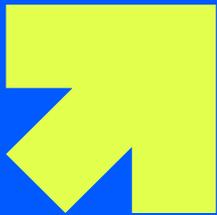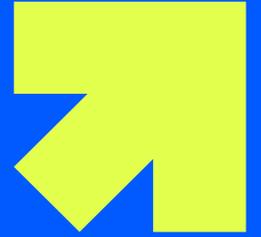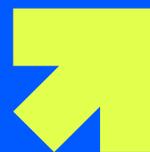# DECOLONISING AND CRITICAL APPROACHES TO COMMUNITY ARTS: CENTERING RELATIONALITY, COMMUNALITY, AND POWER

Christopher C. Sonn
Matthew Klugman
Rama Agung–Igusti
Institute of Health and Sport
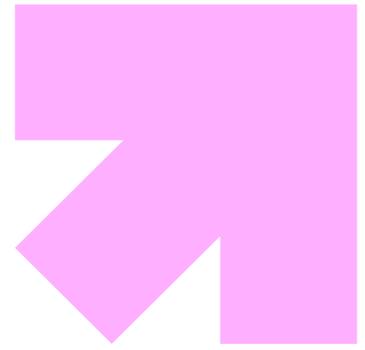Victoria University

TABLE OF CONTENTS

ACKNOWLEDGEMENT

INTRODUCTION

Amidst other vital things, the Covid pandemic in Victoria:

> Fractured the social worlds of many people, especially for those aged 15-25;

> Exacerbated the existing structural and systemic harms, inequalities, and discrimination faced by marginalised communities;

> Revealed a deeply problematic lack of understanding of the communities whose marginalisation places them at greatest risk (Anderson, 2022).

This devastating pandemic is likely the tip of various colliding crises and thus "an early but not unique symptom of things to come" (Belkin et al., 2021, p. 181). There is therefore an urgent need for public health programs that can re-knit fractured social worlds, redress the harms of systemic and structural violence experienced by marginal communities, and increase understanding and respectful relationships with people in marginalised communities.

The medium of community arts, arts-based and creative practices offer one set of public health programs that have been shown to improve personal, community, and collective health and wellbeing (see Fancourt & Finn, 2019). They also offer the potential for a deeper engagement with marginalised communities. Over the past decade, public health organisations have begun to shift from viewing patients (and communities) as passive subjects to research participants who can assist in the "co-production" of research and public health interventions (Kwete et al., 2022; McCarron et al 2021). There remains, however, a need for those in public health to learn from the strategies employed and deployed by those in marginalised communities to resist harm, engage in healing practices, and increase communal wellbeing.

Implicit in these notions of health is an urgent reimagining of mental health paradigms and systems that broadens the "narrow box into which mental health has been put by policy makers and the health system" (Belkin et al., 2021, p. 181; see also Chapman et al., 2020).

More broadly, public health organisations and practitioners are being called to recognise the "reciprocal connections between mental health, the global climate and ecological emergency, and social determinants of racial and economic oppression and inequity" (p. 181). This recognition of the interconnectedness of people, place, and planet has been accompanied by a call to decolonise public and global health, which entails reimagining ways of knowing, doing, and being that have sidelined, silenced, and excluded knowledges and practices of communities from the so-called global South.

A focus on epistemic justice and inclusive practices of knowledge construction are key elements of the decolonial turn. In mental and public health, this is reflected in calls for a change in basic assumptions and practices. For example, Belkin et al., (2021, p. 181) advocated the need for approaches to mental health service design and delivery that are democratic, participatory, collaborative, and place-based. In such approaches, diverse knowledge holders can be positioned "as experts in local needs and co-owners of healing practices" (Belkin et al., 2021, p. 181). Such approaches necessarily move beyond simple co-production to valuing the knowledge, expertise, and hard-won wisdom of marginalised communities.

This project seeks to accompany and inform the Future Reset project, which is part of the Future Healthy program that is based on three core principles: Equity, Co-design, and Partnership. Specifically, the literature review examines what VicHealth can learn from collaborative public health projects utilising community arts, arts-based and creative practices that draw on the knowledge, strategies, and accounts of those in marginalised communities who used art to address local needs around responding to systemic harms and facilitating justice and healing. At issue are questions of how community arts, arts-based and creative practices can re-knit fractured social worlds, redress the harms of systemic and structural violence experienced by marginal communities, and also increase understanding and respectful relationships with people in marginalised communities.

AIMS AND OBJECTIVES
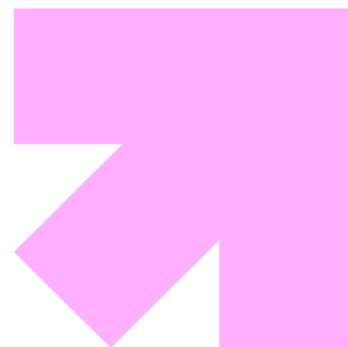
The objective of this literature review is to examine the effects of previous community-based art projects that have been undertaken in local, national, and international settings. The focus is on the growing body of programs around the world that have used art to facilitate social connectedness and increased wellbeing.

The review will examine what initiatives have been most successful, and why, as well as exploring the possible limits of these projects. The review is complemented by narratives collected via interviews with creatives living in Melbourne from the African diaspora and First Nations. Excerpts of the interviews are included in inset boxes to illustrate the meaning and practice of community-based art, with fuller length stories available at: Stories for Change.
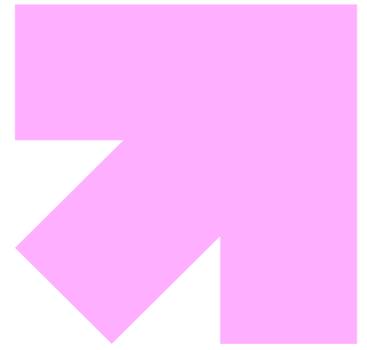
METHOD

Three key databases were searched for literature. Two were health-related databases: PubMed and PsychInfo; and one multidisciplinary database: ProQuest Central. These databases were selected to provide a range of literature from different fields to ensure insights relevant to all outcomes of interest were captured. The date range was set to 2015–present, while this excluded some germinal work relevant to the topic of interest, we wanted to review more recent examples of community arts initiatives that may not have been captured in other reviews of the area. Search terms used were "arts practice" OR "creative practice" OR "community arts" OR "community-based arts" OR "cultural practice" paired with "social change" OR "place-making" OR "social justice" OR "meaning-making" OR "activism" OR "arts for justice" OR "art-ivism" OR "cultural organizing" OR "art from below" OR "decolonial art" OR "socially engaged practice". These terms were drawn from the authors' previous research related to community arts, and initial reviews of the literature with the purpose of getting familiarised with relevant concepts. Initially search terms related to "social connection" OR "wellbeing" OR "mental health" OR "health equity" OR "equality" was included, however, searches using these terms returned many studies of which the insights were well documented in existing literature reviews. It was decided that these terms were to be omitted to narrow this review to focus on community arts processes, and the relationships between social connection, health equity and social justice. This would also set the criteria for what studies were to be included in the review overall.

The initial search returned 3539 which was refined to 940 when limiting articles to peer reviewed. The abstracts of these papers were then scanned with duplicates and non-relevant papers removed (e.g., studies related to creative practice but not community arts), before each paper was then examined more closely to ensure relevance to the stated objectives of the review. In total 26 papers were identified as providing important insights towards community arts, social connection, health equity and social justice (see Appendix A).

Despite a desire to include literature from the global South, most of the studies were authored by writers from Australia, the United States and Canada, and similarly many of the arts initiatives documented were in these locations also. This reflected the focus on both academic and health-related literature and the inclusion only of papers written in English. This is an example of how Western intellectual hegemony is reproduced in global systems of knowledge. However, these papers collectively provide important insights about community-based arts initiatives within settler colonial contexts and by extension those where economies and systems are informed by neoliberal capitalism. The literature was also derived from a range of disciplines including community psychology, theatre studies, community development, public health, and education. Creative modalities that the initiatives engaged included hip-hop, dance, theatre, circus arts, burlesque, spoken word, and mixed creative practices. Lastly, the participants of the community arts initiatives encompassed many diverse positionalities and identities, including marginalised and racialised youth, incarcerated people, migrant farm workers, neighbourhood communities, Indigenous elders, and people with disabilities.

COMMUNITY-BASED ARTS FOR TRANSFORMATIVE CHANGE
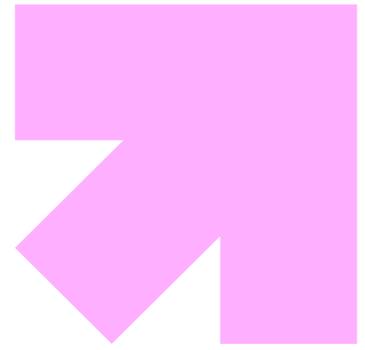
KEY TAKEAWAYS

> Community focused cultural development and expression that is emancipatory.

> Tied into active participation in the cultural life of communities.

> Grounded in practices of equality where diversity is celebrated and nourished.

There are varied definitions of what constitutes community arts for social change, reflecting contested understandings, multiple histories, and an ever-evolving set of practices (Kasat, 2020). One definition that is useful in conceptualising some of the varied community arts initiatives documented in this review, is "community cultural development", described by Adams and Goldbard (2006) as the creation of spaces where:

> community artists, singly or in teams, use their artistic and organizing skills to serve the emancipation and development of a community, whether defined by geography (e.g., a neighbourhood), common interests (e.g., members of a union) or identity (e.g., members of an indigenous group). The work is intrinsically community-focused: while there is great potential for individual learning and development within its scope, it is aimed at groups rather than individuals. Individual issues are considered in the context of collective awareness and common interests.

Community cultural development is bound by unifying principles of active participation in cultural life; the equality of all cultures; diversity as a social asset to be protected and nourished; culture as an effective crucible for social transformation; cultural expression as a means, not an end, of emancipation; that culture must be taken as a whole and not separated and hierarchised; and that artists have key roles as agents of transformation (Adams & Goldbard, 2006).

Within this community arts approach, process is as important as the creative products that might emerge, and while the relationships between levels of change are much harder to separate, there has been important work towards clarifying these processes (Kasat, 2020; Sonn, Drew, & Kasat, 2002).

These principles and coordinates for community cultural development theory and practice are also grounded in a rich history of thinking and action that has sought to transform society. This has included activists and scholars engaged in human and civil rights struggles, and particularly, those whose work is grounded in liberation scholarship of Frantz Fanon, bell hooks, Paulo Freire and Augusto Boal. Importantly, community cultural development has been linked to liberatory concepts and ideas giving "expression to the concerns and aspirations of the marginalised, stimulating social creativity and social action and advancing social inclusion" (Adams & Goldbard, 2002, p. 18) and facilitating conscientization to support a deeper awareness of how power works in our social world.

Image courtesy of Western Edge

Contested Meanings and Diverse Experiences of Community Arts

Interviewee's offered different meanings for community arts. In fact, they contested institutional definitions and offered meanings derived from their experiences and social locations. For them, community arts practice is an entangled practice, one that involves process of deconstruction and of becoming, and of creating new stories and resources for self and community with others:

"...my experience of [community arts] was connecting with art around people who really cared for each other's personhood as people, first and foremost, not as part of a project and not as part of the institution, not as part of anything other than you've chosen to show up. And we're here to show up for you. If you tap into this, this shared experience."

Aisha

"I think gallery spaces have always been predominantly white, therefore intimidating. You know, it's all like in colonial structures. And so, it costs a lot of money to get into it. And even if you do pay money to go in, it's cold, it's sterile, there's security everywhere, and you can't touch it. And, like Richard Bell says that, in his practice, that Aboriginal art is a white concept or colonial concept, which is true, because, you know, before colonization, we didn't exhibit our work in a cold white gallery, wall space."

Rosie

"So, when it comes to my creative practice, it's a lot of it is centered and grounded in healing, is healing myself on generational and on ancestral levels, it is the space for me to really discover who I am and who I'm becoming and why I'm having these, I guess, desires to be this person."

Ruth

"...like arts organizations, they don't center community like the communities at the forefront, and every decision that we make is based on..., who's coming into our rooms, and why they're not coming into our rooms? I think that's really important, because there's a lot of communities that are overlooked when it comes to like the arts."

Amarachi

The following sections of this literature review examine what it takes for community arts programs and practices to enable positive social change and transformation. The first section details the ethical and epistemological foundations on which effective community arts programs and practices are based. Whilst the second section explores the mechanisms which enable individual and community transformation. (See Table 1).

ETHICAL AND EPISTEMOLOGICAL ORIENTATIONS GUIDING COMMUNITY ARTS PRACTICE
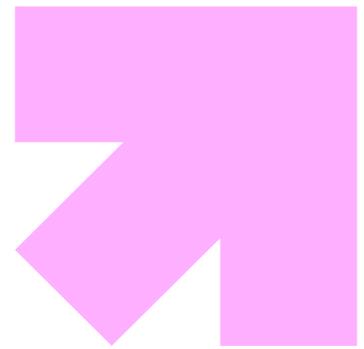
The community arts initiatives documented in the reviewed papers engendered important critical ethical and epistemological orientations and related practices and processes. These three orientations detailed below are fundamentally connected, and each is necessary for the others. In Table 1, we have presented some orientations that we have developed to encapsulate the literature (see Fernandez et al., 2021).

Our naming of these orientations is shaped by the community-engaged research that we have been involved in examining community arts practice and social change; and our ongoing dialogue with community arts practitioners, and critical, decolonial and liberatory literatures. These orientations link to VicHealth's pillars of an Equity Lens, Codesign and Partnership (VicHealth, 2022) that informs the Future Reset approach.

Table 1. Orientations guiding Critical Community Arts Practice

Ethical and Epistemological Orientations guiding Community Arts Practice	
Communality	A collective sense of belonging and identity, and mutual care and support.
Relationality	Places primacy on our relationships and interdependencies with others.
Critical Reflexivity	Recognition of the role of power in the spaces we share with others and how it mediates agency and participation.
Ethical and Epistemological Orientations guiding Community Arts Practice	
Creation of safe and healing processes and spaces	Includes spaces for marginalised communities to come together, engage in shared meaning-making and safely organise around acts of resistance; and spaces that bring together diverse people and groups to learn and engage in dialogue through safe and inclusive practices.
Nurturing socio-political and Critical Consciousness	Nurturing communities' understandings of the way social, political, cultural and historical forces shape everyday lived experiences; and the way power works to obscure these histories and contexts.
Processes and Practices of Meaning-making	The active creation and reclamation of symbolic and cultural resources through storytelling that affirms identities, challenges harmful dominant narratives, and reframes collective understandings of our social worlds.

Communality

KEY TAKEAWAYS

> Responds to oppression by creating communities and connections that prioritise communal and systemic care.

> These communities are founded in difference and equality, rather than homogeneity, and create a shared sense of humanity.

While community arts are a contested concept, it is nonetheless understood as a collective project. However, communality speaks to something more than working together in groups. Communality, writes Dutta et al. (2021) drawing on the writing of decolonial feminist scholar, Maria Lugones (2015) is:

Ways of being, knowing, and relating that are predicated on resisting oppressions, of "communal wanting, imagining, visioning, intending, and acting together…when intending is communal, the self that intends is communal". Communality is both that starting point and the method for crafting and reclaiming stories that restore…people's humanity. (p. 4)

Communality represents a transformation of how one sees themselves in relation to others and is entwined with care and accountability; and for communality to emerge, there must also be an orientation toward relationality. Arts driven and led by community or collectives delinks from dominant understandings of the purpose and outcomes of community arts. Instead of simply an instrumental tool for producing community connectedness and wellbeing, community-led arts is a process of creating communality amongst differently positioned people in place.

Care as an antidote to violence

" I think a lot about a quote from…Sadiya Hartman, who's a black scholar based on Turtle Island in the US, who does a lot of, of work around memory and archives. And I guess I'll go on a rabbit hole effect, such sad, amazing, amazing work, but she has a quote that plays in my mind a lot, which is that 'care is the antidote to violence'….that's the type of care I mean when I say care. And that's, I think, all care is the antidote to violence….I can recognize with that as a litmus test, if something is, is not protecting or opposing violence. It could be intrapersonal, it could be systemic, and, and something much more intangible. "
Aisha

" Because I feel like in other spaces. It's like, yeah, like we're diverse like we do this. But then it's not….I'd rather just to be like human in a space than like to be like a diversity checkbox. "
Amarachi

Across the reviewed papers an orientation to collective and communal ways of being were foundational to community arts approaches. This encompassed both how participants and members constructed belonging within community arts spaces, but also how a sense of belonging and connectedness was constructed within the broader community or society. For Spiegel et al. (2019) the collective creation, risk–taking and trust formation of social circus created solidarities that are a precursor to socially transformative action, similarly, the hip–hop project described by Kuttner (2016) fostered a sense of belonging and connectedness through solidarity with and accountability to one–another. For the participants that Kuttner describes, this embodies a conceptualisation of change (and associated identities as change agents) as a collective project to be taken up with larger communities rather than as an individual project.

An orientation to the collective and communal had profound effects within many of the initiatives and spaces described in the papers. In Hazou and Daniels (2022) incarcerated participants in a prison theatre project encounter shifts away from individual concerns to care for others. For the incarcerated people described by Woodland (2021) participation in a prison theatre project facilitated

the creation of a "beloved community", a concept drawn from the writing of bell hooks expanding on the teachings of Martin Luther King Jr (see The King Centre).

Importantly a beloved community is not a homogenous community, only bound by commonality, but is a community that recognises and affirms difference. An orientation to communality centres care and love despite difference, and it allows for generative conflict to occur rather than enforcing singular ways of thinking and being that demands conformity and normativity. For those engaged in community arts spaces, these opportunities to connect with others and build communities leads to profound experiences. Laver et al. (2021) describes this as "communitas" (Turner, 2012), shared experiences, that as a common experience creates a sense of equality and connection within a group. For the participants described by Laver et al., these are shared experiences of creativity and a common humanity. For the participants in the work described by Beauregard et al. (2020) it is also through a sense of shared humanity that a collective voice can emerge, not despite or in the absence of difference, but rather through difference.

Relationality

KEY TAKEAWAYS

> Relationships created and treasured as an end, rather than a means.

> These relationships are deliberate reciprocal practices grounded in mutual trust and care.

> Such relationships enable community transformation and justice.

An orientation to the collective and the communal necessitates approaches within community arts that centre relationality, furthermore, the practices and processes that emerge from this approach are integral to navigating power and creating a foundation for safe and healing spaces. A relational epistemology moves beyond simply fostering good relationships and rapport building as a mechanism for collaborative working, but rather signals a deeper shift in how we view our responsibilities to one-another and our understanding of the social worlds we are embedded within. Relationality can also be more fundamentally embedded within community arts spaces, fostering deeper connections, understandings of power, and transformative outcomes. For example, within the value-based methodology of the *Skywatcher* program (Epstein et al., 2021), relationships are seen as first site of social change, and that intimate interpersonal connection leads to large scale transformations. Relationality as a guiding value of this methodology, creates an intention for relationships that are reciprocal, that are caring, trusting, and non-transactional, and that must emerge through dialogue over time. Relationality as a guiding value infuses every aspect of the initiative and the activity it involves.

Relationships are the most valuable

"*I don't believe in the one leader type thing, but it's more that we're a network of people, and there's a trust between us, because we've seen each other like I've seen with this work over a long period of time. I know what type of person she is. and I know that, like what she's meant to me and all the community members into this, you know. So, I think that, that's really valuable. I think these relationships are the most valuable things. So, I really think that these spaces are dependent on relationships.*"

Idil

Image courtesy of Western Edge

Beauregard et al. (2020) use Barndt's (2008) approach to community arts, as consisting of four interactive processes (collaboration, participation in the creative practice, critical social analysis, and commitment), to understand the community arts initiatives documented in their paper. The interactive process of collaboration was evident across all initiatives they documented and captured the relationships that emerged between varied participants with different identities and positionalities. They recognised that community arts facilitators played an integral role in nurturing relational spaces for collaboration within community arts spaces, and creating bonds, connections, and establishing trust. Similarly, for Laver et al. (2021) the facilitators of the CREW initiative specifically aimed to create a responsive space that engenders relationality and support. The initiative created a "communitarian relationality" that is underscored by a shared sense of common humanity that erases hierarchical roles and statuses. Similarly, Soulsby et al. (2021) noted the essential role of facilitators in structuring open, trusting, and cohesive spaces within the creative arts groups for Palestinians living in the shadow of military conflict.

In Kuttner's (2016) description of *Project Hip-Hop* the practice of cypher, where hip-hop artists in a circle take-turns at freestyling and performing, is used as a metaphor for the program and signals this interconnectedness that is inherent within a relational orientation.

Based in communality, cyphers shape how individuals engage and interact with each-other through open participation, shared time and space, mutual encouragement and support. For Woodland (2021) relationality is also a crucial component for liberation. For Woodland, relationality can be understood through the practice of love. Drawing on the work of bell hooks (1993), she cites love as a "deliberate and reciprocal practice rather than a feeling, one that requires nurturing and sustained commitment in order to enact in just relations with others (Monahan, 2011)" (p.10). For hooks and Woodland, it is love as relational practice that underpins moves towards social justice and transformation. In this sense a relational orientation opens further possibilities beyond the formations of bonds held between individuals. It constitutes a set of practices that reverberates across levels, shaping understandings of self and Other, but also forwarding a vision of the world that recognises interconnectedness across difference.

Critical Reflexivity

KEY TAKEAWAYS

> It is vital to recognise power and power dynamics, work to flatten hierarchies, and give up power to enable participants to actively exercise their own agency in the project.

> Programs with pre-determined outcomes that solidify existing power and solidify dominant hierarchies are limited to individual benefits and harms, rather than facilitating communal wellbeing.

In fostering collective spaces that prioritise relationships and communal ways of being, the workings of power must be recognised. For conditions of trust and mutual care to emerge, critically reflexive practices and processes must be engaged. While community arts broadly constitute participatory processes, the level and type of participation can vary. For example, a key mediator for levels of participation can lie in who creates and facilitates a community arts initiative. Across the reviewed papers, while most initiatives were created and led by people affiliated with organisations and situated outside of the communities that participated in the community arts initiatives, there were some examples of self-determined community arts spaces that were formed and led by members of marginalised communities (e.g., Baker, 2019; Chin, 2021; Medina, 2021). Whilst power inequities still manifest in these spaces, a different set of relationships exist that often aren't implicated in forms of institutional power.

For those community arts spaces that are led and facilitated by community outsiders, recognition of power dynamics and ways of working that support agency and the flattening of power hierarchies where possible become essential. In the reviewed there were many examples where control was given up as participants were enabled to exercise agency around how they engaged or what they created (Beauregard et al., 2020; Epstein et al., 2021; Laver et al., 2014). For Beauregard et al. (2020) this constituted a "reversal of power" between workshop facilitators and participants whereby a potential tension arose between the creative desires of each as participants envisaged incorporating a cultural practice of henna into the creative work, a practice unfamiliar to the artist facilitator. This becomes a micro-site where power inequities can play out, and either solidify hierarchies or destabilise assumed power relations.

Image courtesy of Western Edge

In Soulsby et al. (2021) however, "looseness and openness" is central to the methodology of the community arts approach. While there was an overarching structure of sequential sessions and a final showcase, the ways which participants understood or engaged (or not) with the project which unconstrained. This was a particularly important quality of the initiative for many of the participants, who were used to participating in programs that required the completion of pre-determined outcomes, and broader social discourses of success and linear progress. For the participants, this agency engendered a sense of possibility, and freedom, whether to create, construct themselves in particular ways, or even to refuse. However, this level of agency is limited to forms of social critique distanced from the systems that the programs and initiatives themselves are implicated within. A limitation that is not as evident for community-led initiatives, that for example are readily able to question and trouble models of community arts funding which they rely on to resource their work (Chin, 2021), or lead to activist identities (Baker, 2019) and a deeper unsettling of the ways of knowing, doing and being perpetuated by modernity and coloniality (Medina, 2021).

Perhaps most illustrative of institution-led spaces can limit agency in particular ways that reflect broader societal ideologies, is the papers by Spiegel et al. (2019) and Spiegel and Parent (2018) who each document social circus initiatives in Quebec, Canada and Ecuador respectively.

Both documented initiatives demonstrated benefits for the young participants, who experienced personal transformations and social inclusion through the collective practices engaged within the circus programs. However, each also held significant connections with powerful institutions that funded the initiatives and shaped them in ways that reflected dominant neoliberal ideologies. For Spiegel et al. (2019) the social circus program ultimately desired to create "productive" citizens, and moved away from collective wellbeing, instead instrumentalising collective processes in the pursuit of entrepreneurial production. For Spiegel and Parent (2018) the young people that were engaged in the social circus programs also were transformed into socially valued and entrepreneurial subjects. The program, while through the performances connected to some themes that troubled dominant social understandings, was limited in its desire or capacity to transform dominant social systems. The distance between youth participants and program facilitators, or the state and citizens is maintained through rigid ideologically determined outcomes.
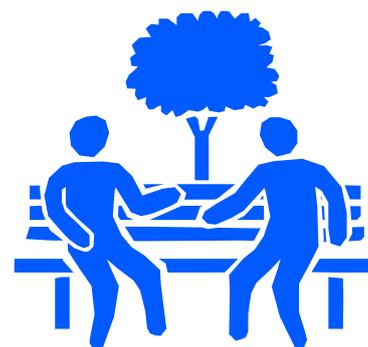
MECHANISMS FOR TRANSFORMATIVE CHANGE IN COMMUNITY ARTS PRACTICE
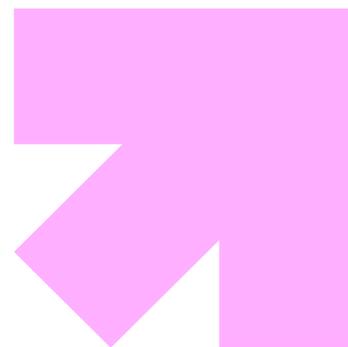
Within the context of a critical community arts that is ethically and epistemologically oriented towards communality, relationality, and critical reflexivity, there are some key mechanisms for creating and understanding change. These are the creation of settings that serve as a respite for those who experience marginalisation and various oppressions, and where there is often intentional work of deconstruction, and reconstruction through reclamation of memories and culture, consciousness raising, and affirmation. Lastly, important meaning making can occur through the recovery of history and culture and storytelling, informing collective and individual identities and imagining new ways of being in the world.

Creation of Safe and Healing Processes and Spaces

KEY TAKEAWAYS

> Community arts projects can create safe spaces that shield participants from the oppression that they regularly encounter.

> These spaces facilitate healing, re-humanisation, and create the possibilities for organising resistance to oppression.

> Community arts projects can also create safe spaces for people from different places with different understandings of the world, to come and create transformative relationships and communities together.

Across all the papers, community arts were fundamentally concerned with the creation of safe and oftentimes, healing spaces. Safe spaces have been understood in two key ways: as safe and healing places for marginalised communities to come together, engage in shared meaning making and safely organise around acts of resistance; and as spaces that bring together diverse people and groups to learn and engage in dialogue through safe and inclusive practices (Roestone Collective, 2014). The spaces created within the various arts initiatives similarly took different forms and purposes, as the intention of the initiative set the intention for the space.

For example, many initiatives represented what black feminist theorist bell hooks (1990) describes as *home-places*, "safe places where black people could affirm one another and by doing so heal many of the wounds inflicted by racist domination" (p. 42). These are spaces for rehumanisation, and reclamation of one's subjectivity. Watkins and Shulman (2008) also extend on this idea by describing public-homeplaces as spaces for communal resistance and liberation through cultural action. Further describing the collective processes of meaning-making that contributes to both healing and resistance.

Healing and Community

"*I think that as part of healing, sometimes you realize that you have to shed your old self, and you have to rebuild this new self. But that experience is so violent to say, when you bring art into it, it's not that it softens the experience. It just makes the experience, I guess, easier to consume and easier to digest and easier to articulate.*"

Ruth

"*So, I feel like now I understand what community is. Is that the question like, what is community to me? Ah, it's just the act of, I feel like I am constantly feeling seen and validated. And how important that is, especially, to just see yourself and other people, because it can become really isolating when you don't, and then you continue to...I guess, block off that part of yourself. And all you need is someone to I guess, embody elements of yourself that you weren't sure were, like real, like, as much as I know why humans do that.*"

Nickila

"*Yeah, it was fun, and it was like no like non-judgment space, we're allowed to like try different things on the full. We're allowed to bring in our own experiences to shape the story because those devices work. So, we're allowed to like um have autonomy, and like what we want the characters to be like, what we want the story to be like um....I was just able to voice our concerns and my opinions without being shut down like there was a lot of like room and space given to everyone, and everyone was like catered to.*"

Amarachi

In the queer anti-racist burlesque performance initiative described by Chin (2021), the community arts space acted as a sub-altern counterpublic (Fraser, 1990) where those who are subordinated from within dominant systems create and circulate counter-discourses, re-articulating understandings of themselves and the world. In Baker's (2019) description of an arts collective comprised of young African women living in Melbourne's West, the collective is described as a *sanctuary underground* that functions as a haven and site of resistance and transgression in the face of dominant racialised power structures, and a site for radically reimagining and reorganising society and its structures. Kuttner's (2016) Project Hip-Hop explicitly links the space created to hook's homeplace, and the sense of home and family, psychological safety, and freedom of expression and identity exploration that was fostered for the project's participants.

The process of homemaking, according to Kuttner, begins with symbolic embodiment in physical space and is then sustained through caring, respectful, and loving relationships. Laver et al. (2021) also note the resonances between project Creativity for Enablement and Wellbeing, and Watkins and Shulman's (2008) public homeplaces as spaces that connect individual and social experience in mutually transforming ways. Other papers also describe community arts spaces that bring together people from diverse backgrounds, supporting the sharing of ideas and perspectives and the formation of community across difference (Beauregard et al., 2020; Epstein et al., 2021; Laver et al., 2021; Soulsby et al., 2021; Sonn et al., 2015). Across some of these examples, there were broader commonalities which bound them together, such as geographic location, allowing for greater heterogeneity.

When did my consciousness shift?

"When it comes to community, when it comes to healing...it's about, creating spaces for people who don't have (it)...because language is such a disadvantage for migrants, you know, non–white people. So when you take that out,...it kind of creates that equal balance. Being a migrant, you go through the phases of shame, sometimes when you realize that you've been criminalized...and... that process of colonialism in language. Even for myself, what I've been trying to figure out is when did my consciousness shift and start thinking in English, and recognizing that colonialism is not about the disruption of the external, but how also it disrupts your internal self? Because I've been really asking myself...when did my consciousness start really thinking in this language? And how has that transformed and changed me?"

Ruth

Within community arts often it is not a single space that is created, but multiple spaces that facilitate different kinds of interactions. For example, the production of creative work often occurs with an intention of inviting the broader community to engage with few ideas and narratives. It is in this context that public homeplaces captures the broader social activity of arts–oriented cultural action. These public spaces embody a different kind of safety, less a refuge from oppressive systems, and instead a space for differently positioned people to engage with one another and different understandings of the world. One key example is Miller's (2018) description of a theatre initiative that draws on *Theatre of Witness*, a social justice theatre program with the purpose of addressing intercommunity conflict.

The theatre approach brings together perpetrators and victims, and groups of people in conflict and seeks to foster healing, empathy, and dehumanisation. The creation of safe space begins first with the participants, who come from communities in conflict, and who learn to work together across difference and difficult history; and second, a safe space is created as the production is performed to audiences from the broader community. Both spaces must be able to hold authentic and vulnerable storytelling and support both participants and audiences to bear witness to these stories.

Nurturing Socio-political and Critical Consciousness

KEY TAKEAWAYS

> Community arts projects can enable participants to share their experiences, nurturing their – and their communities – understandings of systems of oppression.

> This both allows participants to affirm their experiences and enables them to work for positive systemic change and justice.

Across many of the initiatives, the relational and communal processes facilitated opportunities to connect the personal to the political, lived experiences of marginalisation to wider systemic forces; and to critique and deconstruct the way power manifests through the symbolic and cultural sphere. This is a key feature of many of the methodologies and frameworks for change at the heart of various initiatives, for example liberation and black feminist–oriented approaches. For Epstein et al. (2021) it is through the production of art that personal narratives are situated within broader structural contexts, and through the sharing of collective stories these contexts become illuminated sharpening understanding of how they impact people's lives. Through collective dialogue, participants felt empowered with a collective voice and shared experience to undertake further advocacy, and in turn, public engagement with the art produced through the initiatives enabled further dialogue that supported these advocacy efforts.

In Perry (2019) the migrant workers participating in Theatre of the Oppressed were supported to connect "the individual memory of work to the collective memory of exploitation" (p. 634), creating opportunities to develop a communal experience, and shared responsibility and care. In one activity the participants improvised as different actors within the sphere of their working lives, from government officials to employers, to family members. In these roles participants were tasked with externalising the imagined inner monologues, creating a complex and nuanced understanding of how power works and shapes their experiences of labour.

Activities such as these became powerful mechanisms for sharing lived experiences, and connecting them to the broader policies, structures and systems which impact their working lives.

You don't even know whose land you're on…

" Okay, this is for the mob, or this is for me, or this is my, for my family. And if they don't get it, they don't get it. And it's also something I've been unpacking recently, is not over explaining. So, I think sometimes we tend to over explain or over justify, like our existence and our cultural practices, and because there is so much ignorance to kind of everything really, you know, when we say language words, we must explain what that is. And then when you really think about it, it's like, well, like we're on country, and yet, you don't even know whose land you're on. So, I'm going to stop over explaining. And so sometimes I can be bothered if I have time that day, maybe I'll go into it. But I think it's like, yeah, about flipping….., who it's for, and really thinking about who it's for. And if we think that you know, a non–Aboriginal persons gonna go in there and feel weird, like that's on them, instead of us being worried. "

Rosie

A gendered frame of thinking, a professional frame of thinking.

" *The fork in the road for me was when I moved to Ethiopia and work there as a journalist in 2016, understanding the real struggle of developing countries like Ethiopia or other African countries. And I came back and I realised how privileged and how much opportunity we had in Australia. It injected this urgency in terms of my participation in the overall development of community and its local and global impact. Yet in countries with less access to overall resources, people were a lot more articulate, a lot more knowledgeable, and actively challenged their society and culture through art. So it got me thinking, if it is so safe here and we're so privileged, then why are we doing less? It helped me reshape my different frames of thinking. You've got the cultural frame of thinking, a gendered frame of thinking, a professional frame of thinking.* "

Mariam

The relationship between socio-political and critical consciousness and how it forms action is also seen in the paper by Trott et al. (2020). This paper demonstrated how a transformation of identity for the Haitian students participating in an arts and science-based program for environmental change, supported development of their critical awareness. The programs participatory and bottom-up approach supported the students to see themselves as critical thinkers that were able to challenge authority, be leaders within their communities, and independently take action. In understanding the linkages between broader social structures and environmental problems, the students could also see themselves as change agents capable of intervening and affecting change within those social structures. This further shows the interrelatedness of processes to critically examine individual and collective experiences, meaning making, and pathways to transformative action for social change.

Importantly, community arts spaces like many described here are spaces that affirm individual's experiences and understandings of their own lives and contexts that they find themselves within.

This includes varied understandings of the wider systems and structures that shape these contexts, and the multiple and intersecting forms of oppression that exist. The kinds of collective and transformative activity that individuals and communities engaged in across the described initiatives, in this sense, does not solely orient around single issues and identities, but challenges many –isms (e.g., racism, sexism, ableism) and offers opportunities for solidarities as these intersections of oppression – and the shared systemic origins – are recognised. Additionally, within these community arts spaces a consciousness doesn't emerge but is instead nurtured, as communities already have a deep understanding of their lived experience (Guishard, 2009). Rather, new understandings evolve as experiences are connected and shared, or new perspectives are considered. These are processes of mutual recognition that resists the denial of experience that marginalised people face in their everyday lives. Community arts as a meaning-making project is then both collectively healing and transformative and can profoundly alter individuals and their social worlds.

Storytelling Processes and Practices of Meaning-Making

Community arts and practices are linked to cultural rights, including the right to tell existing stories about self and community and to create new ones, and to contest various forms of structural and symbolic violence. Telling stories through arts practice:

> are about reclaiming a history and filling in a past that helps to make a whole person. Restorations of community histories are important for forming and informing the human subject and developing community solidarity. Not only exercises in nostalgia or feeling good (Thomas & Rappaport, 1996; p. 330).

Arts practice involves the creation of settings and opportunities for critical and embodied activities that can contribute to actions and outcomes that can enhance the psychosocial wellbeing of marginalised and oppressed communities (Lykes, 2013). Homeplaces, whether as protective bounded spaces, or as spaces that foster transformation through public engagement, have been described as both spaces for resistance and healing. Both are inseparable and are bound with language and culture through processes of meaning-making. These processes engage memory and storytelling as methodologies and important ways of knowing. Walkington (2020) describes a series of spoken word poetry events across communities that have experienced multiple forms of marginalisation and oppression. Walkington describes these events as sites for cultural reclamation and remembering, for stories to be heard, as safe spaces for free expression, and as spaces for community making. Spoken word poetry in these spaces serves a healing function, both for the poet who can distance themselves from pain through the creative process of poetry making and performance, and for the audience who heals from their own pain through resonances with the creative work performed. In performing poetry as culturally grounded public testimonies, in centring oneself and one's community within these stories, both resistance and healing occurs. To rearticulate one's identity and understanding of the world, is a generative and healing act, and to heal is itself an act of resistance. The internalisation of dominant discourses and narratives can also be unsettled through community arts practices and processes. For Hazou and Daniels (2022) a main concern of liberatory practice is resistance of internalised oppression, when people incorporate damaging and deficit discourses and narratives into their understandings of self and community (Tappan, 2006). Those who are subject to imprisonment, have severe limits placed on how they express and understand their humanity, as criminality and deficit become the overarching way their existence is viewed.

Quayle and Sonn (2019) further explore the relationship between healing and resistance. The Indigenous Noongar people that participated in the *Bush Babies* project were able to voice their suffering and engage in acts of collective remembering. This served as an important process of healing from the trauma inflicted through colonisation and ongoing coloniality. They also shared stories of survival, resilience, and resistance, and through these stories reclaimed and renewed culture and identities. While these stories act as counter-stories that challenge dominant narratives and discourses of deficit and dysfunction and serve as transformative resources for non-Indigenous people who bear witness to them, foremost they are resources for healing and cultural revitalisation for the people and communities whom those stories belong to. In this sense these acts of storytelling for marginalised people function to re-centre self and community – in contrast to narratives that place them in the periphery to a dominant centre, or locked in opposition where identity and belonging is always defined in relation to oppressive structures. It is through this decolonial and liberation frame that notions of counter-storytelling can be expanded towards a goal of rehumanisation and deeper epistemic transformations that trouble many of the fundamental assumptions we hold of the world (Sonn, Stevens, & Duncan, 2013).

Image courtesy of Western Edge

However, in re-centring self and communities, and creating symbolic and cultural resources for healing and revitalisation, dominant epistemic modes are challenged. In this way stories are sites of resistance and transformation. The concept of counter-stories – forwarded by Critical Race scholars such as Bell (2010), Delgado (1989), and Solórzano and Yosso (2002) – was evoked across many of the papers (Baker, 2015; Baker, 2018; Maxwell & Sonn, 2020; Quayle & Sonn, 2019; Sonn et al., 2015) to capture the way community arts initiatives contested dominant stories and narratives that construct marginalised communities and people in denigrating ways. Many of these writers represent moves from within the discipline of community psychology to extend the field's core conceptual tools, such as understandings of narrative and empowerment (Rappaport, 1995), through applying a critical and decolonial lens. The work of critical feminist scholar Nancy Fraser is also cited across three of the reviewed papers as a useful framework to understand how community arts functions in this way through meaning-making. Chin (2021) and Baker (2015) uses Fraser's (1990) sub-altern counterpublic to describe the function of community arts spaces like the one described as "parallel discursive arenas where members of subordinated social groups invent and circulate counter-discourses which in turn permit them to formulate oppositional interpretations of their identities, interests and needs" (p. 67). Perry (2019) also draws on Fraser's (1997) work to conceptualise how cultural and creative practices contribute to symbolic resources that challenge the misrecognition of marginalised people and communities. These resources create opportunities for communicative parity or equitable access for marginalised groups to communicate within the public realm and circulate ideas that rearticulate how they are positioned by dominant systems and are understood by others.

SUMMARY AND CONCLUSION
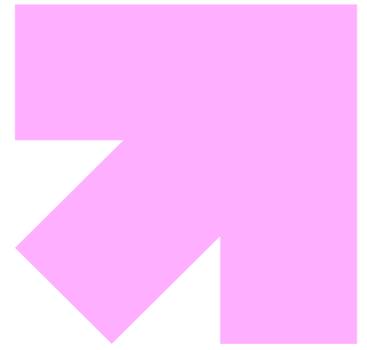
The papers describe in this review represent just some of the community arts initiatives being mobilised to strengthen the wellbeing of communities and affect broader social transformations. We recognise that community arts initiatives, and the processes and practices they engaged aren't represented in the dominant spaces of knowledge curation that centre academic and Western knowledges, and consequently aren't captured in review processes such as this which reproduce this epistemic hegemony. However, the papers reviewed here do represent some important ways of thinking about community arts practice that extend beyond community arts as simply a tool for improving health and wellbeing. Importantly, the reviewed papers show the importance of values and process and show the linkages between social transformation and healing that spans levels of analysis.

The components identified across the papers each contribute to outcomes at multiple levels, for people, for communities and for society more broadly. They demonstrated the interdependent and multidirectional relationships across these levels: in how the creation of safe spaces and homeplaces must be fostered through relational and participatory practices and an orientation to toward communality; and that within these spaces important meaning making can occur, that shapes individual and collective identities, that creates counter-stories that challenge and resist dominant societal understandings and fosters and sustains socio-political and critical consciousness. To be connected and in community offers opportunities for more than wellbeing, but fosters healing, revitalisation and rehumanisation, transforms identities and engenders social action.

Image courtesy of Western Edge

REFERENCES
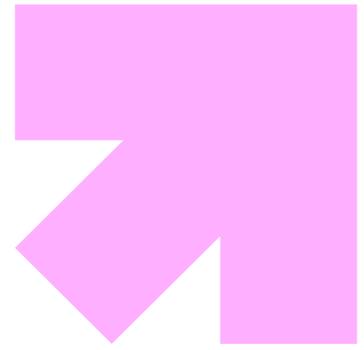
Adams, D., & Goldbard, A. (2002). *Community, culture and globalization*. New York: The Rockefeller Foundation.

Adams, D., & Goldbard, A. (2006). *New Creative Community: The art of cultural development*. NY: Rockefeller Foundation.

Anderson, W. (2022). Immunities of the Herd in Peace, War, and COVID-19. American Journal of Public Health, 112, 1465–1470. https://doi.org/10.2105/AJPH.2022.306931

Baker, A. M. (2015). Constructing citizenship at the margins: The case of young graffiti writers in Melbourne. Journal of Youth Studies, 18(8), 997–1014. https://doi.org/10.1080/13676261.2015.1020936

Baker, A. (2019). Battle for truth: Poetic interruptions into symbolic violence through sound portraits. Qualitative Research Journal, 19(1), 29-40. doi: https://doi.org/10.1108/QRJ-D-18-00043

Barndt, D. (2008). Touching minds and hearts: Community arts as collaborative research. In J. Knowles & A. Cole (Eds.), *Hand-book of the arts in qualitative research* (pp. 351–362). Thousand Oaks, CA: SAGE.

Belkin, G., Appleton, S., & Langlois, K. (2021). Reimagining mental health systems post COVID-19, *The Lancet Planetary Health*, 5(4), 181-182. https://doi.org/10.1016/S2542-5196(21)00037-1

Bell, L. A. (2010). *Storytelling for social justice: Connecting narrative and arts in antiracist teaching*. Taylor & Francis.

Beauregard, C., Tremblay, J., Pomerleau, J., Simard, M., Bourgeois, G. E., Lyke, C., & Rousseau, C. (2020). Building communities in tense times: Fostering connectedness between cultures and generations through community arts. American Journal of Community Psychology, 65(3–4), 437–454. https://doi.org/10.1002/ajcp.12411

Chin, M. (2021). Sacrificial Entrepreneurship: The Political Economy of Queer and Trans of Color Community Arts under Neoliberalism. *Journal of Homosexuality*, 68(8), 1371–1392. doi: 10.1080/00918369.2019.1698912.

Delgado, R. (1989). Storytelling for oppositionists and others: A plea for narrative. *Michigan Law Review*, 87(8), 2411-2441.

Dutta, U., Azad, A. K., & Hussain, S. M. (2021). Counterstorytelling as epistemic justice: Decolonial community-based praxis from the Global South. *American Journal of Community Psychology*, 0, 1–12.

Epstein R. N. E., Bluethenthal A., Visser D., Pinsky C., & Minkler M. (2021). Leveraging Arts for Justice, Equity, and Public Health: The Skywatchers Program and Its Implications for Community-Based Health Promotion Practice and Research. *Health Promotion Practice*, 22(1), 91–100. doi: 10.1177/1524839921996066. PMID: 33942636.

Fancourt, D., Finn, S. (2019). *What is the evidence on the role of the arts in improving health and well-being? A scoping review*. Copenhagen: WHO Regional Office for Europe.

Fernández, J. S., Sonn, C. C., Carolissen, R., & Stevens, G. (2021). Roots and Routes Toward Decoloniality Within and Outside Psychology Praxis. Review of General Psychology, 25(4), 354–368. https://doi.org/10.1177/10892680211002437

Fraser, N. (1990). Rethinking the public sphere: A contribution to the critique of actually existing democracy. *Social Text*, 25/26, 56–80. doi: 10.2307/466240

Fraser, N. (1997). *Justice interruptus: Critical reflections on the 'post-socialist' condition*. New York: Routledge.

Guishard, M. (2009). The false paths, the endless labors, the turns now this way and now that: Participatory action research, mutual vulnerability, and the politics of inquiry. *The Urban Review*, 41, 85–105.

Hazou, R., & Daniels, R. (2022). Unshackling the body, mind, and spirit: Reflections on liberation and creative exchange between san quentin and auckland prisons. *Humanities*, 11(1), 7. doi: https://doi.org/10.3390/h11010007

hooks, B. (1990). *Yearning: Race, gender, and cultural politics*. South End Press.

hooks, B. (1993). Bell hooks speaking about Paulo Freire: The man and his work. In P. McLaren and P. Leonard (Eds.), *Paulo Freire: A Critical Encounter* (pp. 46-54). London and New York: Routledge.

Kasat, P. A. (2020). *Singing the Women Back Up: Art for Social Change and the Empowerment of Women* [doctoral dissertation, Curtin University].

Kuttner, P. J. (2016). Hip-hop citizens: Arts-based, culturally sustaining civic engagement pedagogy. Harvard Educational Review, 86(4), 527-555,616. Retrieved from https://www.proquest.com/scholarly-journals/hip-hop-citizens-arts-based-culturally-sustaining/docview/1852711360/se-2

Kwete, X., Tang, K., Chen, L. et al. Decolonizing global health: what should be the target of this movement and where does it lead us. *glob health res policy 7*, 3 (2022). https://doi.org/10.1186/s41256-022-00237-3

Laver, C., McGrath, L., Liebert, R. J., Noorani, T., Barnes, N., Chase, M., Hall, J., & Wakeling, B. (2021). 'you don't take things too seriously or un□seriously': Beyond recovery to liminal and liminoid possibility in a community arts and mental health project. Journal of Community & Applied Social Psychology. https://doi.org/10.1002/casp.2583

Lykes, M. B. (2013). Participatory and action research as a transformative praxis: Responding to humanitarian crises from the margins. *American Psychologist*, 68(8), 774.

Lugones, M. (2015). *Mestizaje and the communal [Keynote lecture]. The feminist architecture of Gloria Anzaldua: New translations, crossings and pedagogies in Anzalduan thought*. University of California Santa Cruz.

Maxwell, C., & Sonn, C. (2021). The performative is political: Using counter□storytelling through theater to create spaces for implicated witnessing. American Journal of Community Psychology, 68(1–2), 47–60. https://doi.org/10.1002/ajcp.12493

McCarron, M., McCausland, D., Luus, R., Allen, A., Sheerin, F., Burke, E., McGlinchy, E., Flannery, F., & McCallion, P. (2021). The impact of coronavirus disease 2019 (COVID-19) on older adults with an intellectual disability during the first wave of the pandemic in Ireland. *HRB open research*, 4, 93. https://doi.org/10.12688/hrbopenres.13238.2

Medina, C. L. (2021). Barruntos: Youth improvisational work as anticolonial literacy actionings in puerto rico. Research in the Teaching of English, 56(2), 132–154. Retrieved from https://www.proquest.com/scholarly-journals/barruntos-youth-improvisational-work-as/docview/2593908377/se-2

Miller, J. B. (2018). The transformative and healing power of theatre of witness. The Canadian Journal for the Study of Adult Education (Online), 30(2) Retrieved from https://www.proquest.com/scholarly-journals/transformative-healing-power-theatre-witness/docview/2226429238/se-2

Monahan, M. J. (2011). Emancipatory affect: Bell hooks on love and liberation. *The CLR James Journal*, 17, 102–11.

Perry, J. A. (2019). Images of work, images of defiance: Engaging migrant farm worker voice through community-based arts. Agriculture and Human Values, 36(3), 627–640. doi: https://doi.org/10.1007/s10460-018-9861-9

Quayle, A. F., & Sonn, C. C. (2019). Amplifying the voices of indigenous elders through community arts and narrative inquiry: Stories of oppression, psychosocial suffering, and survival. American Journal of Community Psychology, 64(1–2), 46–58. https://doi.org/10.1002/ajcp.12367

Rappaport, J. (1995). Empowerment meets narrative: Listening to stories and creating settings. *American Journal of Community Psychology*, 23(5), 795–807.

Roestone Collective. (2014). Safe space: Towards a reconceptualization. *Antipode*, 46(5), 1346-1365.

Solórzano, D. G., & Yosso, T. J. (2002). Critical race methodology: Counter-storytelling as an analytical framework for education research. *Qualitative Inquiry*, 8(1), 23-44.

Sonn, C. C., Quayle, A. F., & Kasat, P. (2015). Picturing the Wheatbelt: exploring and expressing place identity through photography. *American Journal of Community Psychology*, 55(1–2), 89–101. doi: 10.1007/s10464-014-9686-7.

Sonn, C. C., Drew, N. M., & Kasat, P. (2002). *Conceptualising community cultural development: The role of cultural planning in community change*. Perth, WA: Community Arts Network WA Inc.

Sonn, C.C., Stevens, G., & Duncan, N. (2013). Decolonisation, critical methodologies and why stories matter. In G. Stevens, N. Duncan & D. Hook (Eds.), *Race, memory and the Apartheid Archive: Towards a transformative psychosocial praxis* (pp. 295–314). Palgrave Macmillan.

Soulsby L. K., Jelissejeva K., & Forsythe A. (2021). "And I'm in another world". A qualitative examination of the experience of participating in creative arts groups in Palestine. Arts Health, 13(1), 63–72. doi: 10.1080/17533015.2019.1624585.

Spiegel, J. B., Ortiz Choukroun, B., Campaña, A., Boydell, K. M., Breilh, J., & Yassi, A. (2019). Social transformation, collective health and community-based arts: 'Buen Vivir' and Ecuador's social circus programme. *Global Public Health*, 14(6–7). 899–922. doi: 10.1080/17441692.2018.1504102.

Spiegel, J. B., & Parent, S.N. (2018). Re-approaching community development through the arts: a 'critical mixed methods' study of social circus in Quebec. *Community Development Journal*, 53(4), 600–617. doi: 10.1093/cdj/bsx015. Epub 2017 May 2. PMID: 30449895.

Tappan, M. B. (2006). Reframing internalized oppression and internalised domination: From the psychological to the sociocultural. *Teachers College Record*, 108(10), 2115-2144.

Thomas, R. E., & Rappaport, J. (1996). Art as community narrative: A resource for social change. In M. B. Lykes, A. Banuazizi, R. Liem, & M. Morris (Eds.), *Myths about the powerless: Contesting social inequalities* (pp. 317–336). Philadelphia, PA: Temple University Press.

Trott, C. D., Rockett, M. L., Gray, E.-S., Lam, S., Even, T. L., & Frame, S. M. (2020). "Another Haiti starting from the youth": Integrating the arts and sciences for empowering youth climate justice action in Jacmel, Haiti. Community Psychology in Global Perspective, 6(2), 48–70.

Turner, E. (2012). *Communitas: The anthropology of collective joy*. London: Springer.

Walkington, L. (2020). Speak about it: Spoken-word poetry communities and transformative social justice. *Critical Criminology*, 29, 649–666.

Watkins, M., & Shulman, H. (2008). *Toward psychologies of liberation*. Palgrave Macmillan.

Woodland, S. (2021). Prison theatre and an embodied aesthetics of liberation: Exploring the potentials and limits. *Humanities*, 10(3), 101. doi: https://doi.org/10.3390/h10030101

APPENDIX A

Authors	Location	Demographics	Discipline	Modality
Baker (2019)	Australia	Young women of African heritage	Social Pedagogy	Sound portraits
Woodland (2021)	Australia	Incarcerated people	Theatre Studies	Theatre
Kuttner (2016)	USA	Young people of colour	Education	Hip-Hop program
Rubin et al. (2021)	USA	Ethnic chinese neighbourhood	Public Health	Dance
Perry (2019)	Canada	Migrant farm workers	Adult Education	Theatre of the Oppressed
Miller (2018)	Northern Ireland	Community	Adult Education	Testimonial Theatre
Spiegel et al. (2019)	Ecuador	Street involved youth	Public Health	Circus arts
Trott et al. (2020)	Haiti	Youth	Community Psychology	Photovoice
Laver et al. (2021)	England	Mental health service users	Community Psychology	Mixed arts
Sonn et al. (2015)	Australia	Culturally diverse young people	Community Psychology	Participatory Theatre
Beauregard et al. (2015)	Canada	Low SES, diverse ethnocultural	Community Psychology	Mixed modalities
Yuen and Fortune (2020)	Canada	Imprisoned women	Leisure studies	Theatre
Watson and Bennet (2021)	Australia	Youth	Sociology	Zines
Soulsby et al. (2021)	Palestine	Palestinian community	Psychology	Community Arts Group (drawing, art therapy)
Medina (2021)	Puerto Rico	Young people	English Teaching	Youth activist performance
Spiegel and Parent (2018)	Canada	Marginalised young people	Community Development	Circus Arts
Walkington (2020)	USA	People of Colour	Critical Criminology	Spoken-Word Poetry
Epstein et al. (2021)	USA	Low SES neighbourhood	Public Health	Mixed-ability, intergenerational multi-modal arts ensemble composed of professional artists working in collaboration with residents
Chin (2021)	Canada	Queer and trans folks of colour	Social Work	Burlesque
Richards et al. (2019)	England	Men with learning disabilities	Community Psychology	Mixed modalities
Hazou and Daniels (2022)	USA, New Zealand	Incarcerated people	Applied Theatre	Prison theatre
Qauyle et al. (2016)	Australia	Aboriginal elders	Community Psychology	Multi-modal storytelling
Sonn et al. (2015)	Australia	Aboriginal and non-Indigenous school aged children	Community Psychology	Photography and song-writing workshops
Quayle and Sonn (2019)	Australia	Aboriginal elders	Community Psychology	Storytelling
Baker (2015)	Australia	Young people from diverse ethnic backgrounds	Youth Studies	Graffiti
Maxwel and Sonn (2021)	Australia	African diaspora youth	Community Psychology	Theatre