youth negotiating imagined and lived identities in a photography-based educational project in the United States and Colombia. <i>Anthropology and Education Quarterly</i> , 41, 55-74. doi:10.1111/j.1548-1492.2010.01067.x
42	Halverson, E.R. (2010). The dramaturgical process as a mechanism for identity development of LGBTQ youth and its relationship to detypification. <i>Journal of Adolescent Research</i> , 25, 635-668. doi:10.1177/0743558409357237
43	Haque, N., & Eng, B. (2011). Tackling inequity through a photovoice project on the social determinants of health. Translating photovoice evidence to community action. <i>Global Health Promotion</i> , 18, 16-19. doi:10.1177/1757975910393165
44	Haque, N., & Rosas, S. (2010). Concept mapping of photovoices sequencing and integrating methods to understand immigrants' perceptions of neighborhood influences on health. <i>Family & Community Health</i> , 33, 193-206. doi:10.1097/FCH.0b013e3181e4bbf0
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46	Harris, A. (2011). Minding the gap: places of possibility in intercultural classrooms. <i>Intercultural Education</i> , 22, 217-222. doi:10.1080/14675986.2011.592036
47	Henderson, P.C. (2006). South African AIDS orphans: examining assumptions around vulnerability from the perspective of rural children and youth. <i>Childhood</i> , 13, 303-328. doi:10.1177/0907568206066354
48	Ho, W., Rochelle, T.L., & Yuen, W. (2011). 'We are not sad at all': adolescents talk about their 'city of sadness' through photovoice. <i>Journal of Adolescent Research</i> , 26, 727-765. doi:10.1177/0743558410391255
49	Holgate, J., Keles, J., & Kumarappan, L. (2012). Visualizing 'community': an experiment in participatory photography among Kurdish diasporic workers in London. <i>Sociological Review</i> , 60, 312-332. doi:10.1111/j.1467-954X.2012.02075.x

50	Holmes, J. (2008). Culture and identity in rural Africa: representation through literacy. <i>Language and Education</i> , 22, 363-379. doi:10.1080/09500780802152747
51	Howard, L.A. (2004). Speaking theatre/doing pedagogy: re-visiting theatre of the oppressed. <i>Communication Education</i> , 53, 217-233. doi:10.1080/0363452042000265161
52	Ikeda-Vogel, L. (2008). <i>Re-visioning family: a photovoice project with transgenders and their families in Hawai</i> (Doctoral dissertation). Retrieved from http://hdl.handle.net/10125/20890
53	Irwin, R. L., Bickel, B., Triggs, V., Springgay, S., Beer, R., Grauer, K., Xiong, G., & Sameshima, P. (2009). The city of Richgate: a/r/tographic cartography as public pedagogy. <i>International Journal of Art & Design Education</i> , 28, 61-70. doi:10.1111/j.1476-8070.2009.01593.x
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55	Jordan, G. (2008). An African presence in Europe. <i>Cultural Studies</i> , 22, 328-353. Retrieved from http://www.tandfonline.com/doi/abs/10.1080/09502380701789232
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57	Kaptani, E., & Yuval-Davis, N. (2008). Participatory theatre as a research methodology: identity, performance and social action among refugees. <i>Sociological Research Online</i> , 13. doi:10.5153/sro.1789
58	Kellock, A. (2011). Through the lens: accessing children's voices in New Zealand on well-being. <i>International Journal of Inclusive Education</i> , 15, 41-55. doi:10.1080/13603116.2010.496194
59	Kelly, J. R. (2010). Engaging community: exploring the African-Canadian experience through dialogue and script writing. <i>Canadian Journal of University Continuing Education</i> , 36, 1-12. doi:10.21225/d5w88z
60	Kendrick, M., & Shelley, J. (2008). Girls' visual representations of literacy in a rural Ugandan community. <i>Canadian Journal of Education</i> , 31, 371-404. Retrieved from http://search.proquest.com/docview/215376777?accountid=17215
61	Kinloch, V. (2007). Youth representations of community, art, and struggle in Harlem. <i>Arts and Societal Learning</i> , 116, 37-49. doi:10.1002/ace.275
62	Kwok, J. Y., & Ku, H. B. (2008). Making habitable space together with female Chinese immigrants to Hong Kong. <i>An interdisciplinary participatory action research project. Action Research</i> , 6, 261-283. doi:10.1177/1476750308094131
63	Lally, V. & Sclater, M. (2012). The inter-life project: inter-cultural spaces for young people to use creative practices and research to assist with life changes and transition. <i>Research in</i>

	<i>Comparative and International Education</i> , 7, 480-502. doi:10.2304/rcie.2012.7.4.480
64	Landay, E., Meehan, M.B., Newman, A., Leonard, W.K., & King, D.W. (2001). "Postcards from America": linking classroom and community in an ESL class. <i>English Journal</i> , 90, 66-74. doi:10.2307/821857
65	Lawton, P.H. (2010). Hand-in hand, building community on common ground. <i>Art Education</i> , 63, 6-12. Retrieved from https://eric.ed.gov/?id=EJ907736
66	Lee, J. A., & De Finney, S. (2005). Using popular theatre for engaging racialized minority girls in exploring questions of identity and belonging. <i>Child & Youth Services</i> , 26, 95-118. doi:10.1300/J024v26n02_06
67	Levy, L., & Weber, S. (2011). Teenmom.ca: a community arts-based new media empowerment project for teenage mothers. <i>Studies in Art Education: A Journal of Issues and Research in Art Education</i> , 52, 292-309. doi:10.1080/00393541.2011.11518842
68	Liebenberg, L. (2009). The visual image as discussion point: increasing validity in boundary crossing research. <i>Qualitative Research</i> , 9, 441-467. doi:10.1177/1468794109337877
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70	Lozowy, A., Shields, R., & Dorow, S. (2013). Where is Fort McMurray? The camera as a tool for assembling community. <i>Canadian Journal of Sociology</i> , 38, 191-210. Retrieved from https://ejournals.library.ualberta.ca/index.php/CJS/article/view/19925/15450
71	Luttrell, W. (2013). Children's counter-narratives of care: towards educational justice. <i>Children & Society</i> , 27, 295-308. doi:10.1111/chso.12033
72	Lykes, M.B. (2010). Silence(ing), voice(s) and gross violations of human rights: constituting and performing subjectivities through photopar. <i>Visual studies</i> , 25, 238-254. doi:10.1080/1472586X.2010.523276.
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75	Markus, S.F. (2012). Photovoice for healthy relationships: Community-based participatory hiv prevention in a rural American Indian community. <i>American Indian and Alaska Native Mental Health Research</i> , 19, 102-123. doi:10.5820/aian.1901.2012.102.
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77	McIntyre, A. (2000). Constructing meaning about violence, school, and community:

	Participatory action research with urban youth. <i>Urban Review</i> , 32, 123-54. doi:10.1023/A:1005181731698
78	Mcintyre, A. (2003). Through the eyes of women: photovoice and participatory research as tools for reimagining place. <i>Gender, Place and Culture</i> , 10, 47-66. doi:10.1080/0966369032000052658
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83	Montero, M. (2009). Community action and research as citizenship construction. <i>American Journal of Community Psychology</i> , 43, 149-161. doi:10.1007/s10464-008-9224-6
84	Montero, M. K. (2012). Literary artistic spaces engage middle grades teachers and students in critical multicultural dialogue. <i>Middle School Journal</i> , 44, 30-38. doi:10.1080/00940771.2012.11461845
85	Morgan, M.Y., Vardell, R., Lower, J. K., Kinter-Duffy, I., Victoria, L., & Cecil-Dyrkacz, J.E. (2010). Empowering women through photovoice: women of La Carpio, Costa Rica. <i>Journal of Ethnographic and Qualitative Research</i> , 5, 31-44. Retrieved from http://facultadeduacion.ucr.ac.cr/recursos/docs/Contenidos/Empowering_Women.photovoice.pdf
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Appendix D

Main Characteristics of the 131 Included Studies

Author (Year)	Country¹	Author's discipline(s)	Setting	Participants	Sample size (n)
Adams et al. (2012)	Australia	health	aboriginal community	women 20-30 years	10
Alcock, Camic, Barker, Haridi, & Raven (2011)	UK	psychology	housing estate	young people (boys) 9-14 years & older. adults (women) 65-80 years	26
Bader, Wanono, Hamden, & Skinner (2007)	Canada (Israel)	health	2 communities	students (boys and girls) 14-15 years	20
Banks (2007)	USA	education	2 community-based organisations	students (high school)	-
Batada, Chandra, & King (2006)	USA	social sciences	school	young people	26
Bell (2008)	USA	sociology	community	women 15-69 years	15
Berbes-Blazquez (2012)	Costa Rica	environmental studies	volcan river watershed	residents of 4 neighborhoods	34
Bishop, Robillard, & Moxley (2013)	USA	social work	city	disabled woman 70 years	1
Bisping (2011)	USA (Guatemala)	art	village	young people (students in guatemala) families (indigenous residents)	33
Bradley, Deighton, & Selby (2004)	Australia	psychology	rural town	young people (at risk) 12-19 years	10

¹ In this table, country refers to the country where the university of the research team was situated. When this differs from the country where the field study took place, the latter is added in parentheses.

Brunk, Gould, Sivak, Spencer, & Walsh-Bowers (1999)	USA	education	5 different school settings	Students	13
Bukowski & Buetow (2011)	New Zealand	health	homelessness community	women (homeless) 21-39 years	6
Capous-Desyllas (2010)	USA	sociology	sex workers community	women (sex workers) 18-52 years	11
Clover (2011)	Canada	education	social service agency in a city	women (homeless)	20
Coholic, Cote-Meek, & Recollet (2012)	Canada	social work	city	Women	16
Conn (2013)	New Zealand (Uganda)	community health development	region in eastern uganda	women 15-19 years	15
Conrad (2005)	Canada	education	rural community	students (at risk, high school)	-
Contreras (2007)	Venezuela	english literature	school	students 11-15 years	18
Cushing (2008)	Canada	psychology	Canadian region	women (white mothers of biracial children)	6
Daniels (2002)	South Africa	education	community	women	16
Daniels (2003)	South Africa	education	a non-formal education program	Women	16
Davis (2003)	USA	anthropology	rural and urban environments	women 11-20 years	-

De Finney (2007)	Canada	youth care ; human and social development	city	women 14-17 years	6
Duffy (2011)	Canada	health	single parents community	women (lone mothers)	4-7
Dumbrill (2009)	Canada	social work	not clear	parents (refugees)	11
Emme, Kirova, Kamau, & Kosanovich (2006)	Canada	education	school	children (immigrant)	3
Feldman, Hopgood, & Dickins (2013)	Australia	health	city	women 'older women'	58
Fenge, Hodges, & Cutts (2011)	UK	multidisciplin ary	school	young people (with special needs; girls) 13-14 years	-
Findholt, Michael, & Davis (2011)	USA	health	region union county	young people 15-18 years	6
Fink (2012)	UK	social policy	neighborhood	women (working class)	2
Foster (2007)	UK	social work	government funded initiative	women (poor, working- class)	-
Francis (2010)	South Africa	health	school	students 16-17 years	21
Fu (2009)	China	politics	chinese ngo	women (migrants)	10
Fulmer (2008)	USA	social work	city	women (african american)	8
Gordon (2011)	USA	arts	school	young people 17-19 years	9-12
Grace & Wells (2007)	Canada	education	community- based education project	young people (sexual minority) 18 years or older	25
Gray (1997)	Australia	arts	a town	young people (at risk)	250

Gray (2011)	Canada	anthropology	school	young people 23-28 years	3
Green & Kloos (2009)	USA (Uganda)	psychology	a displacement camp	Students	12
Greene, Burke, & Mckenna (2013)	USA	education	a city	young people (women) 14-16 years	3
Guerrero & Tinkler (2010)	USA (Colombia)	education	3 informal education programs	young people (refugees) 12-18 years	19-60
Halverson (2010)	USA	education	a youth organisation	young people 14-20 years	25
Haque & Eng (2011)	Canada	health	a town	residents (immigrant) 18-68 years	27
Haque & Rosas (2010)	Canada	health	a neighbourhood	residents (immigrant) 18-65 years	17
Harding & Gabriel (2004)	UK	education	community- based organisations in london	elderly and young people	15
Harris (2011)	Australia	education	school	women (sudanese, refugees) 18-25 years	16
Henderson (2006)	South Africa	anthropology	school	young people 14-22 years	31
Ho, Rochelle, & Yuen (2011)	China	social sciences	a neighborhood	young people 12-17 years	54
Holgate, Keles, & Kumarappan (2012)	UK	sociology	city	kurdish diasporic workers	5
Holmes (2008)	UK (Africa)	education	school	children (speaking a minority language)	-
Howard (2004)	USA	communication studies	school	students 17-29 years	6

				& women	
Ikeda-Vogel (2008)	USA	social welfare	city	transgenders	16
Irwin Et Al. (2009)	Canada	education	city	families (immigrant)	8 families
Johnson & Guzman (2013)	UK + Spain	social sciences	city	transgenders	-
Jordan (2008)	UK	cultural studies	community based arts and educational centre	elders (african somali)	47
Kamper & Steyn (2011)	South Africa	education	school	students (south-african)	8
Kaptani & Yuval-Davis (2008)	UK	sociology	4 community organisations in london	refugees	-
Kellock (2011)	UK (New Zealand)	education	school	children (from a range of ethnic backgrounds) 8–10 years	-
Kelly (2010)	Canada	education	african-canadian community	senior men and women	8
Kendrick & Shelley (2008)	Canada (Uganda)	education	school	young people (girls)	44
Kinloch (2007)	Usa	education	school	students (from poor and working-class background)	2
Kwok & Ku (2008)	China	multidisciplinary	district	women (immigrants, chinese)	10
Lally & Sclater (2012)	UK	multidisciplinary	virtual communities	young people 15-18 years (group 1: foster care; group 2: young people)	10
Landay, Meehan,	USA	education	school	students (high school;	30

Newman, Leonard, & King (2001)				recently arrived in us)	
Lawton (2010)	USA	education	organisation for homeless people / school	young people (homeless)	-
Lee (2006)	Canada	human and social development	city	young people (girls, ethnic minority) 14-18 years	10
Levy & Weber (2011)	Canada	education	community centre	young people (women, pregnant)	8
Liebenberg (2009)	Canada (South Africa)	social sciences	community in cape town	young people (teenage mothers)	5
Lomax (2012)	UK	sociology	neighborhood	Children	14
Lozowy, Shields, & Dorow (2013)	Canada	sociology	a region	young people	12
Luttrell (2013)	USA	education	school	young people (racially and ethnically diverse group)	34
Lykes (2010)	USA (Guatemala)	social sciences	indigenous mayan community	women 16-65 years	20
Mabala, Allen, & Bagamoyo (2002)	Tanzania + Kenia	arts	4 districts	young people (out-of- school)	-
Mampaso (2010)	Spain	education	neighbourhood	residents	-
Markus (2012)	USA	health	city	young people 18-19 years	6
Mattingly (2001)	USA	geography	neighbourhood	students (high school)	6-13
Mcintyre (2000)	USA	education	school	young people 11-13 years	24
Mcintyre (2003)	USA (Ireland)	education	working class community	women 24-40 years	9

Mckean (2006)	UK	arts	prison	women	17
Mejia, Quiroz, Morales, Ponce, Chavez, & Olivera Y Torre (2013)	USA	health	latina community	women (immigrant mothers) 25-35 years	5
Mitchell & Ouko (2012)	New Zealand	education	small Congolese community	refugee parents	18
Moletsane Et Al. (2009)	South Africa + Canada	education	rural community	mostly women	7
Montero (2009)	Venezuela	psychology	art classes in a city	children (living in poverty) 3-15 years	10-50
Montero (2012)	USA	education	school	students (ethnically diverse)	-
Morgan Et Al. (2010)	Costa Rica	education	community	women (immigrants) 20-60 years	7
Nelson (2011)	USA	education	school	students (of colour; at risk) 14-20 years	24
Nimmon (2007)	Canada	education	women's group	women (immigrant) 35-80 years	5
Noor (2007)	Australia	education	muslim community	young people (muslims in london and new york) 17-19 years	5
Nowell, Berkowitz, Deacon, & Foster-Fishman (2006)	USA	psychology	7 neighbourhoods	residents (of 7 distressed neighbourhoods with high poverty rates)	31
O'Neill & Giddens (2001)	UK	multidisciplinary	not clear	Prostitutes	-
Packard, Ellison, & Sequenzia (2004)	USA	education	neighborhood	young people (girls) 13-19 years	14
Paivinen & Bade (2008)	Canada	health	city	women (with histories of substance use and	-

				addicted)	
Peddle (2011)	Canada	communication studies	4 communities in a city	young people 12-18 years	14
Peters (2003)	USA	social work	school	students (high school)	-
Pratt & Johnston (2009)	Canada	geography	2 festivals	filipina domestic workers	-
Quijada Cerecer, Cahill, & Bradley (2011)	USA	multidisciplinary	neighborhood	young people (high school and college students 14-20 years)	20
Rhodes Et Al. (2009)	USA	multidisciplinary	urban housing communities	men (immigrant, latino)	9
Robison (2012)	USA	education	school	gay and bisexual male college students	9
Rydzik, Pritchard, Morgan, & Sedgley (2013)	UK	tourism inquiry	not clear	women (migrant)	11
Sajan Virgi & Mitchell (2011)	Canada (Mozambique)	education	school	young people (girls, living in poverty) 10-14 years	10
Salazar (2009)	USA	education	school	young people (immigrant) 12-14 years	6
Sanders (2004)	USA	education	school	all members of the class, including teachers and students students (talented minority youth) 14-17 years	9
Santo, Ferguson, & Trippel (2010)	USA	geography	neighbourhood	young people (2 groups of african american teens) 16-18 years	14

Shannon (2012)	USA	education	local facility (ngo)	young people (men; incarcerated) 17-18 years	3
Singhal & Rattine-Flaherty (2006)	USA (Peru)	communication studies	amazon community	children + women	15
Skinner & Masuda (2013)	Canada	environmental studies	city	young people (aboriginal)	8
Skovdal & Onyango Ogotu (2012)	Norway + Kenya	health	district	children 12-17 years	48
Slade (2012)	Canada	education	education program	immigrant professionals	14
Sloane & Wallin (2013)	Canada	education	school	refugees (adults and youth)	33
Steaffens (2011)	USA	anthropology	neighborhood	young people (low-income, mexican-american)	6
Strawn & Monama (2012)	South Africa + USA	education	community	women no age range	30
Strickland, Keat, & Marinak (2010).	USA	education	school	children (immigrant) 3-5 years	15
Suffla, Kaminer, & Bawa (2012)	South Africa	psychology	2 low income communities	young people 13-15 years	20
Sullivan Et Al. (2008)	USA	environmental studies	neighborhood	residents 12-64 years	10-14
Sutton-Brown (2011)	USA (Mali)	education	financial borrowers community	women (poor west-african)	6
Sylvester & Bojuwoye (2011)	South Africa	psychology	suburb	boys mean age: 15 years	10
Thompson (2011)	Canada (Sierra Leone)	environmental studies ; education	communities in sierra leone	women, men, youth and elders in seven communities	28

Thompson (2009)	Canada (Sierra Leone)	education	rural community	women (poor young mothers, wives and farmers) 16-36 years	7
Tolia-Kelly (2007)	UK	geography	lake district national park	2 groups: women / men (migrated residents) 30-50 years + art group (mixed group) 21-60 years	40
Trafi-Prats (2012)	USA	education	school	children (latino) 8 years	15
Tucker-Raymond, Rosario-Ramos, & Rosario (2011)	USA	education	neighborhood	students (from 2 projects in the same neighborhood) 12-14 years	-
Valentine (2008)	Scotland	social sciences	nationwide lgbt community	lgbt community nationwide	-
Valera, Gallin, Schuk, & Davis (2009)	USA	health	neighborhood	women (mothers, low-income) 20-45 years	9
Vaughan (2010)	UK	psychology	hiv- prevention projects	Young people	31
Vaughn et al. (2013)	USA	health	Philadelphia collaborative violence prevention center	young people 10-16 years	6-12
Walsh, Rutherford, & Kuzmak (2009)	Canada	social work	city	women (homeless) 22-64 years	20
Wang & Burris (1994)	China	education	rural laborers community	women (rural laborers) 18-56 years	62
Whitzman, James,	Australia +	geography	country	people with disabilities	6-15

& Poweseu (2013)	Papua New Guinea				
Winn (2010)	USA	education	playwriting and performance program	young people (incarcerated girls)	-
Yonas, Burke, & Miller (2013)	USA	health	housing community	young people (who lived in a publicly subsidized housing community 8-15 years)	13
Zenkov (2009)	USA	education	school	students (with high school dropouts) middle and high school	93

Appendix E

Methodological Characteristics of the 131 Included Studies

author (year)	art genre	design	data collection	data analysis	public dissemination	arts-based representation in the publication
Adams et al. (2012)	visual (photo)	action research	<ul style="list-style-type: none"> • photovoice 	thematic analysis	photo exhibition website television show	-
Alcock, Camic, Barker, Haridi, & Raven (2011)	visual (photo)	ethnography: case study	<ul style="list-style-type: none"> • photovoice 	thematic analysis - negative case analysis	photo exhibition	-
Bader, Wanono, Hamden, & Skinner (2007)	visual (photo)	action research	<ul style="list-style-type: none"> • photovoice in combination with surveys 	others: inductive qualitative analysis	videopresentation photo exhibition powerpoint presentation	-
Banks (2007)	performing (dance)	ethnography: dance ethnography/auto-ethnography	<ul style="list-style-type: none"> • author developed the term 'body data': combining the methods of observing, moving and teaching • combined use of: video recordings, photos, field notes 	thematic analysis* others: study of kinesthetic semiotics: an analytical apparatus for understanding dance	performance	photos of the dance classes
Batada, Chandra, & King (2006)	visual (drawing; video)	Unclear	<ul style="list-style-type: none"> • questionnaires • audio journals • pile-sort activities • personal social support network maps (drawings by the participants) 	constant comparative analysis*	video discussions with groups of local community members, parents, and health advocates	link to a website with the video one example of personal network map

Bell (2008)	visual (photo)	(participatory) action research	<ul style="list-style-type: none"> • photovoice 	thematic analysis	photo exhibition participants decided to continue organizing community activities addressing some of the problems highlighted in the study photo calendar + greeting card	photos ($n = 9$)
Berbes-Blazquez (2012)	visual (photo)	community- based research	<ul style="list-style-type: none"> • photovoice in combination with a modified transect walk 	showed analysis	Unclear	photos ($n = 4$)
Bishop, Robillard, & Moxley (2013)	visual (photo)	case-study (participatory) action research	<ul style="list-style-type: none"> • photovoice 	others interpretive holistic analysis	photo exhibition	-
Bisping (2011)	performing (theater)	action research*	<ul style="list-style-type: none"> • adapted version of forum theatre procedure 	others 'performance analysis'	Performance	photos of the ft workshops and final performance
Bradley, Deighton, & Selby (2004)	performing (theatre)	action research	<ul style="list-style-type: none"> • procedure influenced by theatre of the oppressed and public conversation group 	thematic analysis	performance	-
Brunk, Gould, Sivak, Spencer, & Walsh-Bowers (1999)	performing (drama)	unclear	<ul style="list-style-type: none"> • collective drama • workshops: drama games • group discussions • script writing and topic selection • individual interviews 	unclear	performance	-

Bukowski & Buetow (2011)	visual (photo)	explorative participatory research	<ul style="list-style-type: none"> • photovoice 	thematic analysis	photo exhibition	photos ($n = 3$)
Capous-Desyllas (2010)	visual (photo, collage)	arts-based research participatory research	<ul style="list-style-type: none"> • photovoice 	interpretive phenomenological analysis others: reflexivity through collage-making (researcher)	photo exhibition media (news, television interview)	<ul style="list-style-type: none"> • artistic representation of the analysis process and the themes • artistic representation to capture the reflective process of the researcher • photos taken by participants ($n > 10$)
Clover (2011)	visual (collage, painting, mask making, bead work, miniature mosaics, upcycling, quilt, a mural, a life-size marionette, a decoupage on wood) + literal (poetry)	arts-based research action research	<ul style="list-style-type: none"> • art workshops: • individual artworks: masks, poetry, collages, paintings, bead work, miniature mosaics, upcycled rubbish • collective works: a quilt, a mural, a life-size marionette, a collage, a decoupage on wood, and a tile mosaic. 	thematic analysis*	art exhibitions	artworks ($n = 3$)
Coholic, Cote-Meek, & Recollet (2012)	visual (collage, drawing, painting, mask making, decorative boxes) +	'arts-based methods' exploratory, qualitative, research	<ul style="list-style-type: none"> • artworks: constructing masks, poems, pictures, paintings, collages, decorative boxes 	constant comparative analysis*	Unclear	-

literal (poetry)

Conn (2013)	visual (drawing) + performing (drama) + literal (writing)	narrative research	<ul style="list-style-type: none"> workshop: working in small groups and individually video training making drawings + aspirational writing theme selection making of performance (video presentation) 	narrative analysis	video presentations	drawings ($n = 2$)
Conrad (2005)	performing (theatre)	participatory research ethnography (auto-ethnography) performative research	<ul style="list-style-type: none"> theatre of the oppressed auto-ethnography: re-collection of a number of artefacts from the researcher's youth and retelling the stories 	discourse analysis	unclear	excerpts of script
Contreras (2007)	visual (photo, drawing, maps, diagram) + performing (puppetry)	participatory research narrative research ethnography image-based research emergent design approach	<ul style="list-style-type: none"> participant observation informal interviews research journal visual methods (photography, images, drawings, maps, diagrams) personal narrative interpretation of documents and other cultural artifacts use of drama through puppetry 	others: 'reading, re-reading, selecting, coding, linking, sorting of the transcripts' (based on barton & hamilton) use of charts, diagrams and concept maps to categorize data	planned: a photo exhibition + creation of a local museum to preserve the collective memory of the people of the community	photo poem, collage, photos ($n > 10$)
Cushing (2008)	visual (photo)	qualitative research	<ul style="list-style-type: none"> adaptation of photovoice (photographic journaling) 	constant comparative analysis*	Unclear	-

Daniels (2002)	visual (drawing, photo)	narrative research	<ul style="list-style-type: none"> interviews observation photography in collaboration with drawing 	thematic analysis*	community workshops	-
Daniels (2003)	visual (drawing, photo)	not explicit. reference to ethnography and participatory research	<ul style="list-style-type: none"> photovoice in combination with drawing 	thematic analysis*	Unclear	photos (3x3), drawings ($n = 5$)
Davis (2003)	visual (photo)	ethnography participatory research	<ul style="list-style-type: none"> photovoice in combination with photographic journaling and surveys 	individual and group analysis	photo exhibition forums	-
de Finney (2007)	visual (photo) + performing (theatre)	(community based participatory) action research	<ul style="list-style-type: none"> popular theatre (including theater of the oppressed) in combination with survey and photo drama 	others: development of the interpretive spiral model	theatre and conference presentations media and website productions	excerpts of the play
Duffy (2011)	visual (photo)	(community-based participatory) action research	<ul style="list-style-type: none"> photovoice in combination with likert schale to rate level of empowerment 	group analysis	photo exhibition 2 visits to the local public transportation director invitations to university classes	-
Dumbrill (2009)	visual (photo)	(participatory) action research	<ul style="list-style-type: none"> photovoice 	thematic analysis*	Unclear	photos ($n = 6$)
Emme, Kirova, Kamau, & Kosanovich (2006)	visual (photo)	performative research arts-based research	<ul style="list-style-type: none"> photonovella 	group analysis	sharing the photonovella with other children	photos ($n = 7$) (revised because of ethical concerns reviewers)
Feldman, Hopgood, & Dickins (2013)	performing (theatre)	narrative research research-based theatre	<ul style="list-style-type: none"> community-based theatre in combination with group discussions 	narrative analysis	theater performance	excerpts of the script

Fenge, Hodges, & Cutts (2011)	multimedia?? performing (theatre, music) + visual (film, online materials) + literal (poetry)	ethnography arts-based research	<ul style="list-style-type: none"> forum theatre in combination with visual methods and new media 	planned: thematic analysis*	collaborative multimedia 'performance'	-
Findholt, Michael, & Davis (2011)	visual (photo)	(participatory) research	action <ul style="list-style-type: none"> photovoice in combination with keeping a notebook (to record where and when the pictures were taken and why) 	thematic analysis*	photo presentation	-
Fink (2012)	visual (photo)	participatory visual research arts-based research	<ul style="list-style-type: none"> photography walking tour (professional photographers are involved in taking the pictures) 	unclear 'analysis of the visual data during the photography walking tour'	Unclear	photos ($n = 6$)
Foster (2007)	visual (photo, collage, video) + literal (creative writing) + performing (drama)	(participatory) research	action <ul style="list-style-type: none"> surveys interviews set up of creative writing, short-film making, visual arts, and drama groups, open to anyone in the local community to attend 	thematic analysis*	drama women's poetry was read, the short films were showed, and the visual art was displayed.	collages ($n = 2$) pictures of the performance ($n = 3$)
Francis (2010)	performing (theatre)	unclear	<ul style="list-style-type: none"> theatre of the oppressed 	unclear	drama	excerpts of the theatre
Fu (2009)	performing (theatre)	unclear	<ul style="list-style-type: none"> theatre of the oppressed 	unclear	unclear	narrative (?) excerpts of the theatre
Fulmer (2008)	visual (photo)	unclear	<ul style="list-style-type: none"> interviews digital still photos during the interviews (made by the 	unclear 'looking for patterns'	photo exhibition	photos (including portraits and pictures of the exhibition; $n = 5$)

			researcher)				
Gordon (2011)	performing (theatre)	(participatory) action research	• theatre of the oppressed	unclear	performance + video journal	excerpts of the scenes	
Grace & Wells (2007)	visual (photo, artefacts)	case study arts-informed research	• photography • making an art installation using different media • interviews using art works as prompts	unclear 'iterative process' (participants and researchers worked together to correct and interpret interview drafts)	public art installation photo exhibition	artworks ($n = 4$)	
Gray (1997)	performing (theater)	unclear	• scripting and performing a theatre piece • (in)formal interviews	unclear	performances	-	
Gray (2011)	visual (photo)	(community-based participatory) action research	• photovoice	unclear	unclear	photos	
Green & Kloos (2009)	visual (photo) + literal (creative writing)	(participatory) action research	• photovoice in combination with creating writing	unclear 'analysis with nvivo'	website photo exhibitions	photos ($n = 3$)	
Greene, Burke, & McKenna (2013)	visual (drawing, photo)	(participatory) research	• photovoice in combination with drawing conceptual maps	content analysis relational analysis	conversations with policymakers (not clear)	-	
Guerrero & Tinkler (2010)	visual (photo)	ethnography	• photovoice	thematic analysis	photo exhibitions	photos ($n = 2$)	
Halverson (2010)	performing (theatre)	case study	• developing theatre scripts • interviews	narrative analysis discourse analysis thematic analysis	theatre performance	excerpts of the storytelling sessions	

Haque & Eng (2011)	visual (photo)	action research case study arts-based research	<ul style="list-style-type: none"> • photovoice 	content analysis	community forum and photo exhibition	photos ($n = 2$)
Haque & Rosas (2010)	visual (photo)	(participatory) action research	<ul style="list-style-type: none"> • photovoice in combination with concept mapping (to sort and rate the photos on a 5-point likertype scale) 	concept mapping analysis hierarchical cluster analysis	unclear	figures of the cluster analysis are shown (including photos)
Harding & Gabriel (2004)	visual (video)	participatory design	<ul style="list-style-type: none"> • combining life-history interviewing with communication technologies to produce audiovisual outcomes • video: filming, editing and researching additional images and music 	unclear	exhibition website (video was displayed via the website)	-
Harris (2011)	visual (documentary)	ethnography performative research	<ul style="list-style-type: none"> • ethno-cinema 	unclear	documentary	-
Henderson (2006)	performing (theatre)	ethnography	<ul style="list-style-type: none"> • documents of meetings • ongoing home visits • open-ended interviews • group workshops to produce a play 	thematic analysis*	unclear	stories of different participant are shown together with interview transcripts, the content of the play is sketched
Ho, Rochelle, & Yuen (2011)	visual (photo)	unclear	<ul style="list-style-type: none"> • photovoice in combination with questionnaires 	constant comparative analysis*	unclear	photos ($n = 17$)
Holgate, Keles, & Kumarappan (2012)	visual (photo)	participatory research	<ul style="list-style-type: none"> • photovoice in combination with comparing between pictures taken by an outsider of the community (photojournalist) and insiders 	unclear 'analysis of individual interviews and focusgroup interviews'	photo exhibitions	photots ($n = 3$)

Holmes (2008)	performing (drama) + visual (drawing)	ethnography		<ul style="list-style-type: none"> • theatre of the oppressed in combination with drawing 	unclear	performance	drawing
Howard (2004)	performing (theatre)	ethnography		<ul style="list-style-type: none"> • theatre of the oppressed 	thematic analysis*	forum	-
Ikeda-Vogel (2008)	visual (photo)	(participatory) action research visual narrative inquiry		<ul style="list-style-type: none"> • photovoice in combination with survey 	showed analysis relational content analysis constant comparative analysis*	photo exhibition	Photos
Irwin et al. (2009)	visual (photo, video, artefacts)	a/r/tography as a methodology aesthetic cartography		<ul style="list-style-type: none"> • interviews • photos made by the researchers • group discussions • making of artworks • narrative videos • walking method 	others: aesthetic cartography applied to text.	cartographic installation photographic banners exhibition at the museum	photos of the artworks/installations ($n = 5$)
Johnson & Guzman (2013)	visual (photo)	(participatory) action research		<ul style="list-style-type: none"> • combination of photovoice and photo-elicitation 	thematic analysis	photo exhibition	photo ($n = 1$)
Jordan (2008)	visual (photo)	(collaborative) ethnography		<ul style="list-style-type: none"> • portraiture: researcher takes photos (self-portraits) of the participants • interviews 	unclear	photo exhibition book of photos and texts based on the exhibition blogs	polyvocal essay, combining text, voices and images
Kamper & Steyn (2011)	visual (photo)	unclear		<ul style="list-style-type: none"> • photovoice 	thematic analysis*	unclear	photos ($n = 8$)
Kaptani & Yuval-Davis (2008)	performing (theatre)	action research		<ul style="list-style-type: none"> • playback and forum theatre 	discourse analysis	conference	-
Kellock (2011)	visual (photo)	(participatory) action research		<ul style="list-style-type: none"> • photovoice 	thematic analysis*	staff workshop	photos ($n = 7$)

Kelly (2010)	performing (theatre)	unclear multi-modal research	<ul style="list-style-type: none"> • semi-structured interviews • document analysis • development of a script: group discussions to determine how the interview data might be best used in a play format 	thematic analysis*	play	-
Kendrick & Shelley (2008)	visual (drawing, photo)	visual anthropology	<ul style="list-style-type: none"> • drawings • group discussions • photography 	visual analysis based on dyer (1982) and hamilton (2000)	unclear	drawings ($n = 3$) + photos ($n = 3$)
Kinloch (2007)	visual (photo) + literal (rhym books?)	ethnography	<ul style="list-style-type: none"> • rhyme books • videotaped community documentaries • surveys • interviews • photography • mapping 	unclear 'shared analysis discussion'	unclear	Excerpts
Kwok & Ku (2008)	visual (photo, (visual simulation modelling)	(participatory) action research	<ul style="list-style-type: none"> • photovoice in combination with visual simulation modeling workshops 	unclear: 'three layers of meaning'	exhibition	photos ($n = 12$)
Lally & Sclater (2012)	visual (photo, digital storytelling, film-making)	unclear	<ul style="list-style-type: none"> • forum theatre in combination with virtual reality 	content analysis	unclear	pictures from virtual life
Landay, Meehan, Newman, Leonard, & King (2001)	visual (photo) + performing (dance, drama)	unclear	<ul style="list-style-type: none"> • photos • group discussions • translation of visual images into printed text 	visual analysis*	display of photographs and accompanying poems, letters and stories multimedia performance by the participants (photos	Photos

					are combined with music, dance and theatrical performance)	
Lawton (2010)	visual (quilt making)	ethnography narrative inquiry	<ul style="list-style-type: none"> • quiltmaking • interviews • observations 	unclear	showcase of the narratives and artworks (paintings, drawings, sculpture, installations, and poetry)	photos of the quiltmaking process ($n = 7$)
Lee (2006)	visual (photo) + performing (theatre)	(community-based participatory) action research	<ul style="list-style-type: none"> • theatre of the oppressed in combination with photo-narration and journaling 	others: 'a collaborative process of probing, expanding, and questioning through different types of languages, images, and rhetorical processes'	performances	the introductions, written by participants, and a short excerpt from each skit are outlined
Levy & Weber (2011)	visual (photo, collage, video) + performing (writing on the body)	visual research methodology	<ul style="list-style-type: none"> • photovoice in combination with making collages, writing on the body, object pocket portraits 	unclear	exhibition	photos ($n = 10$)
Liebenberg (2009)	visual (photo)	case study phenomenology	<ul style="list-style-type: none"> • individual photo-elicitation interviews • group discussion 	constant comparative analysis	unclear	photos ($n = 3$)
Lomax (2012)	visual (photo)	(participatory) ethnography	<ul style="list-style-type: none"> • photos • ethnographic filming of the fieldwork 	unclear	unclear	Photos
Lozowy, Shields, & Dorow (2013)	visual (photo)	phenomenology image-based research	<ul style="list-style-type: none"> • photovoice 	visual analysis	photo exhibition	photo ($n = 1$)
Luttrell (2013)	visual (photo)	ethnography	<ul style="list-style-type: none"> • photovoice* 	others: 'collaborative seeing'	photo exhibition	photos ($n = 4$)

Lykes (2010)	visual (photo)	(participatory) research	action	<ul style="list-style-type: none"> • photovoice 	group analysis re-analysis by the researcher	media (radio) photonarratives	photos ($n = 4$)
Mabala, Allen, & Bagamoyo (2002)	performing (theatre)	action research		<ul style="list-style-type: none"> • popular theatre 	others: 'transformation of the analysis into performances'	theatre	-
Mampaso (2010)	visual (photo, video)	participatory research		<ul style="list-style-type: none"> • photos • videos • interviews 	thematic analysis*	documentary	-
Markus (2012)	visual (photo, drawing)	(participatory) research	action	<ul style="list-style-type: none"> • photovoice in combination with drawing 	others: analysis based on the four phases of bell's (2010) model of storytelling for social justice	photo exhibition	photos ($n = 8$)
Mattingly (2001)	performing (theatre)	ethnography		<ul style="list-style-type: none"> • interviews • attending community events • attending rehearsals and performances • leading workshops • orchestrating the construction of an exhibit 	unclear	the play: language from the interviews was woven into the play's script: the words spoken by the chorus were directly taken from videotaped interviews with community members	-
McIntyre (2000)	visual (collage, photo)	(participatory) research	action	<ul style="list-style-type: none"> • photovoice* in combination with creative techniques (collage making, storytelling, symbolic art) 	constant comparative analysis	art exhibition	photos ($n = 4$)
McIntyre (2003)	visual (photo)	(participatory) research	action	<ul style="list-style-type: none"> • photovoice (adaptation: taking photos with 2 different cameras) 	showed analysis	photo exhibition	photos ($n = 8$)
McKean (2006)	performing	unclear		<ul style="list-style-type: none"> • interviews • explorations of historical 	unclear	community theatre	-

	(theatre)			<ul style="list-style-type: none"> materials during workshops performances post show discussions questionnaires pre- and post-production feedback 			
Mejia, Quiroz, Morales, Ponce, Chavez, & Olivera y Torre (2013)	visual (photo)	(participatory) research	action	<ul style="list-style-type: none"> photovoice (adapted version 'mujerista model') 	content analysis	community stakeholder dissemination event	photos ($n = 4$)
Mitchell & Ouko (2012)	visual (drawing)	community interpretive research	research	<ul style="list-style-type: none"> group discussions questionnaire drawings 	thematic analysis*	discussion of the research report at a community meeting	drawings ($n = 2$)
Moletsane et al. (2009)	visual (video)	participatory research		<ul style="list-style-type: none"> participatory video in combination with group discussions 	textual analysis based on fiske's (1989) 3 levels	unclear	excerpts from the documentary
Montero (2009)	visual (collage, drawing, painting)	action research		<ul style="list-style-type: none"> art activities guided by an arts instructor at the end of every activity individuals and subgroups present their work special activities as art exhibitis are discussed, planned, organized by researchers and participants, and presented by participants 	<ul style="list-style-type: none"> content analysis of the narratives iconic analysis of the artworks 	art exhibitions	-
Montero (2012)	visual (drawing, graffiti) + literal (poetry)	unclear		<ul style="list-style-type: none"> poems group discussion "traveling scrawled walls": poetic responses, graffiti, and drawings 	content analysis	traveling walls displayed in the school and at a community event	pictures (one word poem + wall) ($n = 2$)
Morgan et al. (2010)	visual (photo)	(participatory) research	action	<ul style="list-style-type: none"> photovoice 	thematic analysis*	media (news publication, interviews)	photos ($n = 6$)

Nelson (2011)	performing (theatre)	ethnography	<ul style="list-style-type: none"> development performance: interviews observations based on: improvisation, group and individual monologue creation; scene work, movement, games, music 	unclear: 'triangulating analysis of multiple data sources'	play script creation by the researcher from the words of the students, scenes, and movement pieces	-
Nimmon (2007)	visual (photo)	participatory research	<ul style="list-style-type: none"> photonovel 	thematic analysis* (based on colaizzi)	unclear	-
Noor (2007)	visual (digital animation)	participatory research	<ul style="list-style-type: none"> production based audience research methods 	unclear	unclear	text voiceover and descriptions of the video (information about moving image and still images)
Nowell, Berkowitz, Deacon, & Foster-Fishman (2006)	visual (photo)	phenomenology	<ul style="list-style-type: none"> photovoice 	phenomenological analysis	unclear	photos ($n = 3$)
O'Neill & Giddens (2001)	performing (live art)	(participatory) action research ethno-mimesis	<ul style="list-style-type: none"> life stories ethnographic work 	unclear	ethno-mimesis: representing women's stories through art forms: video and 2 movement based performances photo exhibition	photos ($n = 6$)
Packard, Ellison, & Sequenzia (2004)	visual (photo)	participatory image-based research arts-based research case study	<ul style="list-style-type: none"> photovoice* in combination with surveys, interviewing peer-participants, journal writing, poetry, and song as expressive mediums 	thematic analysis*	art exhibition	photos ($n > 10$)
Paivinen & Bade (2008)	visual (collage, drawing, painting, paper mache, mask)	case-study	<ul style="list-style-type: none"> artistic methods: poetry, paper mache, masks, collages, self-portraits, digital 	others: interpretive analysis*	conference presentations art exhibition	artworks ($n = 4$) + poem ($n = 1$)

	making) + literal (poetry)			art, pen/paper drawings and paintings) and interviews			
Peddle (2011)	visual (photo)	action research		• photovoice	constant comparative analysis*	unclear	photos
Peters (2003)	undefined (combination of visual artefacts, audio,...)	action research		• questionnaires • peer-to-peer interviews • collection of anti-gay graffiti on lockers and desks in the schools creation of artworks	unclear	conference where artwork and visual artifacts were displayed group performed a theatre piece developed from the peer-to peer interview transcripts	-
Pratt & Johnston (2009)	performing (theatre)	unclear		• interviews	unclear	theater	• transcripts of debates of audience members • excerpts of a scene
Quijada Cerecer, Cahill, & Bradley (2011)	visual (photo)	(participatory) action research arts-informed research		• photos	group analysis	unclear	reference to websites for more info
Rhodes et al. (2009)	visual (photo)	(communicaty-based participatory) action research		• photovoice in combination with survey	constant comparative analysis*	unclear	-
Robison (2012)	visual (photo)	critical qualitative methodology		• photovoice	constant comparative analysis*	unclear	photos ($n > 10$)
Rydzik, Pritchard, Morgan, & Sedgley (2013)	visual (painting, photo, glass fusion) + literal (poetry)	action research arts-based research		• interviews • group discussion • individual workshops/artwork – reflection • artworks (painting, photography, glass fusion,	others: participants interpreted their artworks, ‘decoded’ them and ‘verbalised’ their thinking) described by collier (2001) as highly productive	art exhibition conference	photos of the exhibition

			poetry,...)	'indirect analysis'			
Sajan Virgi & Mitchell (2011)	visual (photo, drawing)	unclear	<ul style="list-style-type: none"> • photovoice in combination with drawing 	thematic analysis	photos were reported in unicef's 2011 child poverty and disparities in mozambique report	photos ($n = 3$)	
Salazar (2009)	visual (photo, video)	ethnography	<ul style="list-style-type: none"> • mapping locations (google maps) • photo-essays • documentary videos • interviews 	interpretive visual analysis*	unclear	photos	
Sanders (2004)	performing (theatre)	(participatory) research	action	<ul style="list-style-type: none"> • image theatre in combination with questionnaire 	unclear	display to family members, neighbors,....	excerpts of the place
Santo, Ferguson, & Trippel (2010)	visual (drawing, photo)	case study	<ul style="list-style-type: none"> • survey • drawings • digital photo-maps • blog/journal 	unclear	presentation of their ideas to the city's division of parks services	photos ($n = 3$) + photomap ($n = 1$)	
Shannon (2012)	visual (photo)	(participatory) research	action	<ul style="list-style-type: none"> • photovoice 	thematic analysis*	photo exhibition	photos ($n > 10$)
Singhal & Rattine-Flaherty (2006)	visual (drawing, photo)	unclear	<ul style="list-style-type: none"> • photovoice in combination with drawing 	unclear	unclear	-	
Skinner & Masuda (2013)	visual (photo, graffiti, mixed media) + literal (poetry) + performing (dance, rap)	(participatory) research arts-based research	action	<ul style="list-style-type: none"> • place mapping • use of hip hop forms (rap, dance, poetry, photography, painting/mixed media) • individual + group discussion 	constant comparative analysis*	unclear	photos + artworks

Skovdal & Onyango Ogotu (2012)	visual (drawing, photo)	(participatory) research	action •	photovoice	thematic (network) analysis	unclear	photos ($n = 2$)
Slade (2012)	literal (reader's theatre)	ethnography arts-informed research	•	interviews	textual analysis	unclear	reader's theatre: 70% of the text is taken verbatim from the interview transcripts: while the dialogue is from the transcripts, the voices of the characters are filtered through the researchers own analytic lens
Sloane & Wallin (2013)	performing (theatre)	(participatory) research	action •	forum theatre	unclear	theater	-
Steaffens (2011)	visual (video)	arts-based research visual anthropology (film-based) ethnography	•	digital video storytelling	unclear	the videos were distributed at a community screening event website	videoprojects are made available online
Strawn & Monama (2012)	visual (photo)	(participatory) research	action •	photovoice	individual and group analysis	photo exhibition website project presentations	photos ($n = 5$)
Strickland, Keat, & Marinak (2010).	visual (photo)	case-study	•	observations interviews photos	thematic analysis*	Unclear	-
Suffla, Kaminer, & Bawa (2012)	visual (photo)	(participatory) based approach	asset- •	photovoice	thematic analysis*	photo exhibitions	-

Sullivan et al. (2008)	performing (theatre)	(community-based participatory) action research	• forum theatre	constant comparative analysis*	Theatre	photos of the play ($n = 6$)
Sutton-Brown (2011)	visual (photo)	(participatory) research	• photovoice	showed-analysis content analysis	forum (with slide-show)	playwriting manuscript to present the findings + photos of the photographic process in the publication
Sylvester & Bojuwoye (2011)	visual (collage)	explorative approach	qualitative • observation • individual interviews • group discussion • collages	thematic analysis*	Unclear	-
Thompson (2011)	visual (photo)	(participatory) arts-based research ethnography	• photovoice	textual analysis	photo exhibition	photos ($n = 6$)
Thompson (2009)	visual (photo) + literal (poetry)	participatory research arts-based research	• photovoice	others: interpretive inquiry found poetry	Unclear	poetry + photos ($n = 7$)
Tolia-Kelly (2007)	visual (drawing, painting)	unclear visual methodology	• drawing/painting • walking in group (to record, using paint and paper, their responses to their experience)	others: analysis of the paintings made by an artist based on his interpretations of the group's responses	exhibitions conference	paintings ($n = 3$)
Trafi-Prats (2012)	visual (video)	unclear	• video self-portraits	thematic analysis*	no broader dissemination	photographic composites of participants' video self-portrait ($n = 2$)

Tucker-Raymond, Rosario-Ramos, & Rosario (2011)	literal (poetry)	action research	<ul style="list-style-type: none"> • field notes • videotapes • poems 	discourse analysis	production of a show : performance of the poems and dances	poems in combination with photos
Valentine (2008)	visual (multimedia)	action research performative social science	<ul style="list-style-type: none"> • multimedia storytelling (selection of images, comic strips, multiple identity posters, masked performance, ...) • oral history interviews • group discussion • writing 	unclear	exhibition theatre	photos of the process
Valera, Gallin, Schuk, & Davis (2009)	visual (photo)	(participatory) action research	<ul style="list-style-type: none"> • photovoice 	content analysis	presentation at health conference	photos ($n = 7$)
Vaughan (2010)	visual (photo)	unclear	<ul style="list-style-type: none"> • photovoice 	thematic analysis	letters to policy makers exhibitions symposium facebook page	-
Vaughn et al. (2013)	visual (digital animation)	participatory research	<ul style="list-style-type: none"> • focusgroups • vignettes • voice over sessions 	- (article focused on the phase of dissemination of the findings)	comic/cartoon/animation creation of facebook page	examples of digital dissemination
Walsh, Rutherford, & Kuzmak (2009)	visual (photo,, design charrette) + literal (poetry)	participatory community-based research	<ul style="list-style-type: none"> • photovoice in combination with design charrette and creative writing 	constant comparative analysis*	unclear	photobook is available via a link in the article
Wang & Burris (1994)	visual (photo)	(participatory) action research	<ul style="list-style-type: none"> • photo novella in combination with survey 	group analysis	photo exhibition	photos ($n = 2$)
Whitzman, James, & Poweseu (2013)	visual (photo)	participatory research	<ul style="list-style-type: none"> • photovoice in combination with walkabouts 	thematic analysis*	unclear	-

Winn (2010)	performing (theatre)	ethnography	<ul style="list-style-type: none"> • theatre of the oppressed 	unclear	public performance in a theatre	-
Yonas, Burke, & Miller (2013)	visual (painting)	action research arts-based research	<ul style="list-style-type: none"> • painting • participatory writing • group discussion • photovoice* 	thematic analysis*	dissemination forums	paintings and photos of the process ($n = 10$)
Zenkov (2009)	visual (photo)	unclear	<ul style="list-style-type: none"> • photovoice* 	content analysis	unclear	photos