



# A LITERATURE REVIEW OF ARTS AND HOMELESSNESS

By Phyllida Shaw

Commissioned by Arts and Homelessness International

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## Biographies



### Phyllida Shaw

is a freelance researcher, writer and facilitator specialising in the cultural sector. She started as a researcher with the Greater London Council's Arts Policy Studies Unit and the National Campaign for the Arts, before going freelance in 1988 to research international policy and practice in public art, for the Arts Council of Great Britain. Since then, her clients have included the five Arts Councils of the British Isles, DCMS, the Higher Education Funding Council, local authorities, grant-making trusts, including the Calouste Gulbenkian Foundation, the Esmée Fairbairn Foundation, Joseph Rowntree Charitable Trust and Northern Rock Foundation, and a wide range of arts and heritage organisations. She was one of the founders of Arts Research Digest and from 2004-9 she was an associate tutor on the MA in Arts & Cultural Management at the University of Sussex. She is a member of the National Union of Journalists and from 1990-2005 was a regular contributor to Classical Music, International Arts Manager, Mailout and Artists' Newsletter. <https://pshaw.econtrack.com/>



### Arts & Homelessness International

is the international arts and homelessness movement and network. It is the only organisation in the world that works specifically at the intersection of arts and homelessness globally. We work to strengthen and connect people and projects working in the field, advocating for a place for creativity and the arts in homeless support as well as for an equitable place for homeless people in culture and the arts. We do this through a programme of annual practice exchanges with people working in arts and homelessness, producing artistic events and an Advocacy, Research and Training Laboratory (ARTLab) which will be developed from 2020.

AHI was created at the London 2012 Cultural Olympiad as a project of arts and homelessness charity Streetwise Opera and became an independent charity in 2019. AHI is also fully co-produced – 50% of staff and board are or have been homeless.

[www.artshomelessint.com](http://www.artshomelessint.com)

## Introduction

Literature reviews – surveys of the published writing on a subject - are used by policy makers, funders and those working in a particular field to inform their priorities, decisions and practice. Since 2000 there have been literature reviews on many different aspects of homelessness including, for example, the structural factors associated with homelessness, financial exclusion, ageing and the mental and physical health of homeless youth. There have been literature reviews, too, of the arts in contexts that intersect with homelessness, such as regeneration, health, crime prevention, reoffending and rehabilitation, the social and economic impact of the arts, and the arts as a tool for settlement (for newcomers to a place).

This review of the literature on the arts and homelessness has been produced by Arts & Homelessness International for anyone wanting to learn more about how the arts can make a positive difference to the lives of people who are or have been homeless. While it is likely to be of interest to an academic audience, it is intended primarily for readers who work in the arts and homelessness sector and want to learn more about the practice and experience of others, and to make the case for their work. It presents an impartial, objective analysis of 61 pieces of research, guidance and other writing, published in English between 2000 and 2019.

Arts and homelessness is a young subject relative to the arts and health or the arts and education and the volume of published material is still modest. The papers and reports in this review (and some that have not been included because arts and homelessness is not their main focus) typically reference the work of other researchers, writers and practitioners and some contain mini literature reviews. Arts & Homelessness International gratefully acknowledges the contribution of all those individuals on whose scholarship this review has been able to draw.

Our ambition is that the review will become a go-to resource for the sector. To this end we will be updating it every year. The more international the literature, the more we will learn from each other and so we close with an appeal to all readers to send details of literature on arts and homelessness (research, articles, recordings, films) in any language for consideration for the next edition. **We hope that readers will alert us to anything published since 2000 that may have been overlooked and to new material as it is published, for possible inclusion in the next edition.**



This literature review illustrates how the arts can make a positive difference to the lives of people who are or have been homeless."



It presents an impartial, objective analysis of 61 pieces of research, published in English between 2000 and 2019"



**Send us your input**

research@with-one-voice.com

## Definitions and Research Criteria



### What we mean by homelessness

We recognise that homelessness is experienced and defined differently around the world. Our definition of homelessness is not having a home. People who are homeless may or may not be living on the street; they may have somewhere to stay, but it is temporary or unsuitable. Many arts and homelessness programmes and projects welcome people who have been homeless, because their experience may help those who are currently homeless and because the activity may reduce the risk of them becoming homeless again.

### What we mean by the arts

In this context, “the arts” are defined as any form of creative or cultural activity including, but not limited to, music, dance, theatre, creative writing, storytelling, the visual and applied arts, film, photography, digital arts and activities involving libraries, museums and heritage sites. While most of the activity described in the literature involves the hands-on making of art (writing, designing, making, performing, etc) it also includes participating in the arts in the sense of going to a cultural venue, seeing an exhibition, watching an opera, or listening to a storyteller and perhaps discussing the experience with others.



### What we mean by arts and homelessness activity

The arts and homelessness activity described in this review may be a one-off event, a time-limited project, programme or course, or an open-ended, year-round activity. It may take place in any location, in a cultural or community venue, an educational or health care setting, a hostel or shelter, indoors or outdoors. It may be a private activity for its participants or it may involve some public manifestation in the form of performances, exhibitions, publications, recordings, screenings or content online and on social media. The purpose of the activity may be recreational, therapeutic, or educational. It may be about opportunities to show and sell creative work. It may be about changing public understanding and perceptions of homelessness. Very often there is more than one purpose.



Arts and homelessness activities may be led by artists, facilitators, tutors, or art therapists, by youth, community or social workers, by students, or by the participants themselves. Those leading or facilitating may be in a paid role, or volunteers. There could be anything from one or two participants to a large group. The activity may be open to anyone who is, or has been, homeless, or who is at risk of homelessness, or it may be restricted to individuals of a specific age, sex or gender, or to the users of a named service or facility. These variables are reflected in the literature and included in the review.

## The criteria used to include material in the review

The review includes research reports, articles in academic and professional journals, book chapters, student theses, evaluations, impact reports, guidance on good practice and feature articles. Every piece is about the arts and homelessness.

Almost all of the research is about the impact of participation in the arts on people who are or have been homeless. We have not yet identified any research into public awareness of, and attitudes to, the arts and homelessness. This would be an interesting new question to research. The review is intended as a resource for the sector, not for academic use. It is therefore important that every piece is written in a style that is accessible to readers without specialist knowledge. For this reason, articles focusing on theory, or that are dense with references to other work have not been included, however good they might be. While not all of the material has been peer reviewed, most of it has been approved, at some stage, by an editor, or an academic supervisor.

In 2013, the Canadian Homelessness Research Network published *What Works and for Whom? Part 1: A hierarchy of evidence for promising practices research*. ([www.homelesshub.ca/resource/what-works-and-whom-framework-promising-practices](http://www.homelesshub.ca/resource/what-works-and-whom-framework-promising-practices)). It urged those proposing responses to homelessness to recognise that the quality of the research and evidence they choose to use in support of their case is variable. It accepts that literature of different kinds (from newspaper articles and organisations' own reports of their activities, to systematic reviews and randomised control trials) all have value, but urges readers to recognise that there is a hierarchy of evidence and that best practice in any field can only be declared 'best' when it has been proven to be so.

Most (not all) of the evidence cited in this review is qualitative. The number of participants in some projects and programmes is small, or in some way unrepresentative of other users of a service or facility, who did not take part in the research. In each case, the authors explain their aims and methods and advise on how to read the results. It is therefore important that readers whose attention is caught by a statement or a quote in the following pages goes to its source (given below each entry in the table) and reads the full account for themselves.

All pieces have been published since 1 January 2000 and are freely available, at least in summary, online and in English. Where the full text has to be paid for (through a subscription or a one-off fee) this is noted in the table. Readers with access to an academic or public library may be able to download the full text for free and some of the sites publishing summaries include the option to write to the author to ask for the full text.

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ResearchGate



ACADEMIA

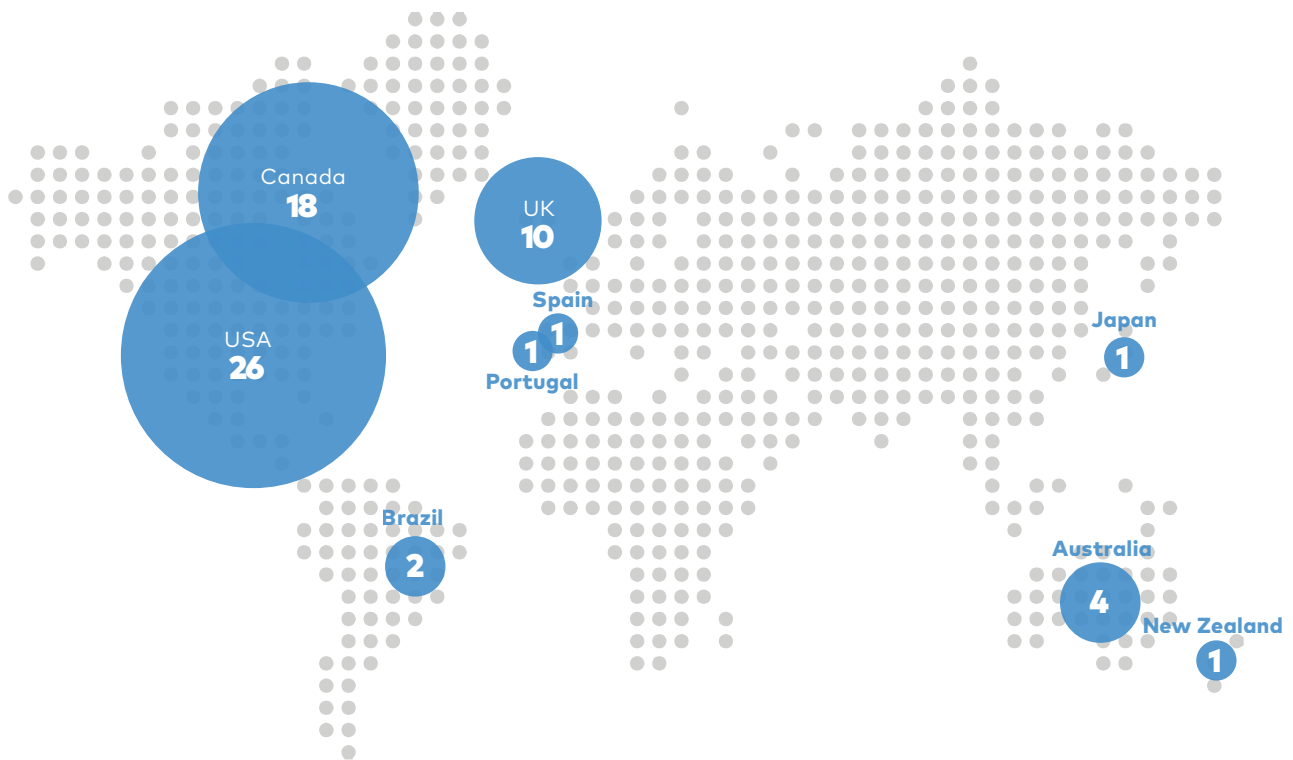
### Sources and search terms

The review began with internet searches using Google Scholar, DeepDyve, JSTOR, ResearchGate, Academia.eu, Questia, Homeless Hub (Canadian Observatory on Homelessness) and IGH Hub (Institute of Global Homelessness). The reference lists and bibliographies contained in pieces identified were then scanned for new leads. Calls for contributions went out through the British Council and Arts & Homelessness International, but these did not produce much response. The search terms were **'homeless'** or **'homelessness' + 'art' or 'arts', 'homeless + an artform', e.g. 'homeless + dance' or + music, singing, opera, theatre, drama, acting, performance, literature, creative writing, poetry, storytelling, art, photography, film, drawing, visual art, digital art, community art, and participation.** Other search terms included **'homeless + art therapy'** and **'street-involved youth + an artform'**.

# A Literature Review of Arts and Homelessness

## Countries

The ambition was that the review would include contributions from many countries, but the newness of the field and the fact that all pieces needed to be in English and available online resulted in just nine countries being represented (with the UK counted as one country).

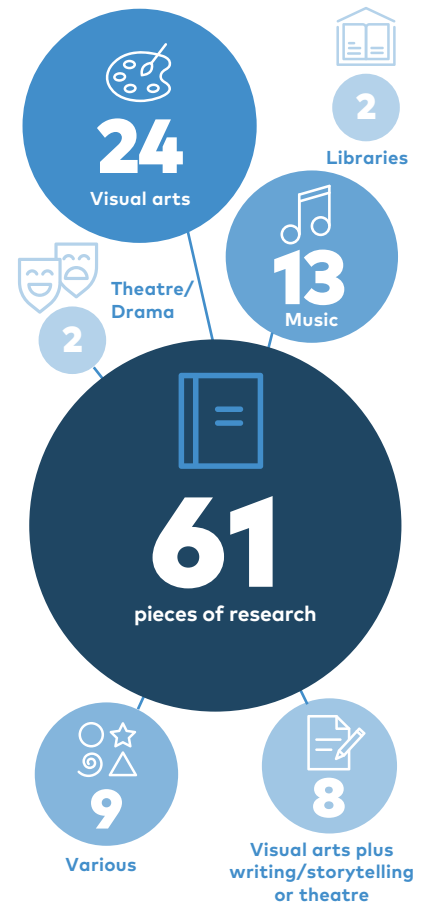


Number of pieces (61)	Country featured
26	USA
18	Canada
10	UK
4	Australia
2	Brazil
1 each	Japan, New Zealand, Portugal and Spain

## Artforms

The most frequently represented artform in the review is the visual arts (drawing, painting, applied art, photography, film making, etc) with 24 entries and a further 8 featured the visual arts in combination with another art form. Music (from choral music and opera to hip hop) is the next most common with 13. Combinations of artforms (including the 8 above) account for a further 17 pieces and there are two each on libraries and museums and homelessness. While there are many press articles about theatre work with people who are or have been homeless, we have not found much research. Dance, too, is poorly represented.

Number of pieces	Artform focus
24	Visual arts
13	Music
8	Visual arts plus writing, storytelling or theatre
9	Various
2	Theatre / drama
2	Libraries



## Participants

Over half of the items reviewed (35) are about adults experiencing homelessness; eight of these focus on women only (three of them on different aspects of a project with African American women) and four on men. There 17 pieces about young people and four about homeless children (two of them also involving adults). There are seven pieces that are not about a specific group (the overviews of arts and homelessness, for example).

Number of pieces	Participants
35	Adults
Of which 2	Adults and children
4	Men only
8	Women only
21	Men and women
17	Young people (sometimes referred to as young adults)
2	Children
7	Not specific to any group



### Common themes

There are various ways in which the literature could be categorised, for example, by participant group, artform, type of practice, country or outcomes. Since the main purpose of the review is to provide the sector with information and insights it can use, we have identified five themes that describe the actual or intended outcomes of the activity described in the literature. We readily acknowledge that the vocabulary used by writers to describe and explain the outcomes of an activity is chosen with care and precision. The themes below are broader in their description of the outcome and can be seen as 'umbrella themes', not as substitutes for the more precise descriptions provided in individual pieces of research and writing.

<p><b>W</b></p> <p><b>Wellbeing</b></p>	<p><b>A</b></p> <p><b>Agency</b></p>	<p><b>R</b></p> <p><b>Resilience</b></p>	<p><b>K</b></p> <p><b>Knowledge and Skills</b></p>	<p><b>O</b></p> <p><b>Other</b></p>
<p>Arts activities that result in improvements in physical and mental health and wellbeing.</p>	<p>Activities that help people find a creative voice and identity, and the chance to be seen and heard as someone other than a homeless person.</p>	<p>Activities that increase participants sense of belonging and togetherness and help to build the resilience they need to survive.</p>	<p>Activities through which participants acquire or enhance existing knowledge and skills, whether through formal or informal learning.</p>	<p>This is used for the few pieces reviewed that describe outcomes other than, and sometimes in addition to, those above.</p>
<p>The review includes 17 pieces with outcomes relating to improved health and wellbeing, <b>in bolded pink</b> for people who are or have been homeless.</p> <p>Much of the writing on health and wellbeing, in this review, is by art or occupational therapists. They demonstrate that "artwork contributes to health and wellbeing in diverse and subtle ways..."</p>	<p>Participation in the arts can lead to the discovery or rediscovery of individual creativity and provide a way in to working creatively with others. This is a theme of 41 pieces in the review, in <b>bolded purple</b>.</p>	<p>Resilience features in 48 of the 61 pieces.</p> <p>There are examples of the arts increasing resilience on, <b>bolded orange</b>.</p>	<p>While many of the activities described result in participants acquiring knowledge and skills, formal learning, leading to further education, training or employment is not the main purpose of most of the projects and programmes described.</p> <p>The review features 26 pieces that describe outcomes that include knowledge and skills, in <b>bolded green</b></p>	<p>There is a some overlap between these themes and much of the literature features more than one. Most of the entries in the table are therefore coded with more than one letter.</p>



## W

## 1. Wellbeing

(including physical and mental health)

The arts can:

- Help a person to achieve "a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (the World Health Organisation definition of health). MCGINTY, & EBRINGER (2011)
- Help to overcome trauma. (SELDOWITZ & WINTHERS, 2017) (RICCIARDI, 2018)
- Promote "feelings of happiness, pleasure, health and comfort and a balance in all aspects of one's life" (Perruzza and Kinsella's definition of wellbeing, 2010). (KNESTAUT ET AL, 2010)

Much of the research into the impact of the arts on the health and wellbeing of homeless people has been undertaken by art or occupational therapists. "Responding to poverty and homelessness is becoming integral to the practice of art therapy." (Feen-Calligan, 2015). An article in the British Journal of Occupational Therapy, 'Creative arts occupations in therapeutic practice: a review of the literature' (Perruzza and Kinsella) touches on many of the causes and consequences of homelessness and is a helpful introduction, for a general reader, to the therapeutic use of creative arts activity.

Introducing their study of homeless adults' engagement in art, Thomas, Gray, McGinty, & Ebringer (2011) credit Frances Reynolds with demonstrating that **"artwork contributes to health and wellbeing in diverse and subtle ways; by filling occupational voids, promoting a positive identity, enabling the expression of grief, encouraging attention to the outside world and using colour and imagery to escape reality."**

They in turn show how, in their project, making art helped participants to "express themselves, work through trauma, explore their identity and develop strengths, provide outlets for communication and emotional expression, and even facilitate survival."

Art therapists working with teenagers living in a refuge in Australia reported the sense of achievement, the wellbeing, experienced by one young person who had created "something beautiful". "Each child can walk away from the experience with an entirely unique outcome. This is not surprising...each and every child staying at the refuge has a unique story of how they became homeless. But while each young person's struggle is unique, there emerges a common theme of hope and longing for the 'normal life' which was denied to them." (Seldowitz & Winthers, 2017)

Working with young people and staff at a youth homeless shelter in Canada, Schwan, Fallon and Milne (2018) learned about "the importance, meanings, roles, and effects of art creation and art-based programming in the lives of youth who are homeless". They concluded that **the arts were helping these young people "to manage mental health challenges; cope with stress and**

homelessness; recover from trauma and create 'safe spaces'; explore, express, and discover themselves; and develop positive self-esteem and hopefulness for the future. Findings revealed the complex and highly personal ways through which youth strategically use art creation as a self-care and health-promoting practice."

In a thesis in the form of a grant proposal for an art therapy programme at a homeless facility in Los Angeles, Ricciardi (2018) explained: "For some individuals, the opportunity to practise creative skills, or to develop new abilities, can offer a way out of the darkness they might find themselves in either due to substance use, mental health issues, or circumstances that have left them bereft of their sense of self."

Analysis of the drawings and poetry of young homeless people in New York and Toronto (Kidd, 2008) concluded that **the process of creating this work was "transformative, self-exploratory, communicative, and a redirection of emotional energy into an artistic medium and expressive process. It was not, as might be described by many people without adversity in their lives, something merely positive. It was described as something vital to survival."**

Drawing on her years of experience of working with street-involved youth in Toronto, Novak (2018) advises that "While the possibilities of arts-based interventions for youth experiencing homelessness are many, it is important to recognize the broad range and severity of mental health issues these youth experience and to understand that the role of the arts in formal treatment must adapt to meet different needs. Arts engagement should not replace formal treatment, especially when severe psychosis is involved, but nor should it be dismissed. **The arts can be used in direct therapy and treatment, or they can be used in therapeutic ways to support the bigger strategy of engaging with the person's overall sense of isolation and hopelessness. Ideally, formal treatment would include the arts both as a direct intervention and as a way to support change."**



*A collaboration between the Manchester Street Poem, ARCH, Sokerissa, Sanuykai and Cocoroom, Tokyo 2019*

*Credit: Jez Green*

In a dance program for adults and children at a shelter in the Mid West (Knestaut et al, 2010), participants said they felt "happier, more energetic, more relaxed, and joyful following engagement in the program." They felt "a stronger sense of belonging, exhibited self-determined behaviors and expressed a degree of reduced stress."

"Neglecting one's leisure needs is problematic," the authors suggest, "because recreation engagement can be an effective source for coping with stress, creating a sense of belonging, improving one's self-esteem and creating a sense of life satisfaction."

Iliya (2011) worked, in New York, as a music therapist in a shelter for homeless men with a history of mental illness. Her aim was to use voice work to overcome trauma, to strengthen the connection between mind and body and to help the men build up their self-esteem and self-expression. "Producing vocalizations is innate to humans and is, therefore, highly accessible to clients in a music therapy setting," she wrote. "The addition of lyrics heightens self-expression and makes vocalizations uniquely different from instrumental music." **She worked with some of the same men over several months and "was able to interpret changes in behaviour as their needs were met through the use of the voice in music therapy...Singing and using the voice offers these individuals a unique experience of doing something creative, meaningful, and productive with others, meeting many of the men's needs."**



## A

## 2. Agency

(including opportunities for creative voices, creative identities and co-production)

The literature suggests that the arts can:

- Increase an individual's sense of agency and control (THOMAS ET AL, 2011) (DAVIDSON, 2007)
- Help people to discover, develop and use their creative voice (COYNE, 2018) (FEEN-CALLIGAN ET AL, 2010).
- Help people to develop a creative identity as an alternative to their identity as a homeless person (NOVAK, 2018), (HARDWICK, 2017)
- Create opportunities for co-production in the design and delivery of creative projects (MCGEE, 2010), (KELLY, 2017)

There is increasing evidence that participation in the arts can increase the sense of agency for some people who are or have been homeless. Having the chance to think about something other than the daily challenges of homelessness, to spend time creatively and to develop a creative identity, in the company of others, increases this sense of agency and control. In her study of choirs in Brazil, Coyne (2018) found that, **"Through being in the choir, the singers had opportunities to increase their visibility and recognition and shift their sense of identity."**

Thomas et al (2011) found that participation in the arts can be a starting point for participating in community. In a small-scale study of a weekly art workshop for homeless men in Queensland, Australia, the researchers observed three stages of progress: "Beginning to engage and participate – a first step towards community engagement and social interaction; seeing the benefits of taking part in creative activities and being motivated to return, which meant staying sober; and respect and recognition." **Participants "realised a new and positive self-image, an artistic identity that enabled the development of new roles and relationships. Through this new artistic identity, they experienced their own sense of mastery, social connection and continuity."**

"Agency is an essential ingredient in the human experience," says Novak writing about street-involved youth and the arts (2018). **"The arts stimulate the imagination so we see ourselves bigger than we are. Imagination is necessary to enable youth to try on identities and experiment with new realities beyond confined circumstances and imposed stigmas.** The whole trajectory offered to youth through engagement in the arts—discovering, experimenting, and developing capacity to reintroduce themselves as "makers" and "cocreators," rather than as youth with complex challenges—is critical to realizing themselves beyond living as "service users."

"The arts welcome diverse culture, identities, and expressions; they are not only celebrated, but necessary. Diverse perspectives promote accessibility, enrich experiences for everyone, and fuel the kind of inclusive innovation society needs to make change. This openness makes

a difference in acknowledging and affirming multiple, layered, and complex (as well as changing) youth identities. This is perhaps the most crucial benefit of integrating the arts into mental health treatment, services, and engagement strategies for youth who are homeless or marginalized—igniting individual creativity to explore or “rewrite” one’s own story and find one’s voice and skills, and developing capacity to assert one’s self into society through creative acts.” (Novak 2018)

“The resilience of youth and their ability to survive receive nods of admiration when we see the fullness of their challenges,” observe Kidd & Davidson (2007). **“What we applaud less often is youths’ unique creativity and entrepreneurship, and we may fail to understand that their distinct agency, skills, and sometimes seemingly other-worldly knowledge are actually vital to the shaping of livable, sustainable, and inclusive communities and economies.** Using the arts for youth engagement, particularly for those living on the margins, can provide a way for young people to not only heal, but also to build skills and capacities to determine and gain control of their own life trajectories and to realize a contributing role in shaping society. The arts can become levers with which young people, who are most often cut off from participating in the broader cultural narrative, can speak out, critique, challenge, and indeed shift institutional and cultural paradigms.” (Karabanow, Gurman, & Naylor, 2012).

A PhD thesis, researched with a group of nine, mostly Aboriginal, street-involved youth in Thunder Bay, Ontario used regular, art-based research workshops to explore the issues faced by group members. (Campbell McGee, 2010) Realising that they felt particularly vulnerable to social services and law enforcement [officers, the members decided they wanted to use their art skills to communicate with those who habitually misunderstood them. They also produced prevention messages for other young people. This project had another interesting result. Campbell McGee’s thesis is in two styles - the first part in a storytelling style and the second in a more traditional, academic style. Campbell McGee explained: **“It became clear to me over time that the best way to engage with young**

**people as an audience, and the best way to reflect the complexity of their lives and the courage with which they are living them, was to tell their stories back to them. The same stories they could tell with a sigh were stories that drew tears when I told them back.”** This was a learning experience for the researcher as well as the participants.

In Vancouver, Another Slice is a webzine by youth, for youth. The site explains that it “is dedicated to all young people coping with survival on the streets and trying to make change in their lives.” Another Slice is produced by users of Directions Youth Service and features art, writing, poetry and music. Hardwick (2017) found that they associated artistic expression with survival. “Street involved youth are expected to stay silent and invisible, and if they do not, they are likely to be deemed hostile or criminal. The exception is when they are subjects of research or activism, at which point they are then invited to speak. However, their responses are generally confined by specific research, media, or political paradigms relating to their homelessness, substance abuse, criminal activity, and/or health...I contend that it is this systemic silencing and stigmatization that leads youth at Directions to associate artistic expression with survival. **When speaking to me of survival, the youth were not speaking of continuing to eat, sleep, and breathe: they were speaking of continuing to assert agency as individuals and as a community within a system that regularly denies their personhood.”** She quoted one young contributor, saying: “I like the fact that it’s us doing this, that it shows to other people who are not in this community that we’re not just homeless street kids. We do have some skills and we can contribute to society in some sort of ways.”

A residential, transitional programme for young people in Chicago included a music studio. Kelly (2017) looked at the experiences of 18-22-year-olds in the studio, at the meanings they attached to those experiences, and whether involvement in the studio used their strengths. The findings support the use of music-based services for young people experiencing homelessness as a way to engage their strengths and foster important opportunities for connection, engagement, and creative expression. **“How I feel when I get in the**



*Streetwise Opera performing at the Royal Opera House, London 2012 Cultural Olympiad*  
 Credit: Curtis Gibson, Streetwise Opera

**studio, it's like a releasing. It's like I'm releasing. As soon as I touch the keys and I hear a sound of one thing, it's like, 'Okay. You fixing to release all this negative energy outta you and you fixing to put all this positive energy in you.' I put all my positive energy towards my music and I let go all the negative."**

Some other examples of literature on creative voices and identity can be found in Kennelly's article on participatory film-making (2018), the StreetHeart project, which uses art and technology to share artwork (Vilaza et al, 2017), web-based storytelling (Ottaway et al, 2009), the drawing and poetry of young people featured in *A Lot of Us Look at Life differently* (2008) and Coyne's study of homeless choirs in Brazil, *I am someone, I am not invisible* (2018).

The art forms and practices available need to reflect the diversity of the potential participants. Lightstone (2012) came to this conclusion about music therapy, but it applies to arts practitioners of all kinds working in and with communities. "Music therapists," wrote Lightstone, "are recognising that they need to increase their knowledge and understanding of different musical styles, instruments and repertoire, to be as effective as possible in a culturally diverse society." In response to his experience of working in a city shelter with emotionally disturbed men, a nursing home and a rehabilitation centre, he pointed out that "Rap is rooted in and informed by African musical worldviews that are drastically different from the European musicology in which most (Western) music therapists are raised and trained. Music therapy that is culturally sensitive to the needs of clients involved in contemporary youth culture should use the musical vernacular of the clients. Engaging in music therapy that is

culturally sensitive to the needs of youth culture requires knowledge of popular music styles. As such, there is no way that Hip-Hop can be ignored or neglected by music therapists."

The Leaving Homelessness Intervention Research Project was looking for ways to help older, homeless, African-American women in a mid-western city. (Feen-Calligan et al, 2010). Interested in what the arts might achieve, it initiated a community-based participatory action research project with the women in the role of co-researchers. The project had three stages: they looked first at images and related them to their own situations; they collaborated in creative workshops to make artwork that said something about their experience; and then they shared that work with the public, to increase its understanding of homelessness. **"The inclusion of the arts elevates the importance of... participants' experiences with homelessness, strengthens their voices and perspectives, honors their creative abilities and the personal strengths they bring to the enterprise of surviving and emerging from homelessness."**

"The arts served as a vehicle for the women to tell their stories of finding strength and virtue in their efforts to protect themselves and persist in the face of adversity. The co-production of artistic representations among project participants, whether in the form of song, paintings, scrapbooks, or journal entries, can provide a way for older homeless women to memorialize the adversity they face...Evocative group products (for example, creating a group quilt and conceptual recovery portraits) can strengthen collaboration and participants' confidence in each other."



## R

### 3. Resilience

(including a sense of belonging and togetherness)

The literature suggests that the arts can:

- Promote a sense of togetherness and belonging (STOCKROCKI ET AL, 2014) (NORDBERG ET AL, 2018)
- Make life more enjoyable, interesting and meaningful (STICKLY ET AL, 2007) (CORDERO RAMOS & MUÑOZ BELLERIN, 2017)
- Increase resilience (FEEN-CALLIGAN, 2016), (THOMAS, GRAY, MCGINTY, & EBRINGER, 2011)

"Art therapy can fill a special need by helping people who are homeless or who live in poverty to strengthen their inner resources, necessary to develop self-determination to take action on their own behalf." (Feen-Calligan, 2016) The words resilience (and sometimes resiliency) are occurring more often in the literature on arts and homelessness, perhaps indicating a shift towards a better and more respectful understanding of the lives of people who are or have been homeless. Over five years, Prescott, Sekendur, Bailey & Hoshino (2008) worked with a small group of homeless young people at an art centre in Seattle. "Art therapists may intuitively and experientially know the benefits of art," they wrote, "but this study gives both numerical and narrative evidence for the power of art making and creativity." (Their report, *Art Making as a Component and Facilitator of Resiliency with Homeless Youth*, also includes a useful reading list on resilience.) **Participants in the programme reported four positive outcomes: "art as a friend" - a therapeutic outlet that did not rely on anyone else and one they could engage with at their own pace; "art as a saviour" - a diversion from harmful activity; "art as a shaper of identity" - an identity that "did not revolve around their struggle to survive"; and "art as a safe place" - a respite from difficult emotions.**

"Resiliency and the creative process are reciprocal," suggest the authors. "Not only is creativity an aspect of resilient behavior; it also fosters resilience... Creativity can boost one's self-esteem, increase coping skills, and help address existing concerns. Creative activity also provides a distraction from dealing with painful circumstances and the opportunity to reshape reality as well as to formulate future goals and changes."

A study by Stockrocki et al (2014) of women survivors of domestic violence and homelessness participating in an internet art programme echoes these findings. "The role of art for homeless women might be one of communication, healing, and social bonding. Art programs for them offer self-respect and social rewards, as the group shares life experiences. The significance of this type of Internet art program is the extension



*Uma Só Voz choir, Rio performing at the Rio Cultural Olympiad in 2016*

*Credit: Lorena Mossa*

of shared authority, where all learn together to promote social justice without the stigma of being labeled."

Research by Bailey and Davidson with a choir of homeless men in Canada identified "significant positive life transformations" (2001) and found that "group singing and performance, at the most amateur levels of musicality, yielded considerable emotional, social and cognitive benefits" (2005). **A more recent study of the Dallas Street Choir (Nordberg et al, 2018) describes the sense of family the choir members feel. "Their common experiences include challenges, such as lack of strong family support, struggles with addictions, unresolved trauma, and frustrations related to stigma and discrimination. The choir creates a safe space where they can relate over these commonalities and where they feel free of the need to explain their circumstances. Moreover, this strong sense of inclusion and support enables internal changes in the form of enhanced capacity to manage and overcome the adversities of living on the street."** Choir members reported a sense of healing, and increased interest and confidence in taking on new challenges, including finding and retaining housing and employment.

Perruzza and Kinsella confirm that participation in the arts can build social support. "The social aspect of engaging in creative occupations was very important to many participants across the studies. One study described how social identity may be a central aspect of positive self-image and fulfilment (Stickly et al 2007). Lloyd et al (2007) found that participants developed a sense that they could not only influence their lives but also contribute to society and influence others....

A significant theme of the research was the sense of having a safe and supportive environment where individuals could engage, together, in creative occupations. Griffiths (2008) identified features of this environment as "acceptance, achievable expectations with no consequences if things go wrong, predictability and protection."

The role of the arts in supporting self-expression and communication are recurring themes. **"...Art can provide opportunities for people to express themselves and their trauma, to communicate with staff and others, to develop personal strengths and identity and to facilitate survival."** (Thomas, Gray, McGinty, & Ebringer, 2011) These same authors identified the way arts create "an opportunity for participation in a meaningful activity".

In Seville, in Spain, members of Theatre of Inclusion, a company founded by people who were homeless, listed some of the benefits of participation: "identities, interactions, capabilities, empowerment and recognition." (Cordero Ramos & Muñoz Bellerin, 2017). One member reflected: "I think that theatre has given me everything...my life has changed, you know? I've found something that I had left behind, which is getting out onto the street and communicating with people, it has given me good sense and judgement...a social life...ever since I joined the theatre...there's been more communication." Another told a researcher: **"You know my fears, my anxieties, my insecurities. I feel I am getting stronger and stronger...the rehearsals have taught me to see the past differently. Before I would walk around with my head down. Now I am confident in myself."**



## K

## 4. Knowledge and skills

The arts can:

- Create environments that are conducive to learning (FEEN-CALLIGAN, 2016)
- Teach skills that can be useful in other contexts (PLEACE AND BROTHERTON, 2015)
- Increase a person's understanding of their situation and how to communicate it (BROWN & JEANNERET, 2015), (CORDERO RAMOS & MUÑOZ BELLERIN, 2017)
- Provide a learner of any age with tangible evidence of their progress towards a goal (GRIFFITH, SEYMOUR AND GOLDBERG, 2015)

In Detroit, the Capuchin Soup Kitchen instigated a tutoring programme "to help break the cycle of poverty by giving children an outlet to express themselves in a constructive and creative way and at the same time expose them to different arts and cultures." (Feen-Calligan, 2016). The programme evolved to include art therapy groups, a lending library, a peace education programme to strengthen children's skills in handling conflicts without escalation into violence, teen support groups, and music sessions... **"The philosophy of the Capuchin Soup Kitchen is that exposure to creativity, beauty, respect, affirmation, art, imagination, education, and gardening are effective antidotes to the violence that permeates the city's east side. Capuchin's programs provide the social context for developing competence, autonomy, and relatedness."**

In their review of Evolution, a visual arts programme in Melbourne, Australia, which aims to re-engage young people, at risk, in education and training, Brown & Jeanneret (2015) studied the literature on this topic. They learned that **the most effective experiences "build confidence, promote positive connections with others, develop positive habits that support vocational choice, foster intrinsic motivation and focused attention, encourage creative thinking, self-discipline and respect, and provide opportunities for deep engagement..."** To achieve these outcomes, engaging community arts programs provide a safe haven, require responsibility and respect of others, provide skilful, flexible and credible artists, focus on participant capacity to make art, and achievement rather than personal issues, and include incremental and final tasks that are meaningful, engaging and authentic."

The Evolution programme offered a range of activities (including visual art, design, film, video, animation and photography) for two days per week over eight weeks. It met all of the criteria identified by the researchers, who described it as **"an effective, strength-based model of practice that focuses on [the] young people's existing capacities and positive qualities rather than setting out to improve perceived deficits.** Central to the success of this program has been the commitment to relationship-



*Margaret from WAYout, Sierra Leone*  
 Credit: Nathaniel Sesay aka Mash P.

building, mediated through art practice, and the opportunities afforded to connect positively with others." This positivity is reflected in a quote from a member of Theatre of Inclusion: "People have started to recognise all sorts of things when they see me act in the theatre, because they understand that this takes determination, tenacity, organisation... that you can't do all of this if there's something wrong with you, and this has made many people in society react." Cordero Ramos & Muñoz Bellerin, 2017).

The impact reports published by Piece by Piece, an organisation on Skid Row, in Los Angeles, which teaches skills in mosaic making and helps people to earn an income from their work, provides numbers and testimony to demonstrate its effectiveness (page 57 of the table). Testimony from members of Cardboard Citizens and Streetwise Opera can be found on pages 57 and 58.

Griffith, Seymour and Goldberg (2015) set up an art-making project address the psychological and financial factors of homelessness. The process and the product were to be equally important. The process would address the psychological factors while the product would address something that the artist could sell, enhancing their sense of confidence and pride in their art and potentially promoting "positive life

changes and achievements". Despite some limitations, the authors reported a statistically significant relationship between participation in the art group and, "life achievement, such as securing housing, finding employment, quitting substances, developing prosocial skills, and selling artwork"

A team from York University undertook a three-year evaluation of Crisis Skylight, an education, training and support service for people who are homeless or at risk of homelessness, with centres in several cities in the UK. The acquisition of knowledge skills is an important element of the Crisis Skylight service. In the first of two reports (Pleace and Brotherton, 2015) the evaluators concluded that **"art is used to build self-confidence and esteem, to promote emotional literacy and to help those unused to working with others in a (relatively) structured environment. Alongside being an end in itself, arts-based activity is intended to enable engagement with education, training and job-seeking for those single homeless people lacking self-confidence and familiarity with working with others."** In 2017 they reported that "a few members have developed careers in creative and performance art as a direct result of their engagement with Crisis Skylight."

"The evidence base is shifting in favour of service interventions that give real choice and control to

single homeless people, including those with high support needs. Crisis Skylight is following good practice established by highly effective service innovations that give control to single homeless people, including those with high support needs. The emphasis on choice, on working with single homeless people in ways that allow them to exercise real control over what happens to them, is a feature of the Crisis Skylight model that sits comfortably alongside this development." (Pleace and Bretherton, 2017)

These two transcribed extracts from the soundtrack of a 90-second film ([www.crisis.org.uk/get-involved/art-in-crisis/](http://www.crisis.org.uk/get-involved/art-in-crisis/)) give a sense of the impact of the programme on two individuals. The first: **"Has art changed my life? In a way, yeah. It's**

**made me a better person. It's made me a stronger person. I go to Crisis sessions and then I realise why I shouldn't go back to prison, if you know what I mean. It has changed a lot. I like this person I'm becoming and the more I'm becoming this person, the person that I was, is fading away."**

The second extract: "It doesn't matter where you come from, who you are, what you've done or what you're gonna do or where you're gonna go. It doesn't matter. Art doesn't care who are. Art just...it's in you and you've just got to bring it out. And Crisis brings it out in people."

## Summary

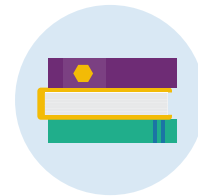
1. This review provides evidence of ways in which the arts can produce positive outcomes for people who are or have been homeless. The arts can increase wellbeing, agency, resilience, a sense of belonging, knowledge and skills.
2. While most of the activity described in the literature involves the hands-on making of art (writing, designing, making, performing, etc) it also includes participating in the arts in the sense of going to a cultural venue, seeing an exhibition, watching an opera, or listening to a storyteller and perhaps discussing the experience with others. The activities encompass art therapy sessions for a defined group of people, drop-in activities in a hostel or shelter, where people may be living or just spending a few hours, skills-based courses and classes, and activities in cultural and community spaces, which people choose to attend as individuals or as part of a group.
3. The review comprises 61 articles, chapters and reports. These are detailed in the table starting on page 25. The table is followed by links to 16 examples of substantial, or short but well informed, press articles that further illustrate the findings of the review. We hope that readers will find the time to look at these. Some of these links will expire and we would welcome recommendations of other articles to include in the next edition.
4. Most (not all) of the evidence in the review is qualitative. Where researchers do cite numbers, care needs to be taken to read any qualifications of the results they have provided. For example, the number of participants may have been small, or in some way unrepresentative of other users of a service or facility, who did not take part in the research. Readers whose attention is caught by a description or a quote in the following pages are advised to find the source in the table and if possible, to read the full account for themselves.
5. As noted in the introduction, the ambition is that the next edition of this review should include material from more than the nine countries featured in this one. While there is plenty of writing about theatre and homelessness, we have not identified much that is research based. Dance is also poorly represented.



6. Almost all of the research is about the impact of participation in the arts on people who are or have been homeless. We have not found any research on the impact of media coverage of the arts and homelessness on public awareness or opinions of homelessness.



7. There is more literature on arts and homelessness activity with outcomes relating to increased wellbeing, agency and resilience than there is on activity that increases knowledge and skills. It may be that the volume of arts activity with the objective of increasing knowledge and skills is smaller than that involving the other three outcomes, but we do not know that to be the case.



8. Some of the literature describes the creative contribution that individuals who are or have been homeless can make and highlights the cultural sector's recognition of the gains to be made from an approach based on co-production. In another example of co-production, the review includes examples of community-based, participatory research. Here, those who are the focus of a research project work alongside the professional researchers, sharing their experience and expertise, informing the direction of the research and helping to interpret the results. This is an important development in understanding the outcomes of arts and homelessness activity from the point of view of the participants. This is a useful explanation of what co-production involves. [www.thinklocalactpersonal.org.uk/co-production-in-commissioning-tool/co-production/In-more-detail/what-makes-co-production-different/](http://www.thinklocalactpersonal.org.uk/co-production-in-commissioning-tool/co-production/In-more-detail/what-makes-co-production-different/)



9. While arts therapy publications regularly include articles on homelessness, those specialising in homelessness and social science journals more generally rarely feature the arts. With the exception of the Canadian Observatory on Homelessness and its Homeless Hub, which is a rich source of publications on arts and homelessness, the websites of organisations concerned with the causes and consequences of homelessness contain few references to arts. It may be that as a result of this review and others like it, awareness of the role of the arts in addressing some of the causes and consequences will increase.



10. The arts are not yet recognised as an essential service for people who are or have been homeless. In 2018, in the UK, Crisis commissioned the Social Care Institute for Excellence to produce A rapid evidence assessment of what works in

homelessness services (Sheikh and Teeman, 2018). Even though Crisis has been using the arts in its work for many years, the report does not mention the arts or creativity, let alone identify them as an essential homelessness service. This highlights the need for more consistent dissemination of research findings, publications, films and recordings that explain and illustrate the role of the arts in the lives of people who are or have been homeless.

11. The more accessible writing by academic researchers and professional practitioners (notably arts therapists) deserves to be more widely read in the arts and homelessness sector. Professionals in all relevant sectors (the arts, homelessness, housing, health, etc) "intuitively and experientially know the benefits of art", as Prescott and colleagues put it in their study of art making and resiliency (2008) but to understand better what works and why, and to make the case for the arts as an essential intervention or service, there needs to be greater familiarity with the literature from all sources. Similarly, the writing, films and recordings published by arts and homelessness organisations and by homelessness organisations that use the arts, need to be widely promoted, to ensure that experience is being shared and that no knowledge is going to waste.
12. While every piece in the review is available, at least in summary form, for free, the full versions of some articles are behind paywall and are inaccessible without a subscription or a willingness to pay for a single download. Readers with a link to an academic institution should be able to use their college subscription service and for readers in the UK could see if their local library offers Access to Research, a free, online source of articles supported by several of the publishers featured in this review. The libraries are listed here [www.accesstoresearch.org.uk/libraries](http://www.accesstoresearch.org.uk/libraries) and the contributing publishers are listed here [www.accesstoresearch.org.uk/publishers](http://www.accesstoresearch.org.uk/publishers) A similar service may be available in other countries. Arts & Homelessness International will monitor the future publication of free versions of articles that are currently behind a paywall and will update the table accordingly.
13. As more countries develop arts and homelessness practice that reflects their national context and priorities, research and policy teams working on responses to the causes and consequences of homelessness may start paying closer attention to the role of the arts.



Arts need to be recognised as an essential service for people who are or have been homeless"



Academic writing on arts and homelessness deserves to be more widely read"



## Table of Literature on Arts and Homelessness

This table lists every article and publication included in the review and is designed to help readers to search according to their interests.

The letters in the first column shows the theme (or themes) of the piece.

- W** **Wellbeing** (physical and mental health)
- A** **Agency** (creative voices, creative identities, co-production)
- R** **Resilience** (a sense of belonging and togetherness)
- K** **Knowledge and skills**
- O** **Other**

The second column shows the main artform(s) involved in the activity described in the research. Some activities involve more than one artform but, as far as possible, entries involving the same artform have been listed together.

The title of the piece (column three) is followed (in column four) by its author(s), date and publication.

Then comes the name of the country (and occasionally countries) where the research took place (column five).

The final column provides a brief note so that readers can see, at a glance, what the featured piece is about.


A line across the bottom of each entry provides the link to the piece online, or an abstract of it. Where the full version is not freely available, this is noted. Readers with a link to an academic institution should be able to use their college subscription service and for readers in the UK, some local libraries offer Access to Research, a free online source of articles. The libraries are listed here [www.accesstoresearch.org.uk/libraries](http://www.accesstoresearch.org.uk/libraries) and the contributing publishers are listed here [www.accesstoresearch.org.uk/publishers](http://www.accesstoresearch.org.uk/publishers)

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WR	Dance	<i>"It Gives Me Purpose": The Use of Dance with People Experiencing Homelessness</i>	Knestaut, M., Devine, M.A., Verlezza, B. (2010) Therapeutic Recreation Journal, Volume 44, No.4, pp289-301	USA	Dance can be used as a coping mechanism for adults and children experiencing homelessness. Participants in dance classes at a homeless shelter, offered twice a week for eight weeks, reported reduced stress, felt more relaxed, a stronger sense of belonging, happier, more joyful and energetic. Includes a good description of the research process. <b>Adults and children</b>
WAR K	Music	<i>Singing Against Loneliness. Songs of a homeless choir in Porto</i>	Boal-Palheiros, G. (2017) Music and Arts in Action, Vol 6, Issue 1	Portugal	A study of Som da Rua, a choir of homeless adults, formed by the Casa de Musica concert hall, in Porto. It considers the effects of the choir on participants' development, its significance in their lives and its potential to help them build resilience. <b>Adults</b>

Source: [https://trhandydandynotebook.weebly.com/uploads/5/0/8/7/50873737/article\\_2\\_\(1\).pdf](https://trhandydandynotebook.weebly.com/uploads/5/0/8/7/50873737/article_2_(1).pdf)

Source: [www.musicandartsinaction.net/index.php/maia/article/view/142/pdf](http://www.musicandartsinaction.net/index.php/maia/article/view/142/pdf) (full text)

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WR	Music	<i>Singing for Healing and Hope: Music Therapy Methods that Use the Voice with Individuals Who Are Homeless and Mentally Ill</i>	Iliya, Y.A. (2011) Music Therapy Perspectives, Volume 29, Issue 1, pp 14-22	USA	<p>The author's experience of working at a men's shelter in New York made her question how music psychotherapy and especially methods of using the voice could be used to respond to the needs of people who are homeless and mentally ill. She offers individual illustrations of changes that took place over several months of using the voice.</p> <p><b>Adults (Men)</b></p>
<p><b>Source:</b> <a href="https://search.proquest.com/openview/c09232e975647f69a8b8779cca30eafd/1?pq-origsite=gscholar&amp;cbl=43570">https://search.proquest.com/openview/c09232e975647f69a8b8779cca30eafd/1?pq-origsite=gscholar&amp;cbl=43570</a> (Abstract and first page only)</p> <p><b>Source:</b> <a href="http://www.deepdyve.com/lp/ou-press/singing-for-healing-and-hope-music-therapy-methods-that-use-the-voice-cGrFE3NDdY?key=OUP">www.deepdyve.com/lp/ou-press/singing-for-healing-and-hope-music-therapy-methods-that-use-the-voice-cGrFE3NDdY?key=OUP</a> (full text paid for)</p>					
WAR	Music	<i>Music-Based Services for Young People Experiencing Homelessness: Engaging Strengths and Creating Opportunities</i>	Kelly, B.L. (2017), Families in Society: The Journal of Contemporary Social Services, January 2017, Vol 98 (1), pp57-68	USA	<p>This study supports the view that young people experiencing homelessness are strong and resilient. Young people (aged 18-22) using a music studio (a simple set-up in a meeting room at a 24-bed, transitional living programme in Chicago) enhanced their musical skills, acquired new ones and found opportunities for connection, engagement and creative expression. Includes useful quotes.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://journals.sagepub.com/doi/pdf/10.1606/1044-3894.2017.9">https://journals.sagepub.com/doi/pdf/10.1606/1044-3894.2017.9</a> (Abstract)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
	Music	<i>Superman in the Smallest Place: Exploring a Music Studio for Young People Experiencing Homelessness</i>	Kelly, B.L. (2013) University of Illinois at Chicago	USA	<p>This is the PhD thesis on which the article above is based. It contains extensive detail of the project. See also the sources below for a transcript of a podcast by the author (In Social Work podcast no.136) and an article in Emerging Adulthood on the Positive Youth Development aspect of the research.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://indigo.uic.edu/handle/10027/10220">https://indigo.uic.edu/handle/10027/10220</a> then download Kelly_Brian.pdf</p> <p><b>Transcript of podcast with B.Kelly:</b> <a href="http://www.insocialwork.org/documents/transcripts/insocialwork-episode-136.pdf">www.insocialwork.org/documents/transcripts/insocialwork-episode-136.pdf</a></p> <p><b>Article focusing on Positive Youth Development:</b> <a href="https://journals.sagepub.com/doi/full/10.1177/2167696818777347">https://journals.sagepub.com/doi/full/10.1177/2167696818777347</a> (abstract)</p>					
	Music	<i>Effects of group singing and performance for marginalised and middle-class singers</i>	Bailey, B. & Davidson, J. (2005) Psychology of Music, Volume 33, Issue 3, pp269-303	Canada	<p>A study comparing the effects of singing on members of a choir for homeless and marginalised individuals, and a choir of middle-class people with higher levels of musical training and experience. The emotional effects of the choral experience were similar, but other aspects of varied, depending on the singer's background.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="http://www.researchgate.net/publication/247733527_Effects_of_group_singing_and_performance_for_marginalized_and_middle-class_singers">www.researchgate.net/publication/247733527_Effects_of_group_singing_and_performance_for_marginalized_and_middle-class_singers</a> (abstract)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Music	<i>I am someone, I am not invisible: Exploring the experience of participating in choirs for singers affected by homelessness in Rio de Janeiro</i>	Coyne, S. (2018) Transform: New Voices in Community Music, 1, pp4-17	Brazil	<p>Research into the experience of members of homeless choirs, during the Cultural Olympiad in Rio de Janeiro, 2016. It found that being in a choir can increase visibility and recognition, and change singers' sense of identity. This is an outcome of the choir experience which has not previously been given much attention.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="http://79.170.44.82/transformiccm.co.uk/?page_id=82">http://79.170.44.82/transformiccm.co.uk/?page_id=82</a></p>					

WAR K	Music	<i>The Dallas Street Choir: The Impact of Communal Singing on Those Experiencing Homelessness</i>	Nordberg, A., Cronley, C., Murphy, E., Keaton, C., Palant, J. (2018) The Choral Journal, Volume 59, Number 3, pp3-20	USA	<p>Research by a team from the University of Texas Arlington, School of Social Work and the Department of Music and the Founders and Conductor of the Dallas Street Choir. The researchers concluded that the choir's model of community engagement and public performance "demonstrates that participation in a consistent, structured, safe and creatively engaging environment may better equip individuals experiencing homelessness to find employment and housing and to improve their overall wellbeing." The article includes a large number of verbatim quotes and a useful reading list on community singing more broadly.</p> <p><b>Adults</b></p>
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**Source:** [www.jonathanpalant.com/wp-content/uploads/2019/02/October-CJ-Article.pdf](http://www.jonathanpalant.com/wp-content/uploads/2019/02/October-CJ-Article.pdf)  
or [www.mossmusicnews.org/uploads/8/1/1/5/8115038/dallas\\_street\\_choir.pdf](http://www.mossmusicnews.org/uploads/8/1/1/5/8115038/dallas_street_choir.pdf)


Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
R K	Music	<i>Emotional, Social, and Cognitive Enrichment Through Participation in Group Singing: Interviews with Members of a Choir for Homeless Men</i>	Bailey, B.A.; Davidson, J.W. (2001) <i>The Phenomenon of Singing</i> , Volume 3,	Canada	<p>Research with an established choir of homeless men who had experienced positive life transformations, to explore possible adaptive characteristics of active participation in group singing.</p> <p>The findings suggest that group singing positively influences emotional and social processes. Active participation in music may act to alleviate depression, improve social interaction skills and promote ordered thinking</p> <p><b>Adults (Men)</b></p>

Source: <https://journals.library.mun.ca/ojs/index.php/singing/article/view/625/458>

A R	Music	<i>The Importance of Hip-Hop for Music Therapists</i>	Lightstone, A.J. (2012) Chapter 3 in Hadley, S. & Yancy, G. (2012) <i>Therapeutic Uses of Rap and Hip Hop</i> . Routledge, Taylor & Francis Group	Canada	<p>The author was a Masters music therapy student working in a residential shelter for young homeless people. He questioned why rap and hip-hop rarely featured in music therapy sessions there. This chapter is about why they should feature and is not specifically about homelessness. The entry below is his full thesis.</p> <p><b>Young people</b></p>
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Source: <http://tandfbis.s3.amazonaws.com/rt-media/pp/common/sample-chapters/9780415884747.pdf> (full text)

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WAR	Music	<i>Yo! Can ya flow? A qualitative study of Hip Hop aesthetics and original rap lyrics created in group music therapy in an urban youth shelter</i>	Lightstone, A.J. (2004) Master of Music Therapy thesis for Wilfrid Laurier University, Ontario, published by the author. This also appears as Chapter 12 in Hadley & Yancy (2012). See the entry above.	Canada	A Masters thesis drawing on a weekly, drop-in, music therapy group at a youth shelter in Toronto, where rap was the most frequently used musical genre. "The popularity, expressive power and cultural context of rap music combine to make it a potentially important and exciting resource for music therapists." <b>Young people</b>
<b>Source:</b> <a href="http://www.slideshare.net/jonathandunnemann/yo-can-you-flow">www.slideshare.net/jonathandunnemann/yo-can-you-flow</a> (full text, without the CD it refers to)					
WAR	Music	<i>Hip Hop, empowerment, and clinical practice for homeless adults with severe mental illness</i>	Travis, R. & Rodwin, A.H., Allcorn, A. (2018) Social Work with Groups, Volume 42, No.2, pp83-100, Routledge, Taylor & Francis Group	USA	Describes the use of the MUZUZE Hip Hop and empowerment framework with homeless adults with severe mental illness, in a shelter setting. The process engaged the participants and produced therapeutic and social-emotional benefits. "Hip Hop helped foster well-being pathways and individual and community empowerment." <b>Adults</b>
<b>Source:</b> <a href="http://www.tandfonline.com/doi/full/10.1080/01609513.2018.1486776?scroll=top&amp;needAccess=true">www.tandfonline.com/doi/full/10.1080/01609513.2018.1486776?scroll=top&amp;needAccess=true</a> (Abstract)					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
	Music	<i>Striking a chord. Using music to change lives. A guide for donors and funders</i>	Joy, I. & Fradd, A. (2006) New Philanthropy Capital	UK	<p>This report was written to explain to charities and individuals that might give money to support the use of music "to tackle disadvantage and disability". The examples provided include musical activity with people who are homeless. It shows that participation in music can (among other things) bring people together, reduce isolation, increase skills, build confidence and self-esteem and improve people's mental and physical health.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="http://www.thinknpc.org/resource-hub/striking-a-chord/">www.thinknpc.org/resource-hub/striking-a-chord/</a></p>					
	Theatre	<i>Social work and applied theatre: creative experiences with a group of homeless people in the city of Seville</i>	Cordero Ramos, N., Muñoz Bellerin, M. (2017) European Journal of Social Work. Volume 22, Issue 3. pp485-498	Spain	<p>Theatre of Inclusion is a theatre group founded and led by homeless people, in Seville, since 2007. It uses group social work and theatre techniques to identify the needs of the group and to help them to take on a more positive identity and to reclaim their dignity. The use of art in social work was pioneered by Jane Addams, an American social worker in the late 19th and early 20th century.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.tandfonline.com/doi/pdf/10.1080/13691457.2017.1366298?needAccess=true">https://www.tandfonline.com/doi/pdf/10.1080/13691457.2017.1366298?needAccess=true</a> (paid for)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WAR	Visual arts	<i>"The one thing that actually helps": art creation as a self-care and health-promoting practice amongst youth experiencing homelessness</i>	Schwan, K.J., Fallon, B., Milne, B. (2018), Children and Youth Services Review, Vol 93, August 2018	Canada	<p>Drawing on 23 in-depth interviews with youth experiencing homelessness and staff at a large youth homeless shelter, this study explores the importance, meanings, roles, and effects of art creation and art-based programming in the lives of youth who are homeless. The findings are summarised in the factsheet described in the next entry, <i>Can art make a difference?</i></p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="http://www.researchgate.net/publication/326861272">www.researchgate.net/publication/326861272</a> <i>The one thing that actually helps Art creation as a self-care and health-promoting practice amongst youth experiencing homelessness</i> (Abstract)</p>					
WAR	Visual arts	<i>Can art make a difference? Mobilizing the Arts to Prevent and End Youth Homelessness</i>	Schwan, K. (2017) A factsheet for Homeless Hub, March 15, 2017	Canada	<p>Using bullet points and a few quotes, this factsheet summarises why making art is important to homeless young people (drawing on the research described in the previous entry) and proposes ten ways in which the arts can be used to address the individual, systemic and structural causes of youth homelessness.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://homelesshub.ca/blog/can-art-make-difference-mobilizing-arts-prevent-and-end-youth-homelessness">https://homelesshub.ca/blog/can-art-make-difference-mobilizing-arts-prevent-and-end-youth-homelessness</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>Art Making as a Component and Facilitator of Resiliency with Homeless Youth</i>	Prescott M.V., Sekendur, B., Bailey, B., Hoshino, J. (2008), Art Therapy: Journal of the American Art Therapy Association, 25 (4), pp156-163	USA	<p>This study of three homeless young people attending an art centre in Seattle, looks at how their participation increased their coping skills and resilience. "Art therapists may intuitively and experientially know the benefits of art, but this study gives both numerical and narrative evidence for the power of art making and creativity." Includes a good reading list on resilience.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://lemosandcrane.co.uk/resources/Art%20Therapy%20-%20Art%20making%20as%20a%20component%20and%20facilitator%20of%20resiliency%20with%20homeless%20youth.pdf">https://lemosandcrane.co.uk/resources/Art%20Therapy%20-%20Art%20making%20as%20a%20component%20and%20facilitator%20of%20resiliency%20with%20homeless%20youth.pdf</a></p>					

AR	Visual arts	<i>Envisioning Democracy: Participatory Filmmaking with Homeless Youth</i>	Kennelly, J. (2018) Canadian Review of Sociology, Volume 55, Issue 2	Canada	<p>This piece is about documentary film-making with homeless young people. The lead researcher writes: "Consistent with other research on low-income and marginalized young people, this study found that homeless youth engage with democracy through forms of community participation and mutual support, and are disinclined to orient toward liberal democratic structures such as voting and political parties, which they see as harmful or problematic."</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="http://www.researchgate.net/publication/324547726_Envisioning_Democracy_Participatory_Filmmaking_with_Homeless_Youth">www.researchgate.net/publication/324547726_Envisioning_Democracy_Participatory_Filmmaking_with_Homeless_Youth</a> (abstract)</p> <p><b>Source:</b> <a href="https://carleton.ca/socanth/dept-blog/envisioning-democracy-participatory-filmmaking-with-homeless-youth/">https://carleton.ca/socanth/dept-blog/envisioning-democracy-participatory-filmmaking-with-homeless-youth/</a> (film of the research project)</p> <p><b>Source:</b> <a href="https://onlinelibrary.wiley.com/doi/full/10.1111/cars.12189">https://onlinelibrary.wiley.com/doi/full/10.1111/cars.12189</a> (48-hour access for US\$7)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
W K	Visual arts	<i>Re-engaging At-Risk Youth Through Art – The Evolution Program</i>	Brown, R. & Jeanneret, N. (2015) International Journal of Education & the Arts, Volume 16, No.14	Australia	<p>A study of an eight-week visual arts programme for 15-22 year olds with mental ill health and social issues, including homelessness, which aimed to re-engage participants in education and training. The research covered five eight-week cycles and concluded that Evolution was an example of best practice and highly effective at promoting re-engagement Includes a good reading list on young people’s engagement in the arts.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="http://www.ijea.org/v16n14/v16n14.pdf">www.ijea.org/v16n14/v16n14.pdf</a></p>					

A R K	Visual arts and writing	<i>Identity and Survival in the Multimedia Art of Street-Involved Youth</i>	Hardwick, J. (2017) Jeunesse: Young People, Texts, Cultures, Volume 9, No.1.	Canada	<p>An analysis of a multi-media webzine, produced by users of Directions Youth Services (homeless, at risk and street-involved young people in Vancouver) and how they use it “to assert identity, build community, challenge misconceptions about street life, and reimagine physical and social spaces.”</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://jeunessejournal.ca/index.php/yptc/article/view/360">https://jeunessejournal.ca/index.php/yptc/article/view/360</a> (Abstract)</p> <p><b>Source:</b> <a href="http://www.deepdyve.com/lp/university-of-winnipeg/identity-and-survival-in-the-multimedia-art-of-street-involved-youth-B08eYYai2D?">www.deepdyve.com/lp/university-of-winnipeg/identity-and-survival-in-the-multimedia-art-of-street-involved-youth-B08eYYai2D?</a> (paid for)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WAR	Visual arts	<i>Homeless adults engagement in art: First steps towards identity, recovery and social inclusion</i>	Thomas, Y., Gray, M., McGinty, S., Ebringer, S. (2011) Australian Occupational Therapy Journal, 58, 429-436	Australia	<p>Australian policy on homelessness identifies participation in structured activities as the first step towards social inclusion and increasing the likelihood of permanently leaving a homeless lifestyle. This is a study of the value of a weekly, three-hour art workshop provided for homeless adults. It is based on interviews with four participants (men aged 40-65), a facilitator, drop-in centre manager and nurse.</p> <p>Because of the small number of participants and their circumstances, the researchers caution against generalising their positive findings to other programmes but they include references to research on aspects of homelessness.</p> <p><b>Adults (Men)</b></p>

**Source:** <https://onlinelibrary.wiley.com/doi/full/10.1111/j.1440-1630.2011.00977.x>

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>Homelessness among older African American women: Interpreting a serious social issue through the arts in community-based participation of action research</i>	Feen-Calligan, H., Washington, O.G., Moxley, D.P. (2010) New Solutions: A Journal of Environmental and Occupational Health Policy, Volume 19, No.4, pp423-448	USA	<p>This is a report of a community-based, participatory action research project in which the women taking part were "peer and co-investigators". The project comprised three stages: looking at pictures and relating them to their individual experiences; making art together and identifying common themes; sharing those themes with the public, in the form of an exhibition. An article on one element of this project (quilting) is the focus of the next entry.</p> <p><b>African American women</b></p>

**Source:** <https://journals.sagepub.com/doi/abs/10.2190/NS.19.4.d?journalCode=newa> (abstract)

**Source:** [www.deepdyve.com/lp/sage/homelessness-among-older-african-american-women-interpreting-a-serious-hq1Dks4TIL?key=dd\\_plugin\\_gs&utm\\_campaign=pluginGoogleScholar&utm\\_source=pluginGoogleScholar&utm\\_medium=plugin](http://www.deepdyve.com/lp/sage/homelessness-among-older-african-american-women-interpreting-a-serious-hq1Dks4TIL?key=dd_plugin_gs&utm_campaign=pluginGoogleScholar&utm_source=pluginGoogleScholar&utm_medium=plugin) (full article paid for)

There is a freely available article on this project, Helping Older African American Women Who Are Homeless Through Visual Images and Creative Strategies, in Visual Culture & Gender, Vol 4, 2009: <https://lemosandcrane.co.uk/resources/Visual%20Culture%20and%20Gender%20-%20Helping%20Older%20African%20American%20Women%20who%20are%20homeless%20through%20visual%20images%20and%20creatives%20strategies.pdf>

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
WAR	Visual arts	<i>Quilting in Self-Efficacy Group Work With Older African American Women Leaving Homelessness</i>	Moxley, D.P., Feen-Calligan, H.R., Washington, O.G.M., Garriott, L. (2011) Journal of the American Art Therapy Association, Volume 28, Issue 3, pp113-122	USA	This article focuses on quilting workshops for homeless, older, African American women (those in the entry above). As well as framing the importance of quilting as a form of group work and health promotion that may foster resilience toward stressful transitions, the authors offer a rationale, outcomes, and guidelines for community building and advocacy through the quilting form that is a heritage of American folk art. <b>Adult African American women</b>
<b>Source:</b> <a href="https://pdfs.semanticscholar.org/0c8c/d4c1fdbe13041aeb8f684f4d91fbd38c8be7.pdf">https://pdfs.semanticscholar.org/0c8c/d4c1fdbe13041aeb8f684f4d91fbd38c8be7.pdf</a>					
AR	Visual arts	<i>The Creative Process and Artistic Intersections with Social Research. Narrative portraits of recovery from homelessness</i>	Fulmer, M.J. (2008) Frontiers, A Journal of Women's Studies, Volume 29, Number 1, pp85-120	USA	A substantial article by the maker of eight large-scale narrative portraits, commissioned as part of the study described above. <b>African American women</b>
<b>Source:</b> <a href="http://www.researchgate.net/profile/Mara_Fulmer/publication/236830327_The_Creative_Process_and_Artistic_Intersections_with_Social_Research_Narrative_Portraits_of_Recovery_from_Homelessness/links/57fe671d08aeaf819a5c2e70/The-Creative-Process-and-Artistic-Intersections-with-Social-Research-Narrative-Portraits-of-Recovery-from-Homelessness.pdf">www.researchgate.net/profile/Mara_Fulmer/publication/236830327_The_Creative_Process_and_Artistic_Intersections_with_Social_Research_Narrative_Portraits_of_Recovery_from_Homelessness/links/57fe671d08aeaf819a5c2e70/The-Creative-Process-and-Artistic-Intersections-with-Social-Research-Narrative-Portraits-of-Recovery-from-Homelessness.pdf</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
ARK	Visual arts	<i>Reframing art therapy to meet psychosocial and financial needs in homelessness</i>	Griffith, F.J., Seymour, L., Goldberg, M. (2015) <i>The Arts in Psychotherapy</i> , Volume 46, pp33-40	USA	<p>This research looked at the achievement of financial and psychosocial goals, by homeless participants in two art therapy projects over a year – one an arts studio and the other an arts cooperative, which offered the opportunity to sell work.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.deepdyve.com/lp/elsevier/reframing-art-therapy-to-meet-psychosocial-and-financial-needs-in-lbmF0sd0oZ?key=elsevier">https://www.deepdyve.com/lp/elsevier/reframing-art-therapy-to-meet-psychosocial-and-financial-needs-in-lbmF0sd0oZ?key=elsevier</a></p>					
RK	Visual arts	<i>Art Therapy, Homelessness and Poverty</i>	Feen-Calligan, F., Chapter 38 in Gussak, D.E. Rosal, M.L. (2015) <i>The Wiley Handbook of Art Therapy</i> , pp397-408	USA	<p>This essay describes two approaches to art therapy with people living with poverty and homelessness: Service learning (learning while providing a service to the community) and self-determination theory (the study of motivation and personality). It is informed by the author's experience of working with her students. It features a summary of writing on art therapy and homelessness (including many featured in this review) and describes work with children supported by the Capuchin Soup Kitchen in Detroit.</p> <p><b>Children</b></p>
<p><b>Source:</b> <a href="https://onlinelibrary.wiley.com/doi/abs/10.1002/9781118306543.ch38">https://onlinelibrary.wiley.com/doi/abs/10.1002/9781118306543.ch38</a> (Abstract)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>The Role of Art for Homeless Women and Survivors of Domestic Violence</i>	Stockrocki, M., Sutton Andrews, S., Saemundsdottir, S. (2004) Visual Arts Research, Vol.30, No. 1 Diverse Populations, pp73-82, University of Illinois Press	USA	The paper discusses the role of art for women surviving domestic violence and homelessness. It concludes that "the role of art for homeless women might be one of communication, healing, and social bonding." <b>Adults (Women)</b>
<b>Source:</b> <a href="http://www.safetylit.org/citations/index.php?fuseaction=citations.viewdetails&amp;citationIds[]=citjournalarticle_293155_38">www.safetylit.org/citations/index.php?fuseaction=citations.viewdetails&amp;citationIds[]=citjournalarticle_293155_38</a> (Abstract)					

AR	Visual arts	<i>Successes and challenges of feminist arts-based participatory methodologies with homeless/street-involved women in Victoria</i>	Clover, D. (2011) Action Research, Volume 9, Issue 1, pp12-26	Canada	This project built trust and a sense of community, encouraged artistic skills development, and allowed to emerge an artistic identity to combat the stigma of the label 'homeless'. The collaborative creation of artworks and public sharing produced a sense of Individual and collective empowerment and recognition. <b>Adults (Women)</b>
<b>Source:</b> <a href="https://journals.sagepub.com/doi/abs/10.1177/1476750310396950">https://journals.sagepub.com/doi/abs/10.1177/1476750310396950</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>Colour my Voice: Art Therapy for Homeless Kids (Case studies)</i>	Seldowitz, D., Winthers, K. (2017) Caretakers Cottage Inc	Australia	<p>Six case studies from an art therapy project with homeless teenagers staying in a refuge, Caretakers Cottage, in Bondi, New South Wales. The project was initiated by a youth worker at the refuge and the case studies were written by her.</p> <p><b>Young people</b></p>
<p><b>Source:</b> <a href="https://static1.squarespace.com/static/56b027f9b6aa60a6ffd18d15/t/58e6d366579fb3bb25e71f31/1491522426726/Colour+My+Voice+-+Case+Studies.pdf">https://static1.squarespace.com/static/56b027f9b6aa60a6ffd18d15/t/58e6d366579fb3bb25e71f31/1491522426726/Colour+My+Voice+-+Case+Studies.pdf</a></p>					
K	Visual arts	<i>Implementing an Art Program for Children in a Homeless Shelter</i>	Heise, D. & MacGillivray, L. (2011) Studies in Art Education: A Journal of Issues and Research. National Art Education Association, Volume 52, Issue 4, pp323-336	USA	<p>A study of a six-week art programme for children (aged 5-13) living in an emergency homeless family shelter. The main audience for this research are teachers of children living in crisis. Its focus was on how to implement such a programme, rather than on its results. It looks at redefining success, tensions in curriculum and implementation and managing behaviour.</p> <p><b>Children</b></p>
<p><b>Source:</b> <a href="http://ed660a.weebly.com/uploads/3/2/6/7/3267407/monica_homeless_shelter.pdf">http://ed660a.weebly.com/uploads/3/2/6/7/3267407/monica_homeless_shelter.pdf</a></p> <p><b>Source:</b> <a href="http://www.academia.edu/3536859/Implementing_an_Art_Program_for_Children_in_a_Homeless_Shelter?auto=download">www.academia.edu/3536859/Implementing_an_Art_Program_for_Children_in_a_Homeless_Shelter?auto=download</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual and literary arts	<i>"A Lot of Us Look at Life Differently": Homeless Youths and Art on the Outside</i>	Kidd, S.A. (2008), Cultural Studies – Critical Methodologies, Volume 9, Issue 2, pp345-367	Canada and USA	A qualitative analysis of the artistic expression of homeless youths, accompanied by examples of drawings and poetry gathered from youths in New York City and Toronto. <b>Young people</b>
<b>Source:</b> <a href="https://journals.sagepub.com/doi/abs/10.1177/1532708608321402">https://journals.sagepub.com/doi/abs/10.1177/1532708608321402</a> (Abstract)					
WAK	Various	<i>Beautiful Trouble: Possibilities in the Arts with Street-involved Youth</i>	Novak, P. a chapter in Editors Kidd, S. et al (2018) Mental Health and Addiction Interventions for Youth Experiencing Homelessness: Practical Strategic for Front-line Providers, Canadian Observatory on Homelessness Press, pp231-245	Canada	Art as a form of methodology and intervention is now commonplace in different health care and therapeutic settings, particularly mental health services. Building on years of experience the author observes: "The arts can be used in direct therapy and treatment, or they can be used in therapeutic ways to support the bigger strategy of engaging with the person's overall sense of isolation and hopelessness. Ideally, formal treatment would include the arts both as a direct intervention and as a way to support change." <b>Young people</b>
<b>Source of the chapter:</b> <a href="http://homelesshub.ca/sites/default/files/Ch3-5-MentalHealthBook.pdf">http://homelesshub.ca/sites/default/files/Ch3-5-MentalHealthBook.pdf</a>					
<b>The book:</b> <a href="http://homelesshub.ca/mentalhealthbook">http://homelesshub.ca/mentalhealthbook</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
ARK	Various	<i>Fostering Creative Capacity for Youth Living Homeless Through Their Engagement with Community Arts Organizations</i>	Huddart, L. (2016) Concordia University	Canada	A Masters student's literature review and two extensive interviews (with Sean Kidd and Phyllis Novak) exploring how community-based arts organisation can facilitate and respond to the creative capacity of young people experiencing homelessness and marginalisation.  <b>Young people</b>
<b>Source:</b> <a href="https://spectrum.library.concordia.ca/981829/1jh/Huddart_MA_F2016.pdf">https://spectrum.library.concordia.ca/981829/1jh/Huddart_MA_F2016.pdf</a>					

RK	Visual art and writing	<i>Art Messaging as a Medium to Engage Homeless Young Adults.</i>	Nyamathi, A., Slagle, A., Thomas, A., Hudson, A., Khalilifard, F., Avila, G., Orser, J., Cuchilla, M. (2011) Progress in Community Health Partnerships: Research, Education and Action, John Hopkins University Press, Volume 5, Issue 1, Spring 2011, pp 9 -18	USA	The purpose of this community-based, participatory research was to solicit the ideas of homeless, drug-using young adults on how art might be used to design messages for their peers about the danger of initiating or continuing drug and alcohol use. The findings revealed support for different delivery styles and that "messages that reinforce protective factors such as hope for the future and self-esteem may be as important to homeless young adults as information about the risks and consequences of drug use."  <b>Young people</b>
<b>Source:</b> <a href="http://www.ncbi.nlm.nih.gov/pmc/articles/PMC3792012/">www.ncbi.nlm.nih.gov/pmc/articles/PMC3792012/</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>Visualizing homelessness: a study in photography and estrangement</i>	Radley, A., Hodgetts, D., Cullen, A. (2005) Journal of Community & Applied Social Psychology, Volume 15, No.4	UK (England)	An analysis of photographs taken by six homeless people, in London, describing a typical day, and of the text of interviews with each individual. <b>Adults</b>
<b>Source:</b> <a href="http://www.deepdyve.com/lp/wiley/visualizing-homelessness-a-study-in-photography-and-estrangement-UJD0vglePt?articleList=%2Fsearch%3Fquery%3Dhomelessness%2B%252B%2Bart%26numPerPage%3D50">www.deepdyve.com/lp/wiley/visualizing-homelessness-a-study-in-photography-and-estrangement-UJD0vglePt?articleList=%2Fsearch%3Fquery%3Dhomelessness%2B%252B%2Bart%26numPerPage%3D50</a>					
AR	Visual arts	<i>Who Knows the Streets as Well as the Homeless? Promoting Personal and Community Action through Photovoice</i>	Wang, C.C., Cash, J.L., Powers, L.S. (2000) Sage	USA	The purpose of this project was to enable men and women living at a shelter in Ann Arbor, Michigan to photograph their everyday health, work, and life conditions as a way to document their struggles and strengths; to promote critical dialogue through group discussion about their photographs; and to reach policy makers and the broader public about issues of concern to homeless people. <b>Adults</b>
<b>Source:</b> <a href="https://journals.sagepub.com/doi/10.1177/152483990000100113">https://journals.sagepub.com/doi/10.1177/152483990000100113</a> (Abstract)					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AK	Visual arts, storytelling & music	<i>Untitled. Lisa Philip-Harbutt (CCD, Australia)</i>	Philip-Harbutt, L. (2015) in ed. Low, F. Arts with Communities: Practices and Possibilities (Community Cultural Development Symposium 2012, Singapore), pp100-103	Australia	<p>A short piece on Community Arts Network South Australia (CANSA)'s Placemaking Program. Since 2008 this program has been working in Adelaide, "to make connections between people who have experienced homelessness, arts workers, community organisations and government agencies, to act creatively in the pursuit of making connections between low income and homeless people and their broader communities."</p> <p><b>All</b></p>
<p><b>Source:</b> <a href="https://play.google.com/books/reader?id=vJG5CgAAQBAJ&amp;printsec=frontcover&amp;pg=GBS.PT2#v=onepage&amp;q=arts%20homeless%20australia&amp;f=false">https://play.google.com/books/reader?id=vJG5CgAAQBAJ&amp;printsec=frontcover&amp;pg=GBS.PT2#v=onepage&amp;q=arts%20homeless%20australia&amp;f=false</a></p>					
RK	Visual arts	<i>Successes and challenges of feminist arts-based participatory methodologies with homeless/street-involved women in Victoria</i>	Clover, D. (2011) Action Research, Volume 9, Issue 1, pp12-26	Canada	<p>Twenty homeless/street-involved women met with two feminist researchers, two facilitators and two artists to share experiences through group art work, during three four-hour workshops per week over 18 months. The project built trust and a sense of community, encouraged artistic skills development, and saw the emergence of an artistic identity with which to combat the stigma of the label 'homeless'.</p> <p><b>Adults (Women)</b></p>
<p><b>Source:</b> <a href="http://www.homelesshub.ca/sites/default/files/ArtsBasedResearch_Summary.pdf">www.homelesshub.ca/sites/default/files/ArtsBasedResearch_Summary.pdf</a> (Summary)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts	<i>StreetHeart: Empowering Homeless Through Art and Technology</i>	Vilaza, G.N., Mähönen, J., Hamon, C., Danilina, O. (2017), ACM, New York. Proceedings of the 2017 CHI Conference Extended Abstracts on Human Factors in Computing Systems	USA	<p>Much of the artwork made by homeless people participating in programmes and projects remains unseen. StreetHeart is a multichannel service through which people can upload their artworks independently, using a portable camera device. Approved artwork is shared through LED screens placed around the city, reaching larger audiences. Passers-by can 'like' a work by pressing a heart button on the display and may buy work through an online store.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.researchgate.net/publication/316611093">https://www.researchgate.net/publication/316611093</a> StreetHeart Empowering Homeless Through Art and Technology</p>					

ARK	Visual arts	<i>Facing homelessness: a community mask making project</i>	Allen, P. (2007) published as a chapter in Kaplan, F. Art therapy and social action, pp61-73, Jessica Kingsley Publishers	USA	<p>A year-long project that brought together people using homeless services, other members of the community and artists, to make masks, cast from their face. The ambition was to increase public awareness and understanding of homelessness and also to work creatively with homeless people. A local studio was open one afternoon a week where anyone could use materials. The project was effective in raising public awareness but less successful at sustaining engagement with homeless people.</p> <p><b>Adults and children</b></p>
<p><b>Source:</b> <a href="https://www.patballen.com/images/articles/Chapt3.pdf">https://www.patballen.com/images/articles/Chapt3.pdf</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts and storytelling	<i>Storying the street: transition narratives of homeless youth</i>	Ottaway,N.; King, K.; Erickson, P.G. (2009), Medical Humanities, 2009;35;1926	Canada	Report of an innovative, web-based storytelling project conducted with homeless youths in Toronto. This project provided an important, creative outlet for the youths, and increased understanding of the challenges, stigma and resilience of homeless youth. <b>Young people</b>
<b>Source:</b> <a href="https://www.ncbi.nlm.nih.gov/pubmed/23674628">https://www.ncbi.nlm.nih.gov/pubmed/23674628</a> (Abstract)					

ARK	Visual art, storytelling	<i>Artwork/Streetlives, Street-involved youth in Thunder Bay. A community-based, arts-informed inquiry</i>	Campbell McGee,A. (2010), PhD thesis, University of Toronto	Canada	A community-based, arts-informed, PhD research project looking at how to reduce harm among street-involved youth (including homeless young people), in Thunder Bay, Ontario. Nine street-involved, participant researchers (supported by a team of researchers and community organisations) used art making and storytelling as ways of understanding and communicating the risks specific to this group. The thesis is in two parts: the first a story written for the young people, the second in academic style. <b>Young people</b>
<b>Source:</b> <a href="https://tspace.library.utoronto.ca/bitstream/1807/24826/6/McGee_Amy_EC_2010%3a06_phd_thesis.pdf">https://tspace.library.utoronto.ca/bitstream/1807/24826/6/McGee_Amy_EC_2010%3a06_phd_thesis.pdf</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual art, storytelling, drama	<i>Coming Together: Homeless Women, Housing and Social Support. With a Special Focus on the experiences of Aboriginal Women and Trans Women</i>	Sakamoto,I., Ricciardi,J., Plyler,J., Wood,N., Chapra,A., Chin,M., Allan,B., Cameron,R. & Nunes,M. (2010) University of Toronto, Regent Park Community Health Centre, Wellesley Institute	Canada	<p>The final report of a five-year project, researching, storytelling, art-making and relationship-building as a way of sharing the voices and insights of women and transwomen with experiences of homelessness. A community-based, action research project. Through painting, drama and photography participants depicted their visions and stories of inclusion, friendship and safe spaces. Included staged photography as an arts-based research method for the identification of key issues, action and dissemination.</p> <p><b>Adults (Women and transwomen)</b></p>

**Source:** [www.wellesleyinstitute.com/wp-content/uploads/2010/06/Coming\\_Together\\_Final\\_Final\\_Report.pdf](http://www.wellesleyinstitute.com/wp-content/uploads/2010/06/Coming_Together_Final_Final_Report.pdf)

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
AR	Visual arts, design, writing, and found poetry	<i>Taking Art Therapy Outside of the Studio: Bringing Creativity and Care to Women within a Boston Shelter</i>	Duncan, M. (2018) Expressive Therapies Capstone Theses. 103	USA	<p>For this post-graduate thesis, the author created a women-only art studio in a homeless day shelter in Boston. She offered five activities and worked alongside small numbers of women, over four weeks, four mornings per week. The aims were to use creativity and care to help women to feel safer, and to encourage self-expression, through creativity. This paper describes the challenges that can arise in a short-term project, facilitated by an unfamiliar person. It also includes useful references to projects that pre-date this review.</p> <p><b>Adults (Women)</b></p>
<p><b>Source:</b> <a href="https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1102&amp;context=expressive_theses">https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1102&amp;context=expressive_theses</a></p>					
O (Other – a proposal)	Visual arts	<i>Creating a sustainable art therapy program to benefit the homeless population residing at the Weingart Center Association: A grant proposal</i>	Ricciardi, J.G. (2017) California State University, ProQuest, no.10262771	USA	<p>A Masters thesis in the form of a grant proposal for an art therapy programme at a homeless facility in Los Angeles. It makes the case for art therapy in the context of homelessness while acknowledging the challenge of demonstrating the effectiveness of therapy.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://search.proquest.com/openview/65952b4964eb2c2f60c8ff8b11e5a0d6/1?pq-origsite=gscholar&amp;cbl=18750&amp;diss=y">https://search.proquest.com/openview/65952b4964eb2c2f60c8ff8b11e5a0d6/1?pq-origsite=gscholar&amp;cbl=18750&amp;diss=y</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 <p>(Focuses on provision and practice rather than impact)</p>	Libraries	<i>Effective public library outreach to homeless people</i>	Willett, P., Broadley, R. (2011) Library Review, Volume 60, Issue 8, pp658-760	UK (England)	<p>A paper on good practice in outreach with homeless people, by library authorities in England. Includes four case studies and interviews with six library authorities and offers guidelines for outreach projects.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.ighhub.org/resource/effective-public-library-outreach-homeless-people">https://www.ighhub.org/resource/effective-public-library-outreach-homeless-people</a> (Abstract)</p> <p><b>Source:</b> <a href="http://www.deepdyve.com/lp/emerald-publishing/effective-public-library-outreach-to-homeless-people-02N3SIVa6L?articleList=%2Fsearch%3Fquery%3DEffective%2Bpublic%2Blibrary%2Boutreach%2Bto%2Bhomeless%2Bpeople">www.deepdyve.com/lp/emerald-publishing/effective-public-library-outreach-to-homeless-people-02N3SIVa6L?articleList=%2Fsearch%3Fquery%3DEffective%2Bpublic%2Blibrary%2Boutreach%2Bto%2Bhomeless%2Bpeople</a> (full article paid for)</p>					
	Libraries	<i>A trip to the library: homelessness and social inclusion</i>	Hodgetts, D., Stolte, O., Chamberlain, K., Radley, A., Nikora, L., Nabalarua, E., Groot, S. (2008) Social & Cultural Geography, Volume 9, No.8	New Zealand	<p>This research, based on interviews with library staff, homeless men and other library users, describes and explains how homelessness men saw their local library as "a space for safety and social participation"</p> <p><b>Adults (Men)</b></p>
<p><b>Source:</b> <a href="http://www.researchgate.net/publication/43438187_A_trip_to_the_library_Homelessness_and_social_inclusion">www.researchgate.net/publication/43438187_A_trip_to_the_library_Homelessness_and_social_inclusion</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
R K	Museums	<i>Evaluating impacts of a museum-based program for transitional homeless adults</i>	Vander Stoep, G.A., Noh, E.J., Han, J.H. (2012) Proceedings of the 2012 Northeastern Recreation Research Symposium	USA	<p>This is a short paper on the evaluation of a museum programme of the Michigan Historical Museum called Your Story or Mine (delivered in 2008-9). The aims were to increase participants' literacy, critical thinking and problem-solving skills, by using museum resources, history and creative expression as teaching tools. The evaluation was undertaken by students at Michigan State University.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://scholarworks.umass.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&amp;httpsredir=1&amp;article=1063&amp;context=nerr">https://scholarworks.umass.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&amp;httpsredir=1&amp;article=1063&amp;context=nerr</a></p>					
R K	Museums	<i>Engaging with Homeless Adults in Museums: Considerations for Where to Begin</i>	Kinsley, R.P., (2013) Museums & Social Issues, Volume 8, Issue 1-2, pp74-88	USA	<p>Research undertaken in 2011-12, following the financial crash of 2008 and an increase in homelessness in the USA. Museums had been responding to homelessness as a topic, rather than looking at how best to engage, and share their resources, with homeless people.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.tandfonline.com/doi/full/10.1179/1559689313Z.0000000008">https://www.tandfonline.com/doi/full/10.1179/1559689313Z.0000000008</a> (abstract)</p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
R K	Various	<i>Crisis Skylight. Final Report of the University of York Evaluation</i>	Pleace, N., Bretherton, J. (2017) University of York / Crisis	UK (England & Scotland)	The final report of a three-year evaluation of the impact of Crisis Skylight's services, including art activities, on its members. It looks at how the service supports single homeless people "to progress towards independence, and away from homelessness". Progress was described as regaining progress, making progress for the first time, punctuated progress and limited progress. <b>Adults</b>

Source: [www.crisis.org.uk/media/20620/crisis\\_skylight\\_evaluation-report\\_final\\_2017.pdf](http://www.crisis.org.uk/media/20620/crisis_skylight_evaluation-report_final_2017.pdf)

R K	Various	<i>Crisis Skylight. Pathways to Progression</i>	Pleace, N., Bretherton, J. (2016) University of York / Crisis	UK (England & Scotland)	This is an interim report of a three-year evaluation described above. It is based on the initial results of a large-scale, qualitative, cohort study and was part of the mixed method Crisis Skylight programme evaluation. Nine out of ten cohort members made some progress as a result of Crisis Skylight's combination of support and activities. <b>Adults</b>
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Source: [www.crisis.org.uk/media/237120/crisis\\_skylight\\_pathways\\_to\\_progression\\_2016.pdf](http://www.crisis.org.uk/media/237120/crisis_skylight_pathways_to_progression_2016.pdf)


Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 (Other – advisory)	Visual arts	<i>The impact of social and cultural activities on the health and wellbeing of homeless people. A research report for Westminster Primary Care Trust</i>	Broadway (2005) Westminster Primary Care Trust	UK (England)	Research commissioned to inform homelessness policy in the London Borough of Westminster. It included a literature review (although with no content specifically about the arts and homelessness), five workshops with homeless people (four facilitated or supported by peer researchers) and interviews with clinicians and homelessness sector professionals. It suggests the possible health outcomes.

Source: <https://homelesshub.ca/sites/default/files/attachments/Ovohp23u.pdf>



	Various	<i>Homelessness - Diverse Experiences, Common Issues, Shared Solutions: the Need for Inclusion and Accountability</i>	Sakamoto, I., Khandor, E., Chapra, A., Hendrickson, T., Maher, J., Roche, B., Chin, M. (2008), Factor-Iwentash Faculty of Social Work, University of Toronto	Canada	This is an accessible, illustrated compilation of the findings and recommendations of eight community-based, participatory research (CBPR) projects on homelessness in Toronto, six of which used arts-informed or arts-based research methods. The accumulated knowledge “challenges many of the assumptions that exist about homeless people’s lives, recognizes the strength of arts-informed methods of research, and confirms the power of CBR/CBPR as a tool for social change”.
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Source: [http://www.regentparkchc.org/sites/default/files/Homeless\\_Report\\_Josie.pdf](http://www.regentparkchc.org/sites/default/files/Homeless_Report_Josie.pdf)

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 (Other – feasibility study)	Various	<i>A research report on the feasibility and need for a project inspired by Arts &amp; Homelessness International in Rio leading up to 2016, together with a sustainable legacy</i>	Heritage, P. & Peacock, M. (2014), With One Voice	Brazil	<p>The Cultural Olympiad in London in 2012 was the first to feature homeless people in the Olympic celebrations and gave rise to the new international arts and homelessness movement, Arts &amp; Homelessness International. This report considered the feasibility of a similar project as part of the Rio Cultural Olympiad in 2016. It described the different ways in which homelessness is experienced in Brazil and identified potential partners in such a project, in the arts, in government and in the homelessness sector.</p> <p><b>All</b></p>
<p><b>Source:</b> <a href="http://with-one-voice.com/sites/default/files/Feasibility%20Study%20Report%20for%20an%20arts%20and%20homelessness%20GB-Brazil%20Exchange%20Programme%20April%202014_0.pdf">http://with-one-voice.com/sites/default/files/Feasibility%20Study%20Report%20for%20an%20arts%20and%20homelessness%20GB-Brazil%20Exchange%20Programme%20April%202014_0.pdf</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 <p>(Other – description of the sector)</p>	Various	<i>Arts &amp; Homelessness International: Review of Arts and Homelessness in Scotland</i>	Coyne, S., with co-researchers Leadbetter, W., Rogers, J., McLean, P., McKenna, A. (2018), Arts & Homelessness International	UK (Scotland)	<p>A country review of arts and homelessness, commissioned by Arts &amp; Homelessness International and undertaken in collaboration with co-researchers with personal experience of homelessness. It looks at the definition and scale of homelessness in Scotland; at the infrastructure of support; at arts activity involving homeless people, its impact and how the impact is measured; and the challenges of delivering this work. It ends with reflections on how AHI might help meet some of the needs identified. The author stresses that the report is a starting point only.</p> <p><b>All</b></p>



**Source:** <http://with-one-voice.com/sites/default/files/With%20One%20Voice%20Review%20of%20Arts%20and%20Homelessness%20in%20Scotland.pdf>

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 <p>(Other – a description of the sector)</p>	Various	<i>Arts &amp; Homelessness International: A Review of Arts and Homelessness in North America</i>	Knowles, B. (2017) Arts & Homelessness International	USA and Canada	<p>This was the first country review commissioned and published by Arts &amp; Homelessness International. It is described by its author as a snapshot of the arts and homelessness sector in North America in 2016, when the research was carried out, using a combination of desk research, visits, observation and one-to-one interviews. As well as summarising the context for the arts and homelessness, it provides examples activities in eight US and two Canadian cities. It also includes recommendations for the development of this work.</p> <p><b>All</b></p>
<p><b>Source:</b> <a href="https://static1.squarespace.com/static/53a31e61e4b07ded53318038/t/5966ac05ebbd1adab194db21/1499900979184/With+One+Voice+-+Country+Review+of+Arts+and+Homelessness+in+North+America+Jul+17.pdf">https://static1.squarespace.com/static/53a31e61e4b07ded53318038/t/5966ac05ebbd1adab194db21/1499900979184/With+One+Voice+-+Country+Review+of+Arts+and+Homelessness+in+North+America+Jul+17.pdf</a></p>					
 <p>(Other – a summary of homelessness and of arts and homelessness in Japan)</p>	Various	<i>Japan Arts and Homelessness Review</i>	Peacock, M., Raymont, E. (2018) Arts & Homelessness International	Japan	<p>Arts &amp; Homelessness International's fourth country review describes homelessness in Japan and the work of six arts organisations.</p> <p><b>All</b></p>
<p><b>Source:</b> <a href="http://with-one-voice.com/sites/default/files/With%20One%20Voice%20Review%20of%20Arts%20and%20Homelessness%20in%20Japan.pdf">http://with-one-voice.com/sites/default/files/With%20One%20Voice%20Review%20of%20Arts%20and%20Homelessness%20in%20Japan.pdf</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
	Theatre	<i>Cardboard Citizens. How we help</i>	Cardboard Citizens (2019)	UK	<p>Making life-changing theatre with and for homeless people. The How We Help section of the website includes numbers and stories, notably the stories told by 18 Cardboard Citizens' Members of what being part of CC means to them.</p> <p><b>All</b></p>
<p><b>Source:</b> <a href="https://www.cardboardcitizens.org.uk/how-we-help">https://www.cardboardcitizens.org.uk/how-we-help</a>  <b>Film clips of company members</b> <a href="http://www.cardboardcitizens.org.uk/meet-citz">www.cardboardcitizens.org.uk/meet-citz</a></p>					
	Visual arts	<i>Piece by Piece. Arts Learning, Skills Training, Community Building. Impact reports, 2017 and 2018</i>	Piece by Piece	USA	<p>Piece by Piece Mosaic Art Workshop Program in Los Angeles runs a programme that offers residents of Skid Row the opportunity to acquire skills and earn from them, to build community and a sense of belonging.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="https://www.piecebypiece.org/2017-program-impact">https://www.piecebypiece.org/2017-program-impact</a>  <b>Also</b> <a href="https://www.piecebypiece.org/2018-program-impact">https://www.piecebypiece.org/2018-program-impact</a></p>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
	Music	<i>The Impact of Streetwise Opera, April 2018 – March 2019</i>	Streetwise Opera (2019)	UK	<p>A full-time arts company working to improve the wellbeing and increase social inclusion for vulnerable and socially excluded people. Weekly workshops in London, Nottingham, Manchester, Middlesbrough and Newcastle/Gateshead and opera productions for public audiences.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="http://www.streetwiseopera.org/our-impact">www.streetwiseopera.org/our-impact</a></p>					
 <p>(Other – advocacy)</p>	All art forms	<i>International Arts and Homelessness Summit &amp; Festival, Manchester, November 2018. Impact report</i>	Arts & Homelessness International (2019)	UK & international	<p>A four-day conference, with 250 delegates from 16 countries, half of whom were or had been homeless) and a week-long festival of 53 events, in Manchester.</p> <p><b>Adults</b></p>
<p><b>Source:</b> <a href="http://with-one-voice.com/sites/default/files/AHI%202018%20Summit%20and%20Festival%20Report%20Final.pdf">http://with-one-voice.com/sites/default/files/AHI%202018%20Summit%20and%20Festival%20Report%20Final.pdf</a></p>					

## Tools and guidelines

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 (Literature review)	Various	<i>Creative Arts Occupations in Therapeutic Practice: A Review of the Literature</i>	Perruzza, N. & Kinsella, E.A. (2010) British Journal of Occupational Therapy, Volume 73, No. 6	UK, USA, Australia	An academic literature review of 23 peer-reviewed, original research articles published 2000-8. This review does not refer to homelessness, but to some of the common causes and consequences of homelessness. <b>All</b>
<b>Source:</b> <a href="https://journals.sagepub.com/doi/10.4276/030802210X12759925468943">https://journals.sagepub.com/doi/10.4276/030802210X12759925468943</a> (Abstract)					
<b>Source:</b> <a href="http://www.deepdyve.com/lp/sage/creative-arts-occupations-in-therapeutic-practice-a-review-of-the-h42EEY0lfs?">www.deepdyve.com/lp/sage/creative-arts-occupations-in-therapeutic-practice-a-review-of-the-h42EEY0lfs?</a> (paid for)					
 (Other – tools)	Various	<i>Get Creative: Arts for All.</i>	Homeless Link, London (2014)	UK (England)	This is a set of tools comprising a short, illustrated, document making the case for arts and homelessness and containing brief examples, and a collection of 36 documents providing guidance on good practice for local authorities and commissioners of services, arts and cultural institutions, and homelessness services. The illustrated document and resources are both available from the Homeless Link website.
<b>Source:</b> <a href="https://www.homeless.org.uk/our-work/resources/arts-for-all">https://www.homeless.org.uk/our-work/resources/arts-for-all</a>					

Theme	Main artform	Title	Author, date, publisher	Country featured	Summary and participants
 (Other – guidelines)	Any	<i>Guidelines for conducting research with people who are homeless</i>	York University, Toronto	Canada	One of the university's policies for conducting research with human participants. Joint protection for the researcher, the study participant and the university.
<b>Source:</b> <a href="http://research.info.yorku.ca/guidelines-for-conducting-research-with-people-who-are-homeless/">http://research.info.yorku.ca/guidelines-for-conducting-research-with-people-who-are-homeless/</a>					
 (Other – evaluation methodology)	Music, opera	<i>Evaluating arts projects with people who have experienced homelessness: Streetwise Opera's approach</i>	Parkinson, D. (2017) Arts & Homelessness International	UK	An evaluation methodology commissioned by Arts & Homelessness International, the international arts and homelessness movement. <b>All</b>
<b>Source:</b> <a href="http://streetwiseopera.org/sites/default/files/Streetwise%20Opera%27s%20approach%20to%20monitoring%20and%20evaluation.pdf">http://streetwiseopera.org/sites/default/files/Streetwise%20Opera%27s%20approach%20to%20monitoring%20and%20evaluation.pdf</a>					

## A few examples of substantial, or short but informative, press articles

### Dance

**TW, Tokyo Weekender, Annemarie Luck, 9 November 2018**

A photo essay about Sokerissa's dance work with homeless people in Tokyo

<https://www.tokyoweekender.com/2018/11/emotive-photo-story-captures-the-dance-group-that-unites-tokyos-homeless/>

**International Arts Manager, Andrew Anderson, 20 June 2014**

<http://www.internationalartsmanager.com/blog/teaching-tokyos-homeless-dance.html>

### Music

**The Accueil Bonneau Choir.** First published in the Imperial Oil Review, 1999, then reproduced in [www.goodnewsnetwork.org/accueil-bonneau-choir/](http://www.goodnewsnetwork.org/accueil-bonneau-choir/)

The choir was disbanded in 2003 because many of its members had found employment. (Montreal, Canada)

### Music and visual arts

**ART START changing the lives of homeless, at-risk youth, The Grio, 15**

March 2012, New York, USA

<https://thegrio.com/2012/03/15/art-program-changing-the-lives-of-homeless-youth/>

### Visual arts

**The art club for homeless people under the Royal Academy's roof, Juliet**

**Rix, 5 August 2014, The Guardian, London, England**

<https://www.theguardian.com/society/2014/aug/05/homeless-art-club-royal-academy-london>

### Libraries

**As tech changes homelessness, libraries roll with the punches. Dewin**

**Coldewey, 31 January 2019, San Francisco, USA**

[https://techcrunch.com/2019/07/31/as-tech-changes-homelessness-libraries-roll-with-the-punches/?guccounter=1&guce\\_referrer\\_us=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvbS8&guce\\_referrer\\_cs=mbu0wWWkx687PRkq8YXwhg](https://techcrunch.com/2019/07/31/as-tech-changes-homelessness-libraries-roll-with-the-punches/?guccounter=1&guce_referrer_us=aHR0cHM6Ly93d3cuZ29vZ2xlLmNvbS8&guce_referrer_cs=mbu0wWWkx687PRkq8YXwhg)

**Glasgow Libraries win award for innovative work tackling homelessness**

**and debt, 11 October 2018, CILIP: the UK's Library and Information Association, Scotland**

<https://www.cilip.org.uk/page/GlasgowLibrarieswinLCLA>

### Museums

**How museums are helping homeless people, Charlotte Coates, 8 February**

**2019, MuseumNext, UK**

<https://www.museumnext.com/article/how-museums-are-helping-homeless-people/>

**An issue of Museum Practice focused on museums and homelessness,**

**The Museums Association, London, England**

<https://www.museumsassociation.org/museum-practice/homelessness>

**Homelessness: a history. Kate Youde, Inside Housing, 2 August 2017,**

**England**

<https://www.insidehousing.co.uk/insight/insight/homelessness-a-history--51698>

## Writing and making books

**The Homeless Library, Arthur + martha.** Description and testimony in a short film, and links to press coverage of the project, 2017, Manchester, England

<https://arthur-martha.com/portfolio/the-homeless-library/>

**Using Literature as a Force for Good Among Austin's Homeless Population, Eillie Anzilotti,** CityLab, The Atlantic Monthly Group, 8 June 2016, Austin USA

<https://www.citylab.com/solutions/2016/06/literature-as-a-force-for-good-in-austins-homeless-population/486080/>

**In this class, Riverside homeless learn that writing about their lives can be 'funny, sweet, scary', Alicia Robinson,** The Orange County Register, 8 October 2017, California, USA

<https://www.pe.com/2017/10/08/in-this-class-riverside-homeless-learn-that-writing-about-their-lives-can-be-funny-sweet-scary/>

**In pain and with nowhere to go, homeless patients find respite in a writing group, Megan Thielking,** STAT, 7 July 2017, Boston, USA

<https://www.statnews.com/2017/07/07/creative-writing-homeless/>

## Theatre

**How Theater Can Help Shift the Narrative on Homelessness, Maureen Ward,** The magazine of the Walker Art Center, 7 January 2014, Minneapolis, USA

<https://walkerart.org/magazine/lapd-homeless-theater-zamya-bedlam>

## All artforms

**Participating in cultural projects can rebuild homeless people's pride and purpose AND makes for electrifying art, Matt Peacock,** 9 December 2014, Royal Opera House, London, England

<https://www.roh.org.uk/news/the-arts-give-us-dignity>

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