

**Creative arts interventions to enhance
adolescent well-being in low-income
communities: An integrative
literature review**

D B Bux

 orcid.org/0000-0003-1465-7460

Mini-dissertation submitted in fulfilment of the requirements for the
degree Master of Arts in Positive Psychology at the
North-West University

Supervisor: Dr I. van Schalkwyk

Examination: December 2020

Student number: 33254478

Preface

This mini-dissertation is submitted in partial fulfilment of the requirements for the Master of Arts degree in Positive Psychology, accounting for 60 credits of the 180 course credits needed for Curriculum G801P.

This mini-dissertation is submitted in article format as indicated in the 2019 General Academic Rules (A4.4.2 and A4.10.5) of the North-West University. The manuscript has been prepared in article format according to the specific requirements of the journal to which it will be submitted, namely the *Journal of Child and Adolescent Mental Health*. Some temporary exceptions have been to the journal's style requests so that the mini-dissertation can comply with examination requirements. For example, the recipient journal requires Arial font size 12pt with single line spacing; but this mini-dissertation will apply the exam requirements of Times New Roman font size 12pt with double line spacing. This style will be changed before submission to the journal. The length of the manuscript is also longer than required by the journal and the page numbering will run consecutively from Chapter 1 to the conclusion. However, for journal submission purposes, the manuscript will be numbered starting from page one.

For examination purposes, the mini-dissertation is presented as an integrated unit that is supplemented with a problem statement, an introduction, and a synoptic conclusion, as indicated in the 2019 General Academic Rules (A4.10.5). The mini-dissertation, therefore, consists of three sections. Section 1 includes the problem statement and preparation for the main phase of the research manuscript. It also contains elements from the research proposal and ethical exclusion. Section 2 is of the research report in article format. Section 3 provides a synoptic conclusion, recommendations for future studies, and a reflection on the research process.

Acknowledgements

Bismillah hir-Rahman nir-Rahim.

In the Name of Allah, the Most Gracious, the Most Merciful.

Peace be upon Muhammad and the Beloved Messengers.

'The heart did not lie about what it saw.'

(Qur'an, 53:11)

It starts with a feeling in the heart. First, it is a gentle nudge. Then, a soft thud. Little does one know that the Light of Inspiration and Promise has entered. Then comes the vision in the mind, a tapestry of the finest detail, yet to manifest into an awesome, awesome reality.

There are so many people who have helped me to bring this part of my tapestry to life:

My late beloved mother, Amina; my father, Khaliq Dawood; my sister, Nezireh – they have raised me in a home where creativity has always been honoured as a gift from Allah Al-Wadud.

My blessed supervisor and mentor, Dr Izanette van Schalkwyk, and her family who welcomed me into their heart and home. Dr van Schalkwyk is my living proof that the Light of our Creator can be so soft and beautiful, yet so strong and unstoppable, all at once.

My language editor, Belinda Cuthbert, whose compassion for me as a student, and whose eloquence and eye for detail has given me the confidence to present this study to the world.

At the North-West University – I continue to be inspired by the humility of my lecturers who are in fact giants in their fields; and I draw so much strength from precious memories of time spent with my fellow MAPP colleagues. A special thank you to all staff members who made it easy for me to fulfil all of the requirements for the submission of this mini-dissertation.

Completing my studies amidst the global pandemic weighed heavy on my relationships with many special people in my life. To every person who has been patient with me and who knew me deeply enough to understand that my absence did not mean that I no longer needed you, but that I needed you more than ever – thank you for stepping back to form a fortress that stood strong with your sincere support, regular messages of encouragement, and your prayers that are more valuable than gold. May the fruits of this study bring glad tidings in every part of your life.

Finally, the local communities that I have had the privilege of spending time in; the researchers whose studies have opened my mind to so many ways of *well-being*; and to all the youth and community members whom I have read about in study after study, and whose positive energy became so vibrant and tangible to me – through your spirit I have seen places in the world that I have never been to, and I have since been diligently pursuing my creativity because of you.

There is a long way to go, but one day the tapestry will be complete. It will all be due to these beautiful craftsmen who were Called upon to share the Light of their knowledge, their wisdom, and their heart with me. You did not hesitate. You helped me find my way. I hope that one day I will be Called to serve you, too.

You are a traveler here.

If you are dreaming of places you have never been to, find out who has been there.

Those who are connected often live in different worlds, so that one day they may be reunited,

After having seen the entire universe through each other's eyes.

Declaration by Researcher

I, Dilshaad Begham Bux, hereby declare that this research study: *Creative arts interventions to enhance adolescent well-being in low-income communities: An integrative literature review* is a product of my own work and has not been submitted to any other institution for examination. Furthermore, I confirm that all sources have been fully referenced and acknowledged. Lastly, I declare that a qualified and experienced language editor edited this dissertation.



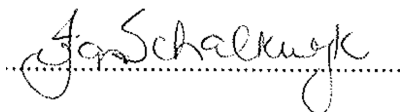
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Dilshaad Begham Bux

Letter of Permission

Permission is hereby granted by the co-author that this manuscript may be submitted by the first author for the purposes of a mini-dissertation.

The first author, Miss D. B. Bux, conducted the major part of the literature review, captured the data, contributed to the data analysis and theme development, and interpreted the results. She drafted the manuscript and incorporated suggestions from the co-author into the manuscript. Furthermore, she took responsibility for the technical and language editing of the manuscript.

A handwritten signature in cursive script, reading "Jan Schalkwyk", written over a horizontal dotted line.

Dr I van Schalkwyk (supervisor)

Declaration by Language Editor



EDITING DECLARATION

This document certifies that the article-style dissertation listed below was edited for proper use of English language, grammar, punctuation, spelling, typographical errors, and overall style according to the APA 6th Edition editing style. Section 2, written as a journal article, was edited for the correct use of APA referencing style according to the requirements of the Journal of Child and Adolescent Mental Health.

Neither the research content nor the author's intentions were altered in any way during the editing process. The author was given the ability to accept or reject all suggestions and changes through Word track changes and comments.

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Title

Creative Arts Interventions to Enhance Adolescent Well-being in Low-income Communities: An Integrative Literature Review

Author

Dilshaad Bux
orcid.org / 0000-0003-1465-7460

Date Edited

15 December 2020

Editor

Belinda Marguerite Cuthbert:

Baccalaureus in Business Communication, 2000 (North-West University)
Master of Arts in Business Communication, 2005 (North-West University)
Member of the Professional Editors' Guild (Membership #CUT002)

The editing declaration may be verified with the editor at either of the following contact methods:

belinda@thecomcommunicationshop.com | +27 (0) 82 532 9820

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List of Abbreviations

AIC: authentic inner compass

HIC's: High-income countries

HREC: Health Research Ethics Committee

LMIC's: Lower middle-income countries

NYDA: National Youth Development Agency

PP: Positive Psychology

PPI's: Positive Psychology Interventions

SDG's: Sustainable Development Goals

UK: United Kingdom

UMIC's: Upper-middle income countries

UN: United Nations

UNFPA: United Nations Populations Fund

USA: United States of America

WHO: World Health Organization

Summary

Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances; and the number of challenges and risks appear to be increasing. Positive Psychology investigates ways for individuals to enhance their psychological well-being even in the face of adversity. The intentional use of creative arts is a popular means of reaching out to adolescents living in low-income communities to encourage positive functioning and enhanced well-being. This is especially true in contexts of crises.

Since a common outcome of many creative arts interventions is the strengthening of adolescent well-being and the sense of overcoming despite limitations associated with the effects of poverty, we need information about those effective (evidence-based) interventions to optimise future efforts. For example, while many creative arts interventions in the South African context are acknowledged for their meaningful outcomes, matters relating to the cost of such interventions cannot be ignored. Moreover, in contexts of poverty, contextualisation of an intervention's content could determine its success or failure. Therefore, information gained from evidence-based creative arts interventions presented in low-income communities from around the world could be vital for policy makers and programme initiators. Therefore, information obtained by means of an integrative literature study can thus be beneficial for adolescents, their respective families and communities, and society as a whole.

The aim of this research was to explore and describe creative arts interventions to enhance the well-being of adolescents living in low-income communities by means of an integrative literature review. The study was guided by the following research question: What can be learned from an integrative literature review about creative arts interventions, concerning the content of the creative activities implemented; the participants; the settings; and the outcomes of such interventions, to enhance the well-being of adolescents living in low-income communities? Hence, the objective of the planned research was to explore and describe the specific content of the creative

activities implemented, the participants, the settings, and the outcomes of creative arts interventions, to enhance the well-being of adolescents living in low-income communities, via an integrative literature review.

We employed a strict search strategy for the integrative literature review, which enabled us to select studies that met our inclusion criteria. We then used the SPICE acronym (Setting, Perspective, Intervention, Comparison, Evaluation; Booth, 2006) to extract and deeply analyse data from selected studies. We were able to identify emerging themes and ideas in the studies under review. Four main themes emerged: 1. Signed, sealed, delivered content; 2. Vul'indlela! Make way for adolescents; 3. We are the world: Countries and contexts; and, 4. Singin' in the rain: Creative arts outcomes.

Under the theme, '*Signed, sealed, delivered content*', sub-themes revealed patterns in the way creative arts interventions were packaged, especially in terms of the duration of interventions; the number of participants who had access to these interventions; and the nature of the spaces in which these interventions were carried out.

'*Vul'indlela! Make way for adolescents*' features sub-themes concerning the various names that are used to categorise adolescent participants; adolescents' daily challenges; diversity in gender and ethnicity; and adolescents' willingness to participate in creative arts interventions.

The third theme, '*We are the world: Countries and contexts*', describes the countries where interventions were carried out, in terms of their economic status; as well as the significance of funding and access to resources.

Finally, trends in outcomes were presented under the theme entitled, '*Singin' in the rain: Creative arts outcomes*'. Here, studies presented two key themes, namely: positive outcomes for psychological well-being; and positive outcomes that are significant for pedagogy.

The findings showed key aspects about the content of creative arts interventions implemented for adolescents as target groups worldwide within low-income settings, with positive outcomes for their well-being. Also, it became clear that it is possible to transcend the stigma of the

adolescent life phase, with an appreciation for adolescents' creative capacity as significant resources for sustainable development of the family and community.

The review also enabled us to develop appropriate questions for further study. We recommend that future researchers investigate: what are the particular mechanisms of creative arts interventions/programmes to optimise adolescents' high levels of engagement living in low-income communities?; what are the long-term outcomes of creative arts interventions to intentionally nurture the well-being of children and adolescents (tomorrow's adults)?; and, what are the best ways to carry out creative arts interventions that are both cost-effective and beneficial to participants and their communities, especially in upper- and lower- middle income countries?

Although the research evidence is limited, the integrative literature review did reveal significant themes that can contribute to Positive Psychology and particularly to interventions aimed at adolescent well-being.

Section 1

Approved Research Proposal

Creative Arts Interventions to Enhance Adolescent Well-being in Low-income Communities: An Integrative Literature Review

Keywords: adolescents, creative arts, interventions, low-income community, positive psychology, poverty, well-being

Introduction

Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances (Leach, Green & Grant, 2011); and the number of challenges and risks appear to be increasing (Van Schalkwyk & Naidoo, in press). Positive psychology investigates ways for individuals to enhance their psychological well-being (Keyes, 2002; Keyes, Myers, & Kendler, 2010) even in the face of adversity (Wissing, 2014). The intentional use of creative arts is a popular means of reaching out to adolescents living in low-income communities to encourage positive functioning and enhanced well-being (Dance for All, 2019; Mosaic, 2020). This is especially true in contexts of crises (Bálint, 2014). Creative arts interventions have a common outcome of helping to strengthen adolescent well-being and their sense of overcoming, despite limitations associated with the effects of poverty. We need more evidence-based information about effective interventions to optimise future efforts.

Problem Statement

Positive psychology (PP) maintains that the primary goal of humans is to lead a life that is meaningful, happy and good, by recognising and nurturing one's psychological strengths through various positive activities and interventions (Cohn & Fredrickson, 2010; Donaldson, Dollwet, & Rao, 2015; Peterson & Seligman, 2004). Over the last 20 years, researchers such as Gillham et al. (2011) and Kobau et al. (2011) have been focusing on developing, evaluating, and disseminating interventions that aim to promote well-being in children and adolescents. According to Gillham et

al. (2011), such efforts invite opportunities to acknowledge, nurture, and realise the true potential of young people. Interventions undertaken within the PP framework are called positive psychology interventions (PPI's), and are important *modi operandi* for this study.

Positive Psychology Interventions

PPI's are interventions involving positive activities that contribute significantly to positive thinking, positive affect, and positive behaviour, provided that such activities are intentional and repeated (Sin & Lyubomirsky, 2009). The positive effect of PPI's is well-documented with outcomes such as increased positive affect, flow, relatedness, autonomy, and competence in participants (Lyubomirsky & Layous, 2013; Thompson, Peura, & Gayton, 2014). These healthy experiences ignite other social, physical, and intellectual resources (Attilane Ladnai, 2019; Fredrickson, 2013; Taylor, Lyubomirsky, & Stein, 2017). Evidently, these positive outcomes offer a good fit for interventions aimed at the encouraging of adolescent well-being. A good example of interventions with such outcomes is artistic youth development (Montgomery, 2016). This study seeks to know more about creative arts interventions and their outcomes for adolescents living in low-income communities.

Creative Arts Interventions. Creativity is commonly understood as innovative or divergent ways of thinking and problem-solving (Pfeiffer & Wechsler, 2013); the ability to produce unique works of art and products (Locher, 2010); or the process of finding new, fun ways to accomplish everyday tasks (Richards, 2010). According to Garner (2015), creative arts activities (such as painting, music, dance, drama, expressive writing, and storytelling) (Stuckey & Nobel, 2010) have been associated with promising physiological and psychological outcomes (Renton et al., 2012).

Creative arts interventions can be understood as interventions that use specific creative arts activities such as instrumental music performance (Devroop, 2012), creative journaling (Vela, Smith, Rodriguez, & Hinojosa, 2019), and dance (Dance for All, 2019) to enhance several aspects of well-being. Such interventions have shown many benefits for adolescents, including increased optimism, self-esteem, perseverance (Devroop, 2012), improved levels of resilience, and personal

recovery attitudes (Vela et al., 2019). In addition to being equipped with meaningful skills through creative arts interventions, adolescents develop a stronger sense of personal identity and positive self-esteem when given opportunities for creative expression (Barbot & Heuser, 2017). This improved self-awareness often leads to greater self-actualisation because young individuals become keen to realise their potential (Schlegel, Hirsch, & Smith, 2013). Therefore, the creative arts are popular means of reaching out to adolescents worldwide, and these interventions are particularly appealing to adolescents living in low-income communities (Lalela, 2018; Mosaic, 2020).

Creative Arts Interventions for Adolescents in Low-Income Communities. In South Africa, numerous community initiatives use creative arts interventions to reach out to adolescents growing up in poverty (National Youth Development Agency [NYDA], 2019). Interventions involving creative arts allow adolescents to experience personal enjoyment and fuel their entrepreneurial spirit (NYDA, 2019). These arts may include painting, traditional crafts, drama (BAT Centre, n.d.), ballet, hip hop and traditional dance (Assitej South Africa (n.d); Dance For All, 2019). In other countries, programmes such as Mosaic (2020) and Artworks for Youth (n.d) also aim at positive youth development through creative expression.

From a strengths perspective, these efforts appear to have positive outcomes for the hedonic (feeling good) and eudaimonic (functioning well) well-being of adolescents (Dance for All, 2019; Lalela, 2018). Their positive outcomes extend to leadership skills (Lalela, 2018) and greater employment opportunities (Dance for All, 2019). The positive outcomes of such creative arts interventions are in line with many of the United Nations' (UN) Sustainable Development Goals (SDG's) including the eradication of poverty; improvement of well-being; quality education; economic growth; and, reduced inequalities (Lalela, 2018; UN, 2018). In other words, intentional creative arts interventions offer numerous opportunities to enhance the well-being of adolescents.

Adolescents

Adolescence is often a turbulent developmental phase when people between the general ages of 10 and 19 years (World Health Organization [WHO], 2014) undergo significant biological,

psychosocial, and cognitive maturation (Bálint, 2014; Crone & Dahl, 2012; Heinrich, Hodinott, & Samson, 2017). Bálint (2014) refers to the stigmatisation of this life phase as the ‘black legend of adolescence’ (p. 3) by mentioning the challenges usually associated with this phase of development. Besides developmental difficulties, the current global adolescent population of 1.2 billion is exposed to many challenges. Two examples are environmental stressors such as climate change (Keenan, Sidhu, & Coleman, 2020), and health matters such as the novel coronavirus (COVID-19) pandemic, and related restrictions (WHO, 2020). These challenges are intensified in low-income settings (Luthar, Lyman, & Crossman, 2014) where adolescents face several hurdles simultaneously, often leading to negative outcomes including delinquency (Kheswa & Notole, 2014). Bálint (2014) claims that the potential of adolescents entails much more than delinquency and risk. Put differently, adolescents can be a significant resource for sustainable development of the family and community, as their energy and dreams can fuel great political and societal change, especially in developing countries (Hamel & Di Nucci, 2019; UN, 2018; WHO, 2014). Various 21st century theorists, practitioners, and policy makers encourage us to appreciate the ambition of adolescents to live meaningful lives, and to help them find reasonable goals (Bálint, 2014; Ichikowitz Family Foundation, 2020). This is particularly significant for African researchers in Sub-Saharan Africa where adolescents make up the largest proportion of the population (United Nations Populations Fund [UNFPA], 2014). It is in this region that adolescents have an awareness of their own potential as they dream of an ‘African Century’ and look to the future with a spirit of ‘Afro-Optimism’ (Cordaid, 2015, p.13).

While the potential of the adolescent population, who are young people and future adults, is acknowledged, Geinger, Roets, and Vandenbroeck (2017) caution that we should avoid de-contextualising youth development. Life and neighbourhood context includes indicators from micro to macro levels, such as socio-economic status, family, and available social support throughout childhood and adolescence (Newland, Lawler, Giger, Roh, & Carr, 2014). Geinger et al. (2017) emphasise that de-contextualising youth development could lead to the view that adolescents are

simply recipients or passive victims who are modelled by their parents and society, denying them their sense of autonomy (Geinger, Vandenbroeck, & Roets, 2014). Therefore, the contextualisation of youth development is crucial so that findings can better influence the adolescent groups in societies around the world (WHO, 2014), especially in low-income contexts where adolescents face numerous challenges.

Adolescent Challenges in Low-Income Communities. A community is identified as low-income when most of the households in the community do not earn enough income to meet basic needs (Businessstech, 2019; Obi & Tafa, 2016). Some argue that a household is the ‘smallest economic unit’, and poverty reduction at this level can lead to poverty reduction within the community (Meyer & Nishimwe-Niyimbanira, 2016, p. 2284). If we consider that 9% of the world’s adolescents live in extreme poverty on less than \$1.90 per day (Hamel & Di Nucci, 2019), and three-quarters of this population live in Africa (Hamel & Di Nucci, 2019), then it is clear why information about the incidence of low-income families is important to us as African researchers.

Challenges such as globalisation, increased access to information, rapid urbanisation, and harmful commercial marketing on adolescents’ well-being have a negative impact across all income levels in our global village (Keenan et al., 2020). The impact of disasters such as the COVID-19 pandemic (WHO, 2020) worsens these existing negative influences by adding severe social and economic impacts (Sánchez-Páramo, 2020). As a result, disasters like this have significant implications to residents of low-income communities (Sánchez-Páramo, 2020) because the complexities associated with such challenges add to the accumulation of existing stressors in these settings (Luthar et al., 2014; WHO, 2014).

Adolescents as Game-Changers. While the impact of existing environmental challenges of low-income communities and additional stressors associated with global disasters are considered, some argue that the high energy and passion of adolescents make them game-changers for societal and economic development (Cordaid, 2015). This is especially true for regions where the adolescent population is significant, such as in Sub-Saharan Africa (UNFPA, 2014). Therefore we argue that

since people with high levels of well-being are beneficial to their societies (Keyes, 2007; Van Schalkwyk & Wissing, 2010), it is crucial to use the available energy of adolescents to develop the various aspects of their well-being. These include their meaning in life (Russo-Netzer, 2018; Russo-Netzer & Shoshani, 2020); positivity (Catalino, Algoe, & Fredrickson, 2014; Russo-Netzer & Shoshani, 2020); and their authentic inner compass (AIC), or personal interests, values and aspirations (Assor, 2012; Russo-Netzer & Shoshani, 2020). All of these aspects can help adolescents to cope and thrive. In support of this viewpoint, Keyes (2009) warned that the mental health of this sub-population must be emphasised, because poor mental health can impede pathways to success. Fosco, Caruthers, and Dishion (2012) supported this perspective by stating that developmental success during adolescence has implications throughout adulthood. Initiatives that encourage the positive functioning and entrepreneurial spirit of adolescents living in low-income settings are thus important and valuable for adolescents in particular, and for society as a whole (Montgomery, 2016; South African Government, 2017).

‘The Quality of What is Known to Establish What Must be Known’

Towards Active Ingredients for Creative Arts Interventions. In the previous section it was shown that dedicated creative arts interventions encourage adolescent well-being. Many creative arts interventions are used worldwide, including in poverty-stricken communities. It is therefore important to attain information on ‘the quality of what is known’ (Ogunyewo, 2019, p. 1) about creative arts interventions that enhance the well-being of adolescents living in low-income communities. We need to identify creative arts interventions (complying with specific inclusion criteria) that will reveal the ‘active ingredients’ (Bungay & Vella-Burrows, 2013; Kaminski, Valle, Filene, & Boyle, 2008, p. 568; Wood, Ivery, Donovan, & Lambin, 2013) of such intentional efforts. The active ingredients of effective interventions refer to those components that are linked to behaviour change (Kaminski et al., 2008) and contribute to positive programme outcomes (Pedersen et al., 2019). An integrative literature review will allow us an opportunity to gain deeper

insight into these active ingredients, and establish ‘what must be known’ (Ogunyewo, 2019, p. 1), to optimise future efforts for the target group.

In addition, an integrative review will help in interweaving outcomes and results from studies from diverse cultures and countries; and will allow us to identify a range of creative arts activities from known studies. Creative arts interventions unlock adolescents’ potential towards achieving worthy positive outcomes, but are not necessarily therapeutically driven because they are developed within a strengths perspective to enhance the positive functioning of the non-clinical adolescent population (Dance for All, 2019; Lalela, 2018; Mosaic, 2020). These interventions could be viewed as primary interventions with a strong preventative motive. This distinction is important because such PPI’s can enable adolescents to flourish despite difficult circumstances (Conner, DeYoung, & Silvia, 2016; Panc, 2015; Waters, 2011). The Kings Club in a high-risk community in the Western Cape province of South Africa is an example of such an intervention. It allows male adolescents to strengthen their resilience through art and sculpture, giving them the hope and motivation to triumph over difficult life circumstances (Bantham, 2019). The USA-based Mosaic youth programmes use art education to improve adolescents’ artistic skills, life skills, self-image, and social commitment (Mosaic, 2020). Such interventions are based on the theoretical framework of PP, and are therefore dedicated to aspects of well-being such as increased positive affect and flourishing (Conner et al., 2016; Koehler & Neubauer, 2020), resilience (Richards, 2010), and flow (Cseh, Phillips, & Pearson, 2014). The focus on positive functioning as specified by Keyes’ (2002, p. 208) facets of psychological well-being (self-acceptance, positive relationships, personal growth, purpose-in-life, autonomy, and mastery in life) will be important for the study. Keyes’ (2002) model of complete mental health integrates the markers of high-level psychological well-being. These markers signify the actualising of individuals’ unique potential (the eudaimonic approach) (Ryff & Singer, 2008) and their experiences of positive affect and satisfaction with life in general (the hedonic approach) (Albuquerque, de Lima, Figueiredo, & Matos, 2011). Therefore, we need to identify creative arts interventions which are specifically directed by well-being theory toward the

intentional support and strengthening of a particular research target group – that being adolescents living in low-income communities.

Contextualising Creative Arts Interventions. In understanding the nature and impact of evidence-based creative arts interventions aimed at adolescents living in low-income communities, it is important to distinguish whether respective interventions are implemented in low- and middle-income countries (LMIC's), upper-middle income countries (UMIC's), or high-income countries (HIC's). This distinction will enable us to contextualise the research, as well-being does not merely infer psychological processes, but is also defined by economic, geopolitical and cultural processes (Prilleltensky, 2012). This standpoint resonates with researchers such as Geinger et al. (2014) who cautioned us that decontextualisation could marginalise specific groups of adolescents. Therefore, when adolescents living in low-income communities are partaking in interventions, the positive outcomes of such efforts should ideally be congruent with both academic and contextual knowledge. Although there are many communities around the world that are regarded as low-income communities, we cannot assume that the cultural and economic circumstances of all low-income communities are similar, making this distinction significant for the intended study.

Finally, we need information about PPI's to not only enhance the well-being of adolescents living in low-income communities, but to also ensure sustainability (Niesing, 2016), and to optimise the gradual benefit for respective communities as a whole (Bronfenbrenner, 2005; Cala & Soriano, 2014). For example, while many creative arts interventions in the South African context are acknowledged for their meaningful outcomes, we cannot ignore the high costs behind carrying out such interventions (NYDA, 2019). Furthermore, the extent to which an intervention's content is contextualised can determine its success or failure (Myers, Carney, Browne, & Wechsburg, 2019). Therefore, information about evidence-based creative arts interventions in low-income communities around the world is considered vital for policymakers and programme initiators (South African Government, 2017). The findings obtained with an integrative literature study could be beneficial for adolescents and their respective families, communities, and societies (Bronfenbrenner, 2005).

Research Question

The research question to direct this research is formulated in the following way: What can be learned from an integrative literature review about creative arts interventions, particularly the content of the creative activities implemented; the participants; the settings; and the outcomes of such interventions in order to enhance the well-being of adolescents living in low-income communities?

Research Aims and Objectives

The aim of this research is to use an integrative literature review to explore and describe creative arts interventions to enhance the well-being of adolescents living in low-income communities.

The objective of the research is to use an integrative literature review to explore and describe the specific content of the creative activities implemented, the participants, the settings, and the outcomes of such interventions, in order to enhance the well-being of adolescents living in low-income communities.

Method

Research Design

This study will be conducted with an integrative literature review (de Souza, da Silva, & de Carvalho, 2010; Lubbe, Ham-Baloyi, & Smit, 2020; Russell, 2005) since this method effectively allows the attaining of information on ‘the quality of what is known’ (Ogunyewo, 2019, p. 1) about creative arts interventions. The integrative literature review will be descriptive to help explore and describe creative programmes for adolescents living in low-income communities. Description is important to research and is arguably the cornerstone of science because it allows us to understand better what has happened or is happening around us (Mitchell & Jolley, 2013). Various types of reviews overlap with integrative literature review processes (Onwuegbuzie & Frels, 2016). This includes scoping review (Pham et al., 2014) and narrative review (Khoo, Na, & Jaidka, 2011). An integrative literature review was specifically chosen for this study as it encourages deeper analysis

to identify emerging themes and ideas in the studies under review (De Souza et al., 2010; Khoo et al., 2011; Lubbe et al., 2020). Since an integrative literature review helps researchers predict what may happen (Mitchell & Jolley, 2013), the review will also enable us to develop appropriate questions for further study (Stangor, 2014).

The integrative literature review will use explicit inclusion and exclusion criteria (Onwuegbuzie & Frels, 2016); follow a strict and transparent search strategy to collect relevant studies (De Souza et al., 2010; Onwuegbuzie & Frels, 2016); and analyse and synthesise these studies (De Souza et al., 2010; Onwuegbuzie & Frels, 2016). The integrative review process offers a way to limit bias in an integrative literature review (De Souza et al., 2010), which lends more credibility and reliability to the study because data are collected methodically and pooled from various trusted scientific databases. Hence, an integrative literature review will enable us to gather relevant academic information and comprehensive scientific knowledge about creative arts interventions for adolescents living in low-income communities. The academic information obtained from these interventions could become a formative foundation for future evidence-based creative arts interventions for adolescents living in low-income communities (De Souza et al., 2010).

Procedure

The stages of the integrative literature review (De Souza et al., 2010; Lubbe et al., 2020; Russell, 2005) are displayed in Table 1.1. below.

Table 1.1.

Stages of the integrative literature review

Stage	Description
Stage 1: Preparing the guiding question (De Souza et al., 2010)	The guiding question (the research question) is prepared, defining all the variables included in the study. This will help us to determine which studies to include in the review. The guiding question is placed within a theoretical framework.

Stage 2: Literature search and data collection (Russell, 2005)	A systematic search for all relevant studies to the guiding question. Inclusion and exclusion criteria will determine which studies should be selected for the review.
Stage 3: Data analysis (Lubbe et al., 2020; Russell, 2005)	Data will be extracted from collected studies, and analysed. The researcher will search for patterns (themes) guided by the research question.
Stage 4: Interpretation and presentation (De Souza et al., 2010; Lubbe et al., 2020; Russell, 2005)	The researcher will identify gaps in knowledge, and offer suggestions for future studies. Findings will be disseminated using a template that includes an introduction, method, results, and discussion section.

Note: The stages in Table 1 have been derived from De Souza et al. (2010), Lubbe et al. (2020), and Russell (2005).

Search Strategy

Electronic database literature searches will be employed as the principal method for locating articles. The search strategy for the review of existing creative programmes for adolescents living in low-income communities will be explored by using several search engines, including EBSCOhost, JSTOR, Sabinet, ScienceDirect, and Scopus. Journals will include the International Journal of Psychology, Journal of Adolescence, Journal of Child and Adolescent Mental Health, Journal of Creativity in Mental Health, and Journal of Positive Psychology. Theses and dissertations will be included in the review.

Titles and abstracts will be evaluated for relevance, whereafter the relevant full-text papers will be obtained. The review question will guide the formulation of keywords. Keywords and their synonyms will be used to explore the literature and guide the search for the correct population (low-income communities) and population sample (adolescents). Spelling variations such as United Kingdom (UK) English and the United States of America (USA) English will be considered during database searches. Keywords for this literature review will include terms and phrases aligned with the inclusion criteria; terms such as adolescents, creative arts, interventions, and low-income community will be used to meet the study's selection criteria.

Inclusion and Exclusion Criteria

The search strategy will use inclusion and exclusion criteria to direct the literature research.

All inclusion and exclusion criteria are presented in Table 1.2. and Table 1.3. below.

Table 1.2.

Inclusion criteria

Inclusion Criteria	Rationale
<ul style="list-style-type: none"> • 1. Participants • Adolescents (10–19 years old) • Non-clinical population 	<ul style="list-style-type: none"> • Population targeted for this study (WHO, 2014). • The focus of the study is on creative programmes for all adolescents in low-income communities, and not specifically adolescents diagnosed with clinical conditions (Daniunaite, Ahmed, & Cooper, 2012).
<ul style="list-style-type: none"> 2. Setting • Low-income communities 	<ul style="list-style-type: none"> • Existing research conducted in HIC's, LMIC's and UMIC's (Comaroff & Comaroff, 2012; Mahali et al., 2018; World Bank, 2020).
<ul style="list-style-type: none"> 3. Interventions • Creative arts – painting, music, dance, drama, expressive writing, and storytelling 	<ul style="list-style-type: none"> • Interventions using creative arts – such as painting, music, dance, drama, expressive writing, and storytelling (Stuckey & Nobel, 2010) have been associated with promising physiological and psychological outcomes (Renton et al., 2012).
<ul style="list-style-type: none"> 4. Theoretical framework • Psychological well-being • Strengths perspective • PP constructs 	<ul style="list-style-type: none"> • This review aimed to understand interventions from a PP and strengths perspective as a way to enhance psychological well-being (Keyes, 2002; Keyes et al., 2010) in adolescents. • Interventions and creative arts programmes that are both preventative and promotive.

Inclusion Criteria	Rationale
<p>5. Intervention design</p> <p>The following components must be present:</p> <ul style="list-style-type: none"> • Evidence-based and empirically tested programmes • Theory-based programmes 	<ul style="list-style-type: none"> • Evidence-based and empirically tested programmes narrow the research-to-practice gap (Cook & Cook, 2011). • Theory provides valuable insights that can contribute to the success of an intentional youth programme (Duerden & Gillard, 2011).
<p>6. Study design</p> <ul style="list-style-type: none"> • Meta-analyses and primary studies of experimental and non-experimental design, including quantitative, qualitative, and mixed methods. 	<ul style="list-style-type: none"> • To identify appropriate research for review from a wide variety of scientific reports (Russel, 2005).
<p>7. Timeframe</p> <ul style="list-style-type: none"> • January 2000 to December 2020 	<ul style="list-style-type: none"> • To ensure that the majority of PP studies are evaluated for review.
<p>8. Language</p> <ul style="list-style-type: none"> • English 	<ul style="list-style-type: none"> • To ensure a proper understanding of the literature, as the reviewer is English-speaking. Studies in other languages with abstracts in English will also be considered.

Table 1.3.*Exclusion criteria*

Exclusion Criteria	Rationale
<p>1. Intervention design:</p> <ul style="list-style-type: none"> • Therapeutic interventions 	<ul style="list-style-type: none"> • The review aims to understand interventions from a strengths perspective, which could then be proactively applied to the non-clinical adolescent population to support their natural capacity to overcome challenges (Daniunaite et al., 2012; Meyerson, Grant, Carter, & Kilmer, 2011; Willis & Griffith, 2010), as opposed to intervening after mental health issues arise (therapeutic interventions).

Data Analysis and Synthesis

A rigorous search strategy will be maintained following the stages presented in Table 1.1., to collect, analyse, and synthesise data optimally, as an inadequate search strategy could produce false results. As per Grove, Burns and Gray (2013), a record will be kept for each database searched to record the date of the search and the results found. The research question, aim, objectives, and inclusion criteria, will direct the literature search (Wessels, 2015). Only components deemed of utmost importance — such as information about creative arts interventions, adolescents, and low-income communities — will be used to identify suitable studies that could help answer the research question (Van Schalkwyk, 2020). Once all relevant studies are identified, collected studies will be analysed using the SPICE acronym (Setting, Perspective, Intervention, Comparison, Evaluation) (Booth, 2006). This analysis will enable us to extract information about creative activities implemented, participants, settings, and outcomes of respective creative arts interventions.

Patterns in method and results will be identified (see Stage 4 in Table 1). Data will be synthesised by comparing evidences and combining ideas from the various studies using logical reasoning (Wessels, 2015). Finally, data will be presented in a data synthesis table, and conclusions will be presented about what is known or yet to be known about the topic of study (Grove et al., 2013).

Rigour

Excellent methodological rigour is imperative in every stage of the integrative review process, as adherence to rigour determines whether the completed review could be a worthy contribution to science (Soares et al., 2014; Wessels, 2015). Rigour entails objective and precise analyses of the review topic (Soares et al., 2014). It allows a uniform presentation of all the information and theoretical support to enlighten readers about the topic without burdening them with unnecessary information (Soares et al., 2014). We will achieve methodological rigour for this study in the following ways:

Guiding Question. The focus of the study is clearly presented in the guiding (research) question: what can be learned from an integrative literature review about creative arts interventions, particularly the content of the creative activities implemented; the participants; the settings; and the outcomes of such interventions in order to enhance the well-being of adolescents living in low-income communities? The guiding question includes all elements of the PIOTS format (Population of interest, Interventions, Outcomes, Timeframe of intervention, Setting) (Grove et al., 2013). The research topic itself is supported by a clear theoretical framework within PP. The PIOTS format (Grove et al., 2013) will help us to retain the focus of the study throughout the integrative review process.

Literature Search. The search strategy will be strictly adhered to by using the guiding research question to formulate keywords for the literature; and by using the inclusion and exclusion criteria to select and deselect studies. The PRISMA flow chart (Moher, Liberati, Tetzlaff, & Altman, 2009) will be used to record the search process.

Data Analysis. Data will be extracted using the SPICE acronym (Booth, 2006) and presented in a data extraction table. The research question will be used to guide data synthesis. This will help ensure that the extracted data are combined into logical, coherent themes; and that conclusions provide meaningful answers to the research question.

Interpretation and Presentation of Findings. An innovative presentation of the results of the integrative review will be submitted in an article format to the Journal of Child and Adolescent Mental Health. This will ensure that study findings can be accessed by researchers with a keen interest in the study's targeted population (adolescents). Study limitations and recommendations for further research will also be stated.

Ethical Considerations

The integrative literature review is a form of research (Yorks, 2008) in which the literature reviewer is the main instrument (Onwuegbuzie & Frels, 2016). As such, the literature reviewer must remain both culturally progressive and ethically responsible by following ongoing reflective

practices (Onwuegbuzie & Frels, 2016). The ethical literature reviewer must critique every study that is being reviewed; upholds the true voices of its authors; honour the culture of its participants; and be transparent about every step of the literature review process (Onwuegbuzie & Frels, 2016). The research team (the student researcher and study supervisor) will remain fully committed to the ethical guidelines as expressed in this study and as explained by the Health Research Ethics Committee (HREC) at the North-West University Faculty of Health Sciences.

Trustworthiness and Risk of Bias. The trustworthiness of articles and information sources to be used for the literature review will be determined by considering several factors. These factors include asking if the study had received ethics approval from a registered research ethics committee; is relevant and necessary; heads the protection, privacy and confidentiality of their participants; and presents greater benefit than risk to the impacted community (South African Medical Research Council, 2018).

To limit bias, the student researcher endeavours to comply with the guidelines set out by Onwuegbuzie and Frels (2016), which entails that the literature reviewer recognises her own limitations; and represents the works of other authors in a fair and respectful manner. An audit trail reflecting how studies were selected and deselected will also be presented; and studies will not be selected or deselected due to gender, religion, ethnicity, or other socio-cultural factors (Onwuegbuzie & Frels, 2016). The student researcher will not simply re-present information but will analyse and synthesise this information to present new ideas (Callahan, 2010; Onwuegbuzie & Frels, 2016). The student researcher will also discuss all themes and ideas with the study supervisor as a further measure to eliminate, or at least limit, personal bias. Callahan (2010) predicted that maintaining such considerations throughout the integrative review process could result in a meaningful literature review that should encourage readers to act on the innovative ideas presented, either through practice or further research.

Benefits for Participants. The planned research is a minimal risk study and holds indirect benefits for the adolescent population because its aim is to improve the well-being of adolescents

living in low-income communities. The research team can benefit by gathering scientific information to consider future interventions that could ascribe to the requirements of evidence-based creative arts interventions conducted within the theoretical framework of PP. In this sense, the participatory institution (North-West University) will also benefit from the planned study, as evidence-based interventions for adolescents in low-income communities will address a great need in South Africa and in the world. The results could contribute to nation-building efforts in general.

Monitoring of Research. All stages of the review process (see Table 1) will be monitored by the supervisor for this study. The planned study will be strictly monitored according to the steps outlined in the protocol. The student researcher's progress will be monitored by the study leader via regular progress reports and weekly online meetings. If any amendments to crucial aspects of the research proposal (such as research design or method) are required during the execution of the research study, it will be reported to the ethics committee immediately. The student researcher will not continue with the research until the amendment has been approved.

Management and Storage of Data. Data will be stored on a USB memory stick and on the hard drive of the student researcher's computer, both of which will be locked in a cupboard inside a locked office of the student researcher when she is not busy working on the research. Both the printed and working documents will be kept locked in a cupboard in the student researcher's office and only the student researcher and study supervisor will have access for a limited period. During the research process, the data will also be stored on an external hard drive (over and above the USB and computer) that will be locked in a safe. The researcher's computer will be protected with a password.

Competence of Researchers. The study supervisor, Dr Izanette van Schalkwyk, holds a PhD in Psychology. She has teaching and lecturing experience in general psychology, developmental psychology, community psychology, and positive psychology. Dr van Schalkwyk holds the post of Researcher at the North-West University, and regularly serves as a student promoter in the Master of Arts in Positive Psychology (MAPP) programme, and for Masters and

PhD students in Research Psychology. Dr van Schalkwyk is actively involved in ongoing community work at 24 schools in the high-risk community of Delft, in the Western Cape. Dr van Schalkwyk focuses her community efforts on protecting and promoting the well-being of learners, parents, mothers, and educators from the Delft community. Dr van Schalkwyk's research expertise comprises of both qualitative and quantitative research in PP and community psychology. Her research output includes publication in peer-reviewed, accredited journals and presentations at national and international academic conferences. Dr van Schalkwyk serves regularly as a reviewer for various national and international journals. The intended study falls within the ambit of PP, which is her focus area. The supervisor is thus considered competent to guide the student researcher through the integrative literature review process.

The student researcher is Miss D. B. Bux. Miss Bux has a BA degree in Psychology and a BA Honours degree in Philosophy. During her years of study, the student successfully completed undergraduate subjects about research methods in psychology, and a post-graduate research essay in philosophy. The student has been involved in numerous community support and upliftment initiatives in diverse communities around South Africa, including low-income contexts in Kwa-Zulu Natal and the Western Cape. Miss Bux has been involved in youth education and development programmes, feeding programmes, and cancer support groups, amongst others. During the past year of Masters' studies in Applied Positive Psychology, the student researcher has gained greater exposure to qualitative research methods and the ethics surrounding research, which has also equipped her with the tools for data collection, analysis and dissemination of results.

Conflict of Interest. There is no conflict of interest for this study.

Dissemination of Findings. The findings of the study will be submitted to the Journal of Child and Adolescent Mental Health to contribute to the greater body of literature in PP. Findings will also be made available, upon request, to non-profit organisations and community initiatives, such as art festivals dedicated to positive youth development in South Africa.

Expected Contributions

The outcome of the integrative literature review is expected to provide us with insight into creative arts interventions for adolescents living in low-income communities. Since the integrative literature review will focus on creative arts interventions within the theoretical framework of PP and strength-based perspectives, the study will contribute to the body of research about adolescent well-being. The study will therefore contribute to scientific knowledge in PP, and this formative foundation will offer groundwork that can later contribute to the indigenisation of creative programmes for adolescent well-being in the South African context. Given the wealth of research exposing numerous outcomes of creative arts interventions, the proposed integrative literature review could encourage more research to fill the large literature gap about creative arts interventions in South Africa. An insightful integrative literature review can help non-profit organisations, policy makers and community initiatives to use creativity in more effective ways to empower adolescents living in low-income communities.

Choice of Structure of the Research Report

This study sets out to present its findings in the form of an article-format mini-dissertation using the structure as indicated in rule A4.4.2.9 for mini-dissertations. The format is presented in Table 1.4. below.

Table 1.4.

Structure of research report

Sections	
	Title page
	Acknowledgements
	Summary
	Table of contents
	Preface
	Letter of permission
Section 1	1.1. Literature review
	1.2. References

Section 2	2.1. Author guidelines for intended journal
	Manuscript
	Title page
	Abstract
	Introduction
	Method
	Results
	Discussion
	Reference list

Section 3	3.1. Conclusions and reflection
	3.2. Appendices

Intended Journal

The journal article that results from the integrative literature review will be sent to the Journal of Child and Adolescent Mental Health. Given that the literature review will gather evidence about creative arts interventions for adolescents from a strengths perspective, the study might contribute valuable insight to the journal within a Positive Psychology framework. Should the study be published by the journal, the article can also inform future studies focusing on creative arts interventions for adolescents living in low-income communities and can encourage further research on the topic in South Africa.

Budget and Sources of Funding

The following costs are estimated for the intended study, and will be funded by the North-West University Faculty of Health Sciences Postgraduate Bursary and Masters Progress Bursary (part-time).

Table 1.5.*Budget and funding*

Description	Cost
Masters in Applied Positive Psychology (MAPP) - Registration and tuition fee (Course unit 8EYP011)	R19,015
Language editing	R7,500
Total	R 26,515

Research Timeline**Table 1.6.***Research Schedule 2020*

Action performed	Submission date	Panel date
Research proposal completed	February 2020	
Small group panel	24 February 2020	2 March 2020
AUTHeR scientific panel submission of full research proposal (due to COVID-19)	1 April 2020	20 April 2020 (received feedback)
AUTHeR scientific panel re-submission	22 July 2020	12 August 2020 (received feedback)
AUTHeR scientific panel rebuttal submission	09 September 2020	
AUTHeR scientific panel meeting with student researcher and study leader	12 October 2020	
AUTHeR scientific panel rebuttal submission	04 November 2020	
HREC submission	Upon approval from AUTHeR	
Integrative literature review process	November 2020	
Language editing	December 2020	
Final submission date	18 December 2020	

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AUTHER SCIENTIFIC COMMITTEE APPROVAL LETTER

Dear Chair and members of the NWU-HREC Committee

Please find herewith the approval letter to acknowledge that the below-mentioned study underwent critical quality review by members of the AUTHeR Scientific Committee and have been granted approval for review by the HREC.

Study title	Creative arts interventions to enhance adolescent well-being in low-income communities: An integrative literature review
Student Name / Researcher	Dilshaad Bux
Supervisor / Promoter	Dr Izanette van Schalkwyk
Co-supervisor / Co-promoter	
Date of the meeting	2020/04/01
.Members present at the meeting	Due to the national lockdown no meeting took place but the proposal was submitted for a round-robin to reviewers.
Reviewers assigned	Prof Marié P Wissing
	Prof Lusilda Schutte
	Dr Christa Chidrawi
Final date of approval	2020/11/16

2020/11/16

2020/11/16

Signature: Committee Chair

Signature: Research Director

Document: No ethical permission required



**Recommendation of the Scientific Committee for a study not requiring ethics approval
Research Using Human Participants**

Scientific Committee Information			
Name of the scientific committee	AUTHeR Scientific Committee	Discipline(s)	Master of arts in Positive Psychology
Research Entity	AUTHeR	Contact Person for the committee	Prof Lanthé Kruger
Faculty	Health Science	E-mail address for the committee contact person	Lanthe.Kruger@nwu.ac.za

Title of the study:	Creative arts interventions to enhance adolescent well-being in low-income communities: An integrative literature review
Researchers involved in the study:	Dilshaad Bux and Dr Izanette van Schalkwyk
Executive summary of the research: <i>Note: The proposal should be available on request</i>	<p align="center">4. Problem Statement</p> <p>Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances (Leach, Green & Grant, 2011); and, the number of challenges and risks appear to be increasing (Naidoo & Van Schalkwyk, in press; UNICEF, 2016). Positive Psychology (PP) investigates ways for individuals to enhance their psychological well-being (Keyes, 2002; Keyes, Myers, & Kendler, 2010) even in the face of adversity (Wissing, 2014). The intentional use of creative arts is a popular means of reaching out to adolescents living in low-income communities to encourage positive functioning and enhanced well-being (Dance for All, 2019; Mosaic, 2020). This is especially true in contexts of crises (Bálint, 2014).</p>

Since a common outcome of many creative arts interventions is the strengthening of adolescent well-being and the sense of overcoming despite limitations associated with the effects of poverty, we need information about those effective (evidence-based) interventions to optimise future efforts. For example, while many creative arts interventions in the South African context are acknowledged for their meaningful outcomes, matters relating to the cost of such interventions cannot be ignored (NYDA, 2019). Moreover, in contexts of poverty, contextualisation of an intervention's content could determine its success or failure (Myers, Carney, Browne, & Wechsburg, 2019). Therefore, information gained from evidence-based creative arts interventions presented in low-income communities from around the world could be vital for policy makers and programme initiators (South African Government, 2020). The findings obtained by means of an integrative literature study would thus be beneficial for adolescents, their respective families and communities, and society as a whole (Bronfenbrenner, 2005)

5. Aims and Objectives

The aim of this research is to explore and describe creative arts interventions to enhance the well-being of adolescents living in low-income communities by means of an integrative literature review.

The objective of the planned research is to explore and describe the specific content of the creative activities implemented, the participants, the settings, and the outcomes of creative arts interventions, to enhance

	<p>the well-being of adolescents living in low-income communities, via an integrative literature review.</p> <p>6. Method and Procedure</p> <p>This study will be conducted by means of an integrative literature review (De Souza, Silva, & Carvalho, 2010; Lubbe, Ham-Baloyi, & Smit, 2020; Russell, 2005). The integrative literature review will be descriptive in nature, in order to explore and describe creative programmes for adolescents living in low-income communities. Since an integrative literature review helps researchers to predict what may happen in the future (Mitchell & Jolley, 2013), the review will also enable us to develop appropriate questions for further study (Stangor, 2014).</p> <p>The research question, aim, objectives, and inclusion criteria, will be used to direct the literature search (Wessels, 2015). Once all relevant studies are identified, collected studies will be analysed using the SPICE acronym (Booth, 2006), as this will enable us to extract information about creative activities implemented, participants, settings, and outcomes of respective creative arts interventions. Patterns in method and results will be identified, and data will be synthesised by comparing evidences from the identified studies and combining ideas from the various studies using logical reasoning (Wessels, 2015).</p> <p>Finally, data will be presented in a data synthesis table, and conclusions will be presented about what is known or yet to be known about the topic of study (Grove et al., 2013).</p>		
Potential risk level for human participants:	No risk	<input checked="" type="checkbox"/>	Motivate: Click here to motivate the risk level choice
	Minimal risk	<input type="checkbox"/>	
	Medium risk	<input type="checkbox"/>	

	High risk	<input type="checkbox"/>	
Potential risk level for children and incapacitated adults:	No risk	<input checked="" type="checkbox"/>	Motivate: Click here to motivate the choice.
	No more than minimal risk of harm	<input type="checkbox"/>	
	Greater than minimal risk with the prospect of direct benefit	<input type="checkbox"/>	
	Greater than minimal risk with no direct benefit	<input type="checkbox"/>	
Recommendation for the REC:	Exempted from review	<input type="checkbox"/>	Motivate: Click here to motivate why the study is exempted from review
Any additional comments	Motivate: Click here to add additional comments.		
Chairperson of the committee	Prof Lanthé Kruger		
Committee members present during the review (NB, please ensure no conflict of interest)	Prof Marié P Wissing Prof Lusilda Schutte Dr Chtrista Chidrawi Ms Belind Cuthbert		
Date of review	2020/04/01		



Signature of Chairperson

Date: 2020/11/16



Signature of Research Director

Date: 2020/11/16

Form developed by Prof Minnie Greeff, 1 March 2017
 Form updated by Prof Minnie Greeff, 31 January 2019
 Form updated by Prof Minnie Greeff, 8 May 2019

Original details: (23239522) G:\My Drive\9. Research and Postgraduate Education\9.1.5.6 Forms\9.1.5.6_No Ethics_SC Recommend_Human Participants.docm
 18 June 2019

File Reference: 9.1.5.6

SECTION 2

Scholarly Article

Article Format

This mini-dissertation is submitted in article format as indicated in the 2019 General Academic Rules (A4.4.2 and A4.10.5) of the North-West University. The manuscript has been prepared in article format according to the requirements of the *Journal of Child and Adolescent Mental Health*, to which it will be submitted.

Some formatting exceptions are made in order for the article to comply with the overall formatting of the mini-dissertation for examination purposes. For example, the journal for publication requires Aerial size 12pt with single line spacing but for the purposes of this mini-dissertation, the font will be Times New Roman, size 12pt with double line spacing. This will be changed before submission to the journal. The length of the manuscript will also be shortened before submission to the journal. The page numbering of the mini-dissertation will run consecutively through Sections 1 to 3, but the manuscript will be renumbered starting from page one before submission.

Author Guidelines for the Journal of Child & Adolescent Mental Health

JOURNAL OF CHILD & ADOLESCENT MENTAL HEALTH

Instructions to authors

The *Journal of Child & Adolescent Mental Health* welcomes papers from all disciplines addressing child and adolescent mental health including specific focus areas such as epidemiology, mental health prevention and promotion, community-based interventions, psychotherapy, pharmacotherapy, policy and risk behaviour. Sections of the journal include: Original research papers (<4 000 words); brief reports (<2 000 words); systematic reviews (<4 000 words unless by special arrangement); clinical perspectives; case series (<2 500 words) book reviews; editorials; and letters to the editor.

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Submission: Manuscripts should be submitted online at the journal's ScholarOne Manuscripts site (<http://mc.manuscriptcentral.com/rcmh>). New users should first create an account. Once a user is logged onto the site submissions should be made via the Author Centre.

Manuscript presentation: Manuscripts should be prepared in MS Word or compatible format. Avoid creative formatting. Consult a recent copy of the journal for general layout and style. Manuscripts should be submitted in English with UK spelling. Consult the Oxford English Dictionary for language usage. **Headings:** Use sentence case for the title and headings. Format headings in the following styles: First level bold; Second level bold italic; Third level italic. Headings should not be numbered.

Format

Title: This should be brief, sufficiently informative for retrieval by automatic searching techniques and should contain important keywords (preferably <10 words).

Author(s) and address(es) of author(s): The corresponding author must be indicated and an email address and telephone number provided. The authors' respective addresses where the work was done must be indicated.

Abstract: For data-based contributions, the abstract should be structured as follows: *Objective* — the primary purpose of the paper, *Method* — data source, subjects, design, measurements, data analysis, *Results* — key findings, and *Conclusions* — implications, future directions. For all other contributions (except editorials, letters and book reviews) the abstract must be a concise statement of the content of the paper not exceeding 200 words. It should summarise the information presented in the paper but should not include references.

Referencing

The Journal uses the APA (6th ed.) author–date system. Every source cited in text must appear in the reference list, and each entry in the reference list must be cited in text. References should be cited as per these examples:

Book

Winnicott, D. W. (1977). *The Piggie: An account of the psychoanalytic treatment of a little girl*. London: Hogarth Press.

Chapter in edited book

Lee, A. C. (2009). Psychoanalytic play therapy. In K. J. O'Connor & L. D. Braverman (Eds.), *Play therapy theory and practice: Comparing theories and techniques* (2nd ed., pp. 1–58). London: Wiley.

Journal article

Newman, L., & Stevenson, S. (2005). Parenting and borderline personality disorder: Ghosts in the nursery. *Clinical Child Psychology and Psychiatry*, 10(3), 385–394. doi: 10.1177/1359104505053756

Lein, E. S., Hawrylycz, M. J., Ao, N., Ayres, M., Bensinger, A., Bernard, A., ... Jones, A. R. (2007). Genome-wide atlas of gene expression in the adult mouse brain. *Nature*, 445 (7124), 168–176. doi: 10.1038/nature05453

Technical and research reports

U. S. Department of Health and Human Services, Office of the Surgeon General. (2010). *How tobacco smoke causes disease: The biology and behavioral basis for smoking-attributable disease*. Retrieved from http://www.surgeongeneral.gov/library/tobaccosmoke/full_report.pdf

Tests and scales

Poznanski, E. O., & Mokros, H. B. (1996). *Children's Depression Rating Scale, revised (CDRS-R)*. Los Angeles, CA: Western Psychological Services.

Conference presentation

Ammon, R. L., & Vallacher, R. R. (2006, May). *Go ahead and lie to me: Self-coherence interactions with interpersonal preference*. Poster presented at the meeting of the Association for Psychological Science, New York.

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Manuscript

Title: Creative Arts Interventions to Enhance Adolescent Well-being in Low-income Communities: An Integrative Literature Review

Dilshaad Begham Bux and Izanette van Schalkwyk

Dilshaad Begham Bux, Africa Unit for Transdisciplinary Health Research (AUPHeR),
North-West University, Potchefstroom Campus, South Africa. [Orcid.org/0000-0003-1465-7460](https://orcid.org/0000-0003-1465-7460)

Izanette van Schalkwyk, AUPHeR, North-West University, Potchefstroom Campus, South
Africa. [Orcid.org/ 0000-0002-8662-0897](https://orcid.org/0000-0002-8662-0897)

Correspondence about this article should be addressed to Dilshaad Begham Bux, AUPHeR,
North-West University, Potchefstroom Campus, Private Bag X6001, Potchefstroom 2520, South
Africa. E-mail: dilshaad.bux@gmail.com

Creative Arts Interventions to Enhance Adolescent Well-being in Low-income Communities:**An Integrative Literature Review****Abstract**

Problem Statement: Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances; and the number of challenges and risks appear to be increasing. The intentional use of creative arts is a way of reaching out to adolescents in low-income communities, to encourage positive functioning and enhanced well-being. Since a common outcome of many creative arts interventions is the strengthening of adolescent well-being and the sense of overcoming despite limitations associated with the effects of poverty, we need information about those effective interventions to optimise future efforts.

Research Aim: To explore and describe creative arts interventions to enhance the well-being of adolescents living in low-income communities.

Method: We use an integrative, descriptive literature review to explore and describe creative arts interventions for adolescents in low-income communities. Data were synthesised by comparing evidences from the studies that met the inclusion criteria, and combining ideas using logical reasoning to present what is known or yet to be known about the study topic.

Findings and Recommendations: Themes emerged regarding structure and content of interventions; the characteristics of adolescent participants; the countries and contexts in which interventions were carried out; and overall positive outcomes for adolescent well-being.

Recommendations are made for future research to investigate particular mechanisms for high levels of engagement in interventions; the long-term outcomes of interventions for adolescent well-being; and cost-effective ways to carry out interventions in low-income communities.

Keywords: adolescents, creative arts, interventions, low-income community, Positive Psychology, poverty, well-being

Introduction

Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances (Leach, Green & Grant, 2011). The number of challenges and risks they face appear to be increasing (Van Schalkwyk & Naidoo, in press; UNICEF, 2016), as environmental stressors such as climate change (Keenan, Sidhu, & Coleman, 2020), and health matters such as the novel coronavirus (COVID-19) pandemic (World Health Organization [WHO], 2020) intensify in low-income settings (Luthar, Lyman, & Crossman, 2015). The intentional use of creative arts is a popular means of reaching out to adolescents living in low-income communities, to encourage positive functioning and enhanced well-being (Dance for All, 2019; Mosaic, 2020). This is especially true in contexts of crises (Bálint, 2014) when youth are facing poverty-related stressors, as well as economic and social challenges (Devroop, 2012). Since a common outcome of many creative arts interventions is the strengthening of adolescent well-being and the sense of overcoming despite demographic limitations, we need information about those effective interventions to optimise future efforts.

Problem Statement

Over the last 20 years researchers have been focusing on developing, evaluating and disseminating interventions that aim to promote the well-being of children and adolescents (Gillham et al., 2011; Kobau et al. 2011; Teodorczuk, Guse, & du Plessis, 2018; Van Schalkwyk & Wissing, 2013). Positive psychology (PP) maintains that the primary goal for humans is to lead a life that is meaningful, happy, and good, by recognising and nurturing one's psychological strengths through various positive activities and interventions (Cohn & Fredrickson, 2010; Donaldson, Dollwet, & Rao, 2015; Peterson & Seligman, 2004). These efforts invite worthy opportunities for the true potentials of young people to be acknowledged, nurtured, and realised (Wissing et al., 2020, p. 399). Interventions undertaken within the PP framework are called positive psychology interventions (PPI's), which were important *modi operandi* for this study.

Positive Psychology Interventions

PPI's refer to interventions involving positive activities that contribute significantly to positive thinking, positive affect and positive behaviour, provided that such activities are intentional and repeated (Sin & Lyubomirsky, 2009; Teodorczuk et al., 2018). These interventions can include a variety of activities (Van Schalkwyk as cited in Wissing et al., 2020), but must be theory-informed and evidence-based (Parks & Biswas-Diener, 2013).

The positive effect of PPI's is well-documented, with outcomes such as increased positive affect, flow, relatedness, autonomy and competence in participants (Lyubomirsky & Layous, 2013; Thompson, Peura, & Gayton, 2014); and these healthy experiences ignite other social, physical and intellectual resources (Attilane Ladnai, 2019; Fredrickson, 2013; Taylor, Lyubomirsky, & Stein, 2017). Evidently, these positive outcomes offer a good fit for interventions aimed at encouraging adolescent well-being. A promising example of interventions with such outcomes is artistic youth development (Montañez, Berger-Jenkins, Rodriguez, McCord, & Meyer, 2015; Montgomery, 2016). This study aimed to know more about creative arts interventions and their outcomes for adolescents living in low-income communities.

Creative Arts Interventions. Creativity is commonly understood as innovative or divergent ways of thinking and problem-solving (Pfeiffer & Wechsler, 2013); the ability to produce unique works of art and products (Locher, 2010); or the process of finding new, fun ways to accomplish everyday tasks (Richards, 2010). According to Garner (2015), creative arts activities (such as painting, music, dance, drama, expressive writing, and storytelling) (Stuckey & Nobel, 2010) have been associated with promising physiological and psychological outcomes (Renton et al., 2012).

Creative arts interventions can be understood as interventions that use specific creative arts activities such as instrumental music performance (Devroop, 2012), creative journaling (Vela, Smith, Rodriguez, & Hinojosa, 2019), and dance (Dance for All, 2019) to enhance several aspects of well-being. Such interventions have shown many benefits for adolescents, including increased optimism, self-esteem, perseverance (Devroop, 2012), improved levels of resilience, and personal

recovery attitudes (Vela et al., 2019). In addition to being equipped with meaningful skills through creative arts interventions, adolescents develop a stronger sense of personal identity and positive self-esteem when given opportunities for creative expression (Barbot & Heuser, 2017). This improved self-awareness often leads to greater self-actualisation because young individuals become keen to realise their potential (Schlegel, Hirsch, & Smith, 2013). Therefore, the creative arts are popular means of reaching out to adolescents worldwide, and these interventions are particularly appealing to adolescents living in low-income communities (Lalela, 2018; Mosaic, 2020).

Creative Arts Interventions for Adolescents in Low-Income Communities. In South Africa, numerous community initiatives use creative arts interventions to reach out to adolescents growing up in poverty (National Youth Development Agency [NYDA], 2019). Interventions involving creative arts allow adolescents to experience personal enjoyment and fuel their entrepreneurial spirit (NYDA, 2019). These arts may include painting, traditional crafts, drama (BAT Centre, n.d.), ballet, hip hop and traditional dance (Assitej South Africa (n.d); Dance For All, 2019). In other countries, programmes such as Mosaic (2020) and Artworks for Youth (n.d) also aim at positive youth development through creative expression.

From a strengths perspective, these efforts appear to have positive outcomes for the hedonic (feeling good) and eudaimonic (functioning well) well-being of adolescents (Dance for All, 2019; Lalela, 2018). Their positive outcomes extend to leadership skills (Lalela, 2018) and greater employment opportunities (Dance for All, 2019). The positive outcomes of such creative arts interventions are in line with many of the United Nations' (UN) Sustainable Development Goals (SDG's) including the eradication of poverty; improvement of well-being; quality education; economic growth; and, reduced inequalities (Lalela, 2018; UN, 2018). Clearly, intentional efforts such as creative arts interventions offer numerous opportunities to enhance the well-being of adolescents and to reduce the incidence of mental ill-health of young people (Zarobe & Bungay, 2017).

Adolescents

Adolescence is often a turbulent developmental phase when people between the general ages of 10 and 19 years (World Health Organization [WHO], 2014) undergo significant biological, psychosocial, and cognitive maturation (Bálint, 2014; Crone & Dahl, 2012; Heinrich, Hodinott, & Samson, 2017). Bálint (2014) refers to the stigmatisation of this life phase as the ‘black legend of adolescence’ (p. 3) by mentioning the challenges usually associated with this phase of development. Besides developmental difficulties, the current global adolescent population of 1.2 billion is exposed to many challenges. Two examples are environmental stressors such as climate change (Keenan, Sidhu, & Coleman, 2020), and health matters such as the novel coronavirus (COVID-19) pandemic and related restrictions (WHO, 2020). These challenges are intensified in low-income settings (Luthar, Lyman, & Crossman, 2014) where adolescents face several hurdles simultaneously, often leading to negative outcomes including delinquency (Kheswa & Notole, 2014). Bálint (2014) claims that the potential of adolescents entails much more than delinquency and risk. Put differently, adolescents can be a significant resource for sustainable development of the family and community, as their energy and dreams can fuel great political and societal change, especially in developing countries (Hamel & Di Nucci, 2019; UN, 2018; WHO, 2014). Various 21st century theorists, practitioners, and policy makers encourage us to appreciate the ambition of adolescents to live meaningful lives, and to help them find reasonable goals (Bálint, 2014; Ichikowitz Family Foundation, 2020). This is particularly significant for African researchers in Sub-Saharan Africa where adolescents make up the largest proportion of the population (United Nations Populations Fund [UNFPA], 2014). It is in this region that adolescents have an awareness of their own potential as they dream of an ‘African Century’ and look to the future with a spirit of ‘Afro-Optimism’ (Cordaid, 2015, p.13).

While the potential of the adolescent population, who are young people and future adults, is acknowledged, Geinger, Roets, and Vandebroek (2017) caution that we should avoid de-contextualising youth development. Life and neighbourhood context includes indicators from micro

to macro levels, such as socio-economic status, family, and available social support throughout childhood and adolescence (Newland, Lawler, Giger, Roh, & Carr, 2014). Geinger et al. (2017) emphasise that de-contextualising youth development could lead to the view that adolescents are simply recipients or passive victims who are modelled by their parents and society, denying them their sense of autonomy (Geinger, Vandenbroeck, & Roets, 2014). Therefore, the contextualisation of youth development is crucial so that findings can better influence the adolescent groups in societies around the world (WHO, 2014), especially in low-income contexts where adolescents face numerous challenges.

Adolescent Challenges in Low-Income Communities. A community is identified as low-income when most of the households in the community do not earn enough income to meet basic needs (Businessstech, 2019; Obi & Tafa, 2016). Some argue that a household is the ‘smallest economic unit’, and poverty reduction at this level can lead to poverty reduction within the community (Meyer & Nishimwe-Niyimbanira, 2016, p. 2284). If we consider that 9% of the world’s adolescents live in extreme poverty on less than \$1.90 per day (Hamel & Di Nucci, 2019), and three-quarters of this population live in Africa (Hamel & Di Nucci, 2019), then it is clear why information about the incidence of low-income families is important to us as African researchers.

Challenges such as globalisation, increased access to information, rapid urbanisation, and harmful commercial marketing on adolescents’ well-being have a negative impact across all income levels in our global village (Keenan et al., 2020). The impact of disasters such as the COVID-19 pandemic (WHO, 2020) worsens these existing negative influences by adding severe social and economic impacts (Sánchez-Páramo, 2020). As a result, disasters like this have significant implications to residents of low-income communities (Sánchez-Páramo, 2020) because the complexities associated with such challenges add to the accumulation of existing stressors in these settings (Luthar et al., 2014; WHO, 2014).

Adolescents as Game-Changers. While the impact of existing environmental challenges of low-income communities and additional stressors associated with global disasters are considered,

some argue that the high energy and passion of adolescents make them game-changers for societal and economic development (Cordaid, 2015). This is especially true for regions where the adolescent population is significant, such as in Sub-Saharan Africa (UNFPA, 2014). Therefore we argue that since people with high levels of well-being are beneficial to their societies (Keyes, 2007; Van Schalkwyk & Wissing, 2010), it is crucial to use the available energy of adolescents to develop the various aspects of their well-being. These include their meaning in life (Russo-Netzer, 2018; Russo-Netzer & Shoshani, 2020); positivity (Catalino, Algoe, & Fredrickson, 2014; Russo-Netzer & Shoshani, 2020); and their authentic inner compass (AIC), or personal interests, values and aspirations (Assor, 2012; Russo-Netzer & Shoshani, 2020). All of these aspects can help adolescents to cope and thrive. In support of this viewpoint, Keyes (2009) warned that the mental health of this sub-population must be emphasised, because poor mental health can impede pathways to success. Fosco, Caruthers, and Dishion (2012) supported this perspective by stating that developmental success during adolescence has implications throughout adulthood. Initiatives that encourage the positive functioning and entrepreneurial spirit of adolescents living in low-income settings are thus important and valuable for adolescents in particular, and for society as a whole (Montgomery, 2016; South African Government, 2017).

‘The Quality of What is Known to Establish What Must be Known’

Towards Active Ingredients for Creative Arts Interventions. In the previous section it was shown that dedicated creative arts interventions encourage adolescent well-being. Many creative arts interventions are used worldwide, including in poverty-stricken communities. It is therefore important to attain information on ‘the quality of what is known’ (Ogunyewo, 2019, p. 1) about creative arts interventions that enhance the well-being of adolescents living in low-income communities. We needed to identify creative arts interventions (complying with specific inclusion criteria) that revealed the ‘active ingredients’ (Bungay & Vella-Burrows, 2013; Kaminski, Valle, Filene, & Boyle, 2008, p. 568; Wood, Ivery, Donovan, & Lambin, 2013) of such intentional efforts. The active ingredients of effective interventions refer to those components that are linked to

behaviour change (Kaminski et al., 2008) and contribute to positive programme outcomes (Pedersen et al., 2019). An integrative literature review allowed us an opportunity to gain deeper insight into these active ingredients, and establish ‘what must be known’ (Ogunyewo, 2019, p. 1), to optimise future efforts for the target group.

In addition, an integrative review helped us to interweave outcomes and results from studies from diverse cultures and countries; and allowed us to identify a range of creative arts activities from known studies. Creative arts interventions unlock adolescents’ potential towards achieving worthy positive outcomes, but are not necessarily therapeutically driven because they are developed within a strengths perspective to enhance the positive functioning of the non-clinical adolescent population (Dance for All, 2019; Lalela, 2018; Mosaic, 2020). These interventions could be viewed as primary interventions with a strong preventative motive. This distinction was important because such PPI’s can enable adolescents to flourish despite difficult circumstances (Conner, DeYoung, & Silvia, 2016; Panc, 2015; Waters, 2011). The Kings Club in a high-risk community in the Western Cape province of South Africa is an example of such an intervention. It allows male adolescents to strengthen their resilience through art and sculpture, giving them the hope and motivation to triumph over difficult life circumstances (Bantham, 2019). The USA-based Mosaic youth programmes use art education to improve adolescents’ artistic skills, life skills, self-image, and social commitment (Mosaic, 2020). Such interventions are based on the theoretical framework of PP, and are therefore dedicated to aspects of well-being such as increased positive affect and flourishing (Conner et al., 2016; Koehler & Neubauer, 2020), resilience (Richards, 2010), and flow (Cseh, Phillips, & Pearson, 2014). The focus on positive functioning as specified by Keyes’ (2002, p. 208) facets of psychological well-being (self-acceptance, positive relationships, personal growth, purpose-in-life, autonomy, and mastery in life) was important for the study. Keyes’ (2002) model of complete mental health integrates the markers of high-level psychological well-being. These markers signify the actualising of individuals’ unique potential (the eudaimonic approach) (Ryff & Singer, 2008) and their experiences of positive affect and satisfaction with life in general (the

hedonic approach) (Albuquerque, de Lima, Figueiredo, & Matos, 2011). Therefore, we needed to identify creative arts interventions which are specifically directed by well-being theory toward the intentional support and strengthening of a particular research target group – that being adolescents living in low-income communities.

Contextualising Creative Arts Interventions. To better understand the nature and impact of evidence-based creative arts interventions aimed at adolescents living in low-income communities, it was important to distinguish whether respective interventions are implemented in low- and middle-income countries (LMIC's), upper-middle income countries (UMIC's), or high-income countries (HIC's). This distinction enabled us to contextualise the research, as well-being does not merely infer psychological processes, but is also defined by economic, geopolitical and cultural processes (Prilleltensky, 2012). This standpoint resonates with researchers such as Geinger et al. (2014) who cautioned us that decontextualisation could marginalise specific groups of adolescents. Therefore, when adolescents living in low-income communities are partaking in interventions, the positive outcomes of such efforts should ideally be congruent with both academic and contextual knowledge. Although there are many communities around the world that are regarded as low-income communities, we cannot assume that the cultural and economic circumstances of all low-income communities are similar, making this distinction significant for the study.

Finally, we needed information about PPI's to not only enhance the well-being of adolescents living in low-income communities, but to also ensure sustainability (Niesing, 2016), and to optimise the gradual benefit for respective communities as a whole (Bronfenbrenner, 2005; Cala & Soriano, 2014). For example, while many creative arts interventions in the South African context are acknowledged for their meaningful outcomes, we cannot ignore the high costs behind carrying out such interventions (NYDA, 2019). Furthermore, the extent to which an intervention's content is contextualised can determine its success or failure (Myers, Carney, Browne, & Wechsburg, 2019). Therefore, information about evidence-based creative arts interventions in low-

income communities around the world is considered vital for policymakers and programme initiators (South African Government, 2017). The findings obtained with the integrative literature study could be beneficial for adolescents and their respective families, communities, and societies (Bronfenbrenner, 2005).

Research Question

The research question that directed this research was formulated in the following way: What can be learned from an integrative literature review about creative arts interventions, particularly the content of the creative activities implemented; the participants; the settings; and the outcomes of such interventions in order to enhance the well-being of adolescents living in low-income communities?

Research Aims and Objectives

The aim of this research was to use an integrative literature review to explore and describe creative arts interventions to enhance the well-being of adolescents living in low-income communities.

The objective of the research was to use an integrative literature review to explore and describe the specific content of the creative activities implemented, the participants, the settings, and the outcomes of such interventions, in order to enhance the well-being of adolescents living in low-income communities.

Method

Research Design

This study was conducted with an integrative literature review (de Souza, da Silva, & de Carvalho, 2010; Lubbe, Ham-Baloyi, & Smit, 2020; Russell, 2005) since this method effectively allows the attaining of information on ‘the quality of what is known’ (Ogunyewo, 2019, p. 1) about creative arts interventions. The integrative literature review was descriptive, to help explore and describe creative programmes for adolescents living in low-income communities. Description is important to research and is arguably the cornerstone of science because it allows us to understand

better what has happened or is happening around us (Mitchell & Jolley, 2013). Various types of reviews overlap with integrative literature review processes (Onwuegbuzie & Frels, 2016). This includes scoping review (Pham et al., 2014) and narrative review (Khoo, Na, & Jaidka, 2011). An integrative literature review was specifically chosen for this study as it encourages deeper analysis to identify emerging themes and ideas in the studies under review (De Souza et al., 2010; Khoo et al., 2011; Lubbe et al., 2020). Since an integrative literature review helps researchers predict what may happen (Mitchell & Jolley, 2013), the review also enabled us to develop appropriate questions for further study (Stangor, 2014).

The integrative literature review used explicit inclusion and exclusion criteria (Onwuegbuzie & Frels, 2016); followed a strict and transparent search strategy to collect relevant studies (De Souza et al., 2010; Onwuegbuzie & Frels, 2016); and analysed and synthesised these studies (De Souza et al., 2010; Onwuegbuzie & Frels, 2016). The integrative review process offers a way to limit bias in an integrative literature review (De Souza et al., 2010), which lends more credibility and reliability to the study because data are collected methodically and pooled from various trusted scientific databases. Hence, an integrative literature review enabled us to gather relevant academic information and comprehensive scientific knowledge about creative arts interventions for adolescents living in low-income communities. The academic information obtained from these interventions could become a formative foundation for future evidence-based creative arts interventions for adolescents living in low-income communities (De Souza et al., 2010).

Procedure

The stages used to conduct the integrative literature review (De Souza et al., 2010; Lubbe et al., 2020; Russell, 2005) are displayed in Table 2.1. below.

Table 2.1.

Stages of the integrative literature review

Stage	Description
Stage 1: Preparing the guiding question (De Souza et al., 2010)	The guiding question (the research question) was prepared, defining all the variables included in the study. This helped us to determine which studies would be included in the review. The guiding question was placed within a theoretical framework.
Stage 2: Literature search and data collection (Russell, 2005)	A systematic search for all relevant studies to the guiding question. Inclusion and exclusion criteria determined which studies were selected for the review.
Stage 3: Data analysis (Lubbe et al., 2020; Russell, 2005)	Data were extracted from collected studies, and analysed. The researcher searched for patterns (themes) guided by the research question.
Stage 4: Interpretation and presentation (De Souza et al., 2010; Lubbe et al., 2020; Russell, 2005)	The researcher identified gaps in knowledge, and offered suggestions for future studies. Findings were disseminated using a template that includes an introduction, method, results, and discussion section.

Note: These stages are derived from de Souza et al. (2010), Lubbe et al. (2020), and Russell (2005).

Search Strategy

Electronic database literature searches were employed as the principal method for locating articles. The search strategy for the review of existing creative programmes for adolescents living in low-income communities was explored by using several search engines, including EBSCOhost, ScienceDirect, JSTOR, Sabinet African Journals, and Web of Science. Theses and dissertations were also included in the review. Boloka: North West University Institutional Repository (NWU-IR) was used to find relevant theses and dissertations, referred to as Electronic Theses and Dissertations [ETDs] on the Boloka database. The study supervisor's personal library of resources was also explored. Titles and abstracts were then reviewed for relevance, and the complete version of studies deemed relevant were sourced. The review question guided the formulation of keywords. Keywords and their synonyms were used to explore the literature and guide the search for the correct population (low-income communities) and sample (adolescents). Different spelling versions such as United Kingdom (UK) English and the United States of America (USA) English were taken into account when searching various databases. Keywords for this literature review included terms

and phrases aligned with the inclusion criteria. Terms such as *adolescents*, *creative arts*, *interventions*, and *low-income* were used to meet the study's selection criteria. All keywords employed for the literature search are presented in Table 2.2. below.

Table 2.2.

Keywords

Keywords	Alternative keywords
Creative arts	
Intervention	activities; programme; program (US spelling); workshop
Adolescents	teenagers; young adults; young people; youth
Low-income	disadvantaged; poor; poverty
Positive Psychology	strengths
Well-being	mental health; well-being; wellness

Inclusion and Exclusion Criteria

The search strategy involved the use of inclusion and exclusion criteria to direct the literature research. All inclusion and exclusion criteria are presented in further detail in Table 2.3. and Table 2.4. below.

Table 2.3.

Inclusion criteria

Inclusion Criteria	Rationale
1. Participants <ul style="list-style-type: none"> • Adolescents (10–19 years old) • Non-clinical population 	<ul style="list-style-type: none"> • Population targeted for this study (WHO, 2014). • The focus of the study is on creative programmes for all adolescents in low-income communities, and not specifically adolescents diagnosed with clinical conditions (Daniunaite, Ahmed, & Cooper, 2012).

Inclusion Criteria	Rationale
2. Setting <ul style="list-style-type: none"> • Low-income communities 	<ul style="list-style-type: none"> • Existing research conducted in HIC's, LMIC's and UMIC's (Comaroff & Comaroff, 2012; Mahali et al., 2018; World Bank, 2020).
3. Interventions <ul style="list-style-type: none"> • Creative arts – painting, music, dance, drama, expressive writing, and storytelling 	<ul style="list-style-type: none"> • Interventions using creative arts – such as painting, music, dance, drama, expressive writing, and storytelling (Stuckey & Nobel, 2010) have been associated with promising physiological and psychological outcomes (Renton et al., 2012).
4. Theoretical framework <ul style="list-style-type: none"> • Psychological well-being • Strengths perspective • PP constructs 	<ul style="list-style-type: none"> • This review aimed to understand interventions from a PP and strengths perspective as a way to enhance psychological well-being (Keyes, 2002; Keyes Myers, & Kendler, 2010) in adolescents. • Interventions and creative arts programmes that are both preventative and promotive.
5. Intervention design The following components must be present: <ul style="list-style-type: none"> • Evidence-based and empirically tested programmes • Theory-based programmes 	<ul style="list-style-type: none"> • Evidence-based and empirically tested programmes narrow the research-to-practice gap (Cook & Cook, 2011). • Theory provides valuable insights that can contribute to the success of an intentional youth programme (Duerden & Gillard, 2011).
6. Study design <ul style="list-style-type: none"> • Meta-analyses and primary studies of experimental and non-experimental design, including quantitative, qualitative, and mixed methods. 	<ul style="list-style-type: none"> • To identify appropriate research for review from a wide variety of scientific reports (Russel, 2005).
7. Timeframe <ul style="list-style-type: none"> • January 2000 to December 2020 	<ul style="list-style-type: none"> • To ensure that the majority of PP studies are evaluated for review.
8. Language <ul style="list-style-type: none"> • English 	<ul style="list-style-type: none"> • To ensure a proper understanding of the literature, as the reviewer is English-speaking. Studies in other languages with abstracts in English will also be considered.

Table 2.4.*Exclusion criteria*

Exclusion Criteria	Rationale
1. Intervention design: <ul style="list-style-type: none"> • Therapeutic interventions 	<ul style="list-style-type: none"> • The review aimed to understand interventions from a strengths perspective, which could then be proactively applied to the non-clinical adolescent population to support their natural capacity to overcome challenges (Daniunaite et al., 2012; Meyerson, Grant, Carter, & Kilmer, 2011; Willis & Griffith, 2010), as opposed to intervening after mental health issues arise (therapeutic interventions).

Data Analysis and Synthesis

A rigorous search strategy was maintained following the stages presented in Table 2.1. to collect, analyse and synthesise data in an optimal manner, as an inadequate search strategy could produce false findings. As per Grove, Burns and Gray (2013), a record was kept for each database searched, such as the date of the search and the findings. The research question, aim, objectives, and inclusion criteria were used to direct the literature search (Wessels, 2015). Therefore, only components deemed of utmost importance – such as information about creative arts interventions, adolescents, and low-income communities – were used to identify enough suitable studies that answer the research question (Van Schalkwyk, 2020). Once all relevant studies were identified, collected studies were analysed using the SPICE acronym (Setting, Perspective, Intervention, Comparison, Evaluation) (Booth, 2006), as this enabled us to extract information about creative activities implemented, participants, settings, and outcomes of respective creative arts interventions.

We identified patterns in method and findings, and data were synthesised by comparing evidences from the identified studies and combining ideas from the various studies using logical reasoning (Wessels, 2015). Finally, data and conclusions were presented about what is known or yet to be known about the topic of study (Grove et al., 2013).

Rigour

Excellent methodological rigour is imperative in every stage of the integrative review process, as adherence to rigour determines whether or not the completed review was a worthy contribution to science (Soares et al., 2014; Wessels, 2015). Rigour entails objective and precise analyses of the review topic; and a uniform presentation of all the information found in the studies under review, together with theoretical support, in a manner that enlightens readers about the topic at hand without burdening them with unnecessary information (Soares et al., 2014). We achieved methodological rigour for this study in these ways:

Guiding Question. The focus of the study was clear in the guiding research question, which included all elements of the PIOTS format (Population of interest, Interventions, Outcomes, Timeframe of intervention, Setting) (Grove et al., 2013). The research topic itself was supported by a clear theoretical framework within PP. The PIOTS format (Grove et al., 2013) presented in Table 2.5. below helped us to retain the focus of the study throughout the integrative review process.

Table 2.5.

Research question in PIOTS format

Item	Description
(P)Population of interest	Adolescents
(I)Interventions	Creative arts
(O)Outcomes	Enhance well-being
(T)Time-frame of intervention	Not specified
(S)Setting	Low-income communities

Literature Search. The search strategy was strictly adhered to, by using the guiding research question to formulate keywords (see Table 2.2.) for the literature search; and by using the inclusion and exclusion criteria to select and deselect studies. Figure 2.1. presents an adapted

PRISMA flow chart (Moher, Liberati, Tetzlaff, & Altman, 2009) used to record the search process.

Examples of literature searches conducted on two databases are presented in Table 2.6. (the EBSCOHost database search) and Table 2.7. (the Sabinet African Journals database search).

Figure 2.1

Adapted PRISMA flow chart

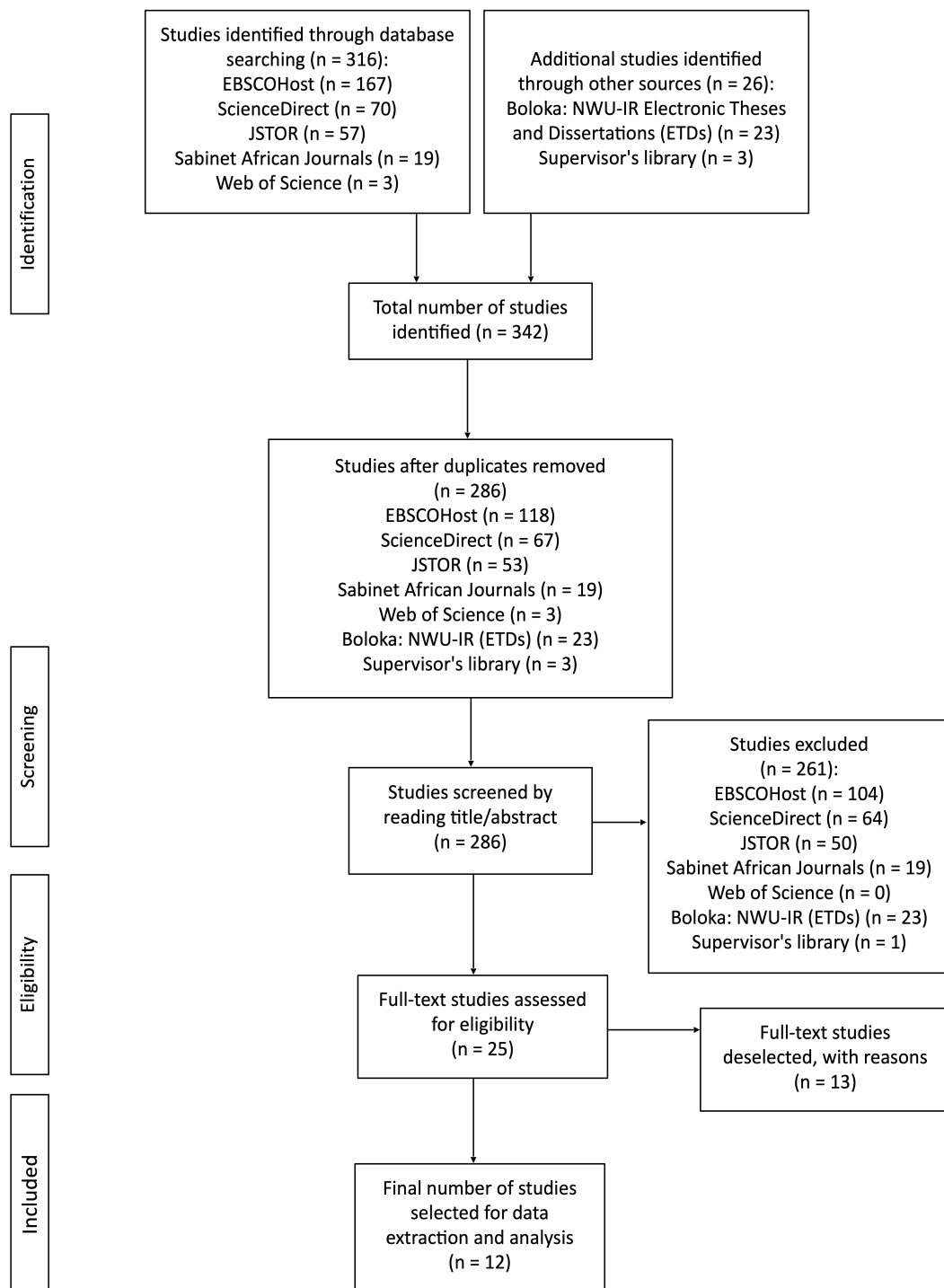


Table 2.6.*EBSCOHost database search*

Search Terms	Search Field
'Creative arts'	All Text
AND intervention OR programme OR program OR workshop OR activities	All Text
AND adolescents OR teenagers OR youth OR young people OR young adults	All Text
AND low-income OR disadvantaged OR poverty OR poor	All Text
AND well-being OR wellbeing OR 'well being' OR wellness OR 'mental health'	All Text
AND 'positive psychology' OR strengths	All Text
NOT therapy OR therapeutic	All Text
Search Results:	171
Refine results by Publication date (2000 – 2020):	167

Table 2.7.*Sabinet African Journals database search*

Search Terms	Search Field
Creative arts	All fields
AND intervention OR programme OR program OR workshop OR activities	All fields
AND adolescents OR teenagers OR youth OR young people OR young adults	All fields
AND low-income OR disadvantaged OR poverty OR poor	All fields
AND well-being OR wellbeing OR ‘well being’ OR wellness OR ‘mental health’	All fields
AND ‘positive psychology’ OR strengths	All fields
NOT therapy OR therapeutic	All fields
Search between these dates:	2000-01-01 – 2020-12-31
Filter by access types:	All access types
Search Results:	19

Data Analysis. Data were extracted using the SPICE acronym (Booth, 2006) and presented in a data extraction table. Data synthesis was guided by the research question. This helped to ensure that the extracted data were combined into logical, coherent themes, and that conclusions drawn provide meaningful answers to the research question. All records such as database searches and data extraction tables were maintained and stored by the research team throughout all stages of the integrative review process.

Interpretation and Presentation of Findings. This article, to be submitted to the Journal of Child and Adolescent Mental Health, serves as an innovative presentation of the results of the integrative review, and submission will only take place after the completion of the examination

process. This ensures that findings of the study can be accessed by researchers with a keen interest in the targeted population (adolescents) for this study. Limitations of the study and recommendations for further research are also stated.

Ethical Considerations

The integrative literature review is a form of research in itself (Yorks, 2008), where the literature reviewer is the main instrument (Onwuegbuzie & Frels, 2016). As such, the literature reviewer had to conduct continuous reflective practices to ensure that cultural progressiveness and ethical responsibility were maintained (Onwuegbuzie & Frels, 2016). The literature reviewer ethically critiqued every study considered for the review; upheld the true voices of the authors; honoured the culture of its participants; and was transparent about every step of the literature review process (Onwuegbuzie & Frels, 2016). The research team (the student researcher and supervisor) was fully committed to adhere to ethical guidelines, as expressed in the research proposal in Section 1 and as explained by the Health Research Ethics Committee (HREC) at the Faculty of Health Sciences of the North-West University. Since no participants were involved in this study, no ethical approval was needed for the research (see Appendix A).

Trustworthiness and Risk of Bias. The trustworthiness of articles and information sources used for the literature review were determined by considering for example, if studies received ethics approval from a registered research ethics committee; were relevant and necessary; took heed of the protection, privacy and confidentiality of their participants; and bring more benefit than risk to the impacted community (South African Medical Research Council, 2018). To limit bias, we complied with the guidelines set out by Onwuegbuzie and Frels (2016), which entails that the literature reviewer: recognises their own limitations; represents the works of other authors fairly and respectfully; presents an audit trail reflecting how studies were selected or deselected; and ensures that studies are not selected or deselected due to gender, religion, ethnicity, or other socio-cultural factors. We also did not simply re-present information, but analysed and synthesised this information to present new ideas (Callahan, 2010; Onwuegbuzie & Frels, 2016). Callahan (2010)

predicted that applying such considerations throughout the integrative review process, would result in a meaningful literature review that would encourage readers to act on the innovative ideas presented, either through practice or further research.

Participant Benefits. The study is a minimal risk study and holds indirect benefits for the adolescent population because its aim is to improve the well-being of adolescents living in low-income communities. The research team can benefit by gathering scientific information to consider future interventions that could ascribe to the requirements of evidence-based creative arts interventions conducted within the theoretical framework of PP. In this sense, the participatory institution (North-West University) will also benefit from the study, as evidence-based interventions for adolescents in low-income communities will address a great need in South Africa and in the world. The results could contribute to nation-building efforts in general.

Findings

As stated in Figure 2.1., a total of 342 studies were identified through database searching; 286 studies remained after duplicates were removed; and 261 studies were excluded due to the title or abstract not relating to our research question (see Appendix B). We selected 25 full-text studies and screened each one in-depth for eligibility (see Appendix C). Table 2.8. represents the 13 full-text studies that were deselected, and the reasons for doing so. A final number of 12 full-text studies, as presented in Table 2.9., were selected for data extraction and analysis. Data were extracted using the SPICE acronym (Booth, 2006) and presented in a data extraction table (see Appendix D).

Table 2.8.*Deselected studies (n = 13)*

Author(s)	Title	Year	Database	Reason for deselection
Bernard, A.	Asset-based programming: An innovative social intervention for young people as modelled in Belize	2008	EBSCOHost	Study focused on social programmes and entrepreneur programmes for youth and were not necessarily creative arts interventions.
Caldwell, L.	Leisure☆	2017	ScienceDirect	Study focused on adolescent leisure models, with creative arts as brief examples. Study was not specific to low-income communities.
Callahan, C. M., & Missett, T. C.	Creativity in adolescence	2011	ScienceDirect	Study focused on creativity in general, and not specific to creative arts interventions. Community setting was also not specified.
Davis, S. K.	Dancing in the Street: Impacting At-Risk Youths' Lives through the Arts	2020	Web of Science	Participants represented clinical population of adolescents.
García-Poole, C., Byrne, S., & Rodrigo, M. J.	How do communities intervene with adolescents at psychosocial risk? A systematic review of positive development programs	2019	ScienceDirect	Two theory-based studies (Alonso, 2016, 2018) featured in review appeared to meet our inclusion criteria. Upon further investigation, both studies could not be located.
Harris, A.	Singing into language: Sudanese Australian young women create public pedagogy	2011	EBSCOHost	Participants were aged 18–25.

Author(s)	Title	Year	Database	Reason for deselection
Lin, A. R., Simpkins, S. D., Gaskin, E. R., & Menjívar, C.	Cultural values and other perceived benefits of organized activities: A qualitative analysis of Mexican-origin parents' perspectives in Arizona	2018	EBSCOHost	No indication that creative arts activities mentioned were evidence-based, theory-based, or empirically tested.
Ludden, A.	Engagement in school and community civic activities among rural adolescents	2011	EBSCOHost	Creative arts was not core focus of study. No indication that creative arts activities mentioned were evidence-based, theory-based, or empirically tested.
Martin, A. J., et al.	The role of arts participation in students' academic and nonacademic outcomes: A longitudinal study of school, home, and community factors	2013	EBSCOHost	Sample comprised of participants from varying socio-economic levels, including low-income. However, low-income group was not predominant.
Moilanen, A. J., Markstrom, C., & Jones, E.	Extracurricular activity availability and participation and substance use among American Indian adolescents	2014	EBSCOHost	No indication of creative arts interventions.
Norris, J.	Towards the use of the 'great wheel' as a model in determining the quality and merit of arts-based projects (research and instruction)	2011	EBSCOHost	Study was not specific to adolescents. Community setting(s) not specified. Not all featured case studies were evidence-based, theory-based, or empirically tested.

Author(s)	Title	Year	Database	Reason for deselection
Vigil, J. D.	Multiple marginality and human development: Applying research insights for gang prevention and intervention	2010	JSTOR	No indication of creative arts interventions.
Wilson, K., Stemp, K., & McGinty, S.	Re-engaging young people with education and training	2011	EBSCOHost	No specific focus on creative arts.

Table 2.9.*Selected studies (n = 12)*

Author(s)	Title	Year	Database
Beane, D. B.	Museums and healthy adolescent development: What we are learning from research and practice	2000	JSTOR
Bungay, H., Clift, S., & Vella-Burrows, T.	(Dissertation) Enhancing the health and wellbeing of children and young people through the arts: A feasibility assessment for NHS Lambeth	2015	Supervisor's library
Casale, M., & Hanass-Hancock, J.	Of drama, dreams and desire: Creative approaches to applied sex education in southern Africa	2011	EBSCOHost
Crouch, A., Robertson, H., & Fagan, P.	Hip hopping the gap – Performing arts approaches to sexual health disadvantage in young people in remote settings	2011	Web of Science
Devroop, K.	The social-emotional impact of instrumental music performance on economically disadvantaged South African students	2012	EBSCOHost

Author(s)	Title	Year	Database
Gervais, C.	On their own and in their own words: Bolivian adolescent girls' empowerment through non-governmental human rights education	2011	EBSCOHost
Linds, W., Sjollema, S., Victor, J., Eninew, L., & Goulet, L.	Widening the angle: Film as alternative pedagogy for wellness in indigenous youth	2020	EBSCOHost
Montañez, E., Berger-Jenkins, E., Rodriguez, J., McCord, M., & Meyer, D.	Turn 2 Us: Outcomes of an urban elementary school-based mental health promotion and prevention program serving ethnic minority youths	2015	EBSCOHost
Rossetti, J., Berkowitz, S., & Maher, A.	Somerville, Massachusetts: A city's comprehensive approach to youth development	2016	JSTOR
Stehlik, T., Carter, J., Price, D., & Comber, B.	Hanging out in the city of tomorrow: A participatory approach to researching the importance of music and the arts in the lifeworlds of young people	2020	Web of Science
Thomas, E., Pate, S., & Ranson, A.	The Crosstown Initiative: Art, community, and placemaking in Memphis	2015	EBSCOHost
Zarobe, L., & Bungay, H.	The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature	2017	Study leader's library

Four main themes emerged upon data extraction: 1. Signed, Sealed, Delivered Content; 2.

Vul'indlela! Make Way for Adolescents; 3. We are the World: Countries and Contexts; and, 4.

Singin' in the Rain: Creative Arts Outcomes.

Theme 1: Signed, Sealed, Delivered¹ Content

Patterns regarding the way that the content of creative arts interventions were *packaged* became apparent in our review of selected studies. Specific observations under this theme included: the duration of the interventions; the number of participants who had access to these interventions; and the nature of the *spaces* in which these interventions were carried out.

'Packaging' Interventions and Programmes. Studies contrasted in their packaging of creative arts interventions, which were carried out either in the form of short-term interventions² (Casale & Hanass-Hancock, 2011; Crouch et al., 2011; Linds et al., 2020; Montañez et al., 2015; Stehlik, 2020), or longer-term programmes³ (Beane, 2000; Bungay, Clift, & Vella-Burrows, 2012; Devroop, 2012; Gervais, 2011; Rossetti et al., 2016; Thomas et al., 2015). Studies also varied greatly in terms of the number of participants involved. For example, 'Acting Out! But in a Good Way' (Linds et al., 2020) presented a Communications Media course to nine participants over six weeks; while the YouthALIVE Program (Beane, 2000) saw 7,000 young people participating in arts-related workshops and volunteering in museums between 1991 and 1999.

Studies also varied in the number of creative arts approaches used for each intervention or programme. Some studies employed only one or two creative arts approaches, such as music or visual arts (Casale & Hanass-Hancock, 2011; Crouch et al., 2011; Devroop, 2012; Linds et al., 2020; Rossetti, 2016; Stehlik, 2020; Zarobe & Bungay, 2017). Others incorporated a wider variety of activities such as arts-related workshops and volunteering (Beane, 2000); dance, sculpture, and poetry, (Bungay et al., 2012); photo-essays, creative arts, and drama (Gervais, 2011); sports, drama,

¹ 'Signed, Sealed, Delivered I'm Yours' is the classic soul single by Stevie Wonder, who recorded the iconic song in 1970, when he was just 20 years old. This theme name was inspired by the idea of *packaging* and *delivering* creative arts interventions to adolescents in a way that encourages them to participate and engage in the interventions.

² An intervention is generally understood as a combination of strategies aimed at producing changes in behaviour or health, and is commonly carried out over a number of weeks.

³ Where studies referred to 'programmes', structured activities were typically offered to participants over any number of months, years, or even without a time limit (as opposed to interventions which were carried out over a number of weeks).

and arts (Montañez et al., 2015); music, visual arts, and acting (Stehlik, 2020); and photography, calligraphy, and music-making (Thomas et al., 2015).

'Hanging Out'. Another sub-theme to present itself across all studies was the capitalising of in-school-time and out-of-school time to create safe spaces for adolescents. Due to poor socio-economic circumstances and general lack of supervision (Beane, 2000; Devroop, 2012; Montañez et al., 2015), adolescents are often exposed to societal ills, such as gangsterism, drug use, and harmful sexual activity. Many adolescents come from child-headed or single-caregiver households (Devroop, 2012; Gervais, 2011; Montañez et al., 2015). All interventions — also occasionally called 'programmes' in our reviewed studies — purposefully organised creative arts activities either during school hours (Montañez et al., 2015), out of school hours (Beane, 2000; Bungay et al., 2012; Gervais, 2011; Linds et al., 2020; Stehlik et al., 2020; Thomas et al., 2015), or both (Casale & Hanass-Hancock, 2011; Crouch et al., 2011; Devroop, 2012; Rossetti, 2016; Zarobe & Bungay, 2017). Across all the reviewed studies, participating adolescents considered school or other supervised environments as spaces where they feel safe to 'hang out' (Stehlik et al., 2020), hence the name given to this sub-theme.

Theme 2: Vul'indlela!⁴ Make Way for Adolescents

Sub-themes emerged about the many *names* society and researchers use to categorise adolescent participants. Sub-themes also emerged based on adolescents' daily challenges; their diversity in gender and ethnicity; and their willingness to participate in creative arts interventions. These could all be grouped under Theme 2.

⁴ 'Vul'indlela' by the late Brenda Fassie, won the South African Music Award for Best Song of the Year (1999) and Best Song of the Decade (2004), and is still loved by many around the world. 'Vul'indlela' is a isiXhosa and isiZulu word translated into English as 'Make way!'. This reflects the enthusiasm of the adolescent participants and the people who 'make way' for them to realise their potential.

An Adolescent by Any Other Name.⁵ Throughout our review of selected studies, it became apparent that the words *youth* and *young people* were used as common synonyms to describe what we had initially defined as *adolescents*. According to WHO (2014), adolescents are individuals between the ages of 10–19 years. Most studies referred to *adolescents*, *young people*, *youth*, *school-aged children*, *young adults*, or *teens*, without specifying ages (Beane, 2000; Casale & Hanass-Hancock, 2011; Gervais, 2011; Montañez et al., 2015; Rossetti et al., 2016; Thomas et al., 2015; Zarobe & Bungay, 2017). Furthermore, age groups varied amongst studies where age was specified. For example, Linds et al. (2012) referred *youth* as the age group of 14–20 years; while Stehlik (2020) considered *youth* to be 12–24 years old. Besides referencing the various terms or age groups used to describe the adolescent population, their school grade or class was also a popular reference amongst the selected studies, across a variety of settings and countries (Crouch et al., 2011; Devroop, 2012; Linds et al., 2020; Montañez et al., 2015; Rossetti et al., 2016).

Yizo Yizo!⁶ **The Reality of Ill-Being.** The reviewed studies revealed that many adolescents face some form of harm. They are exposed to gangsterism and high poverty (Devroop, 2012), violation of their human rights (Gervais, 2011), racism, and other social tensions (Rossetti et al., 2016; Thomas et al., 2015). In many instances, the enduring exposure to these social and domestic risks to positive functioning opened the door for adolescents in these settings to become perpetrators of behaviour that is harmful to themselves and others. This is evident in the reviewed studies, which revealed that adolescents are tempted towards harmful behaviour through exposure to drugs and gangsterism (Devroop, 2012), unsafe sexual activity (Casale & Hanass-Hancock,

⁵ Inspired by the popular reference from William Shakespeare's 'Romeo and Juliet'. Juliet claims her love for Romeo amidst deep family conflict, saying 'What's in a name? That which we call a rose by any other name would smell as sweet'.

⁶ 'Yizo Yizo' is a teen drama series exploring the triumphs and challenges of youth at school in a South African township. The controversial series was commissioned by the South African Department of Education and aired in South Africa from 1999 to 2004, with an accompanying soundtrack by various South African artists. 'Yizo Yizo' is an African expression which can be understood as 'This is reality' or 'That's the way it is'.

2011; Crouch et al., 2011), poor school attendance, criminal activity (Stehlik et al., 2020), and numerous other negative influences (Beane, 2000).

It also quickly became evident in our review that ill-being is prevalent amongst adolescents. Adolescents living in low-income communities face daily challenges with negative consequences for their well-being, such as declining physical health (Beane, 2000; Bungay et al., 2012; Linds et al., 2020; Stehlik et al., 2020); threats to sexual health (Casale & Hanass-Hancock, 2011; Crouch et al., 2011); and poor mental health (Bungay et al., 2012; Gervais, 2011; Linds et al., 2020; Stehlik et al., 2020; Zarobe & Bungay, 2017) including mood disorders like depression and suicide (Montañez et al., 2015). Studies revealed that in areas of ‘persistent communal disadvantage’ (Vinson & Rawsthorne, 2015, p. 1), poor physical and mental health is synonymous with scarcity of resources, lack of funding, and limited access to mental health services (Bungay et al., 2012; Montañez et al., 2015; Rossetti et al., 2016; Stehlik et al., 2020; Zarobe & Bungay, 2017).

It Don’t Matter if You’re Black or White.⁷ Diversity in gender was noteworthy amongst our studies with regards to their choice of creative activities. In a study by Stehlik et al. (2020), male participants showed interest in a broad range of creative and physical activities (including music, visual, performing arts, and skateboarding) that involved social interaction amongst peers. Females were encouraged to partake in creative activities (such as music, dance, photography, reading, and drawing) that spoke to their personal interests.

Ethnic diversity also emerged as a significant theme, with studies investigating the outcomes of creative arts activities for immigrant residents. Immigrant residents included African American (Beane, 2000; Thomas et al., 2015), Latino (Beane, 2000; Montañez et al., 2015; Rossetti et al., 2016), Mexican (Montañez et al., 2015), and Hispanic (Thomas et al., 2015) adolescents. Studies also included indigenous peoples – such as the First Nations (Linds et al., 2020), Aboriginal, or

⁷ The late Michael Jackson’s ‘Black or White’ was released in 1991 as a call for unity amongst cultures and races. The video begins with a comic prologue featuring child star Macaulay Culkin, and goes on to represent cultures from around the world, including Russia, Thailand, Africa, India, and the Americas. It has gained over 100 million worldwide views to date.

Torres Strait Islander (Crouch et al., 2011) groups; as well as people in southern Africa (Casale & Hanass-Hancock, 2011; Devroop, 2012) and Bolivia (Gervais, 2011). Where various ethnic groups came together, participants were keen to learn more about their peers' from different ethnic backgrounds (Rossetti et al., 2016; Thomas et al., 2015).

Adolescents as Game-Changers. Overall, all participants in our reviewed studies were keen to participate in the interventions or programmes initiated in their respective communities. In some studies, participants were also either actively involved in the research process itself (Bungay et al., 2012; Linds et al., 2020; Stehlik et al., 2020), or keen to be a part of the planning of creative arts programmes or events for their peers and communities (Gervais, 2011; Rossetti et al., 2016; Thomas et al., 2015). For example, the Somerville community (Rossetti et al., 2016) and Crosstown community (Thomas et al., 2016) regularly attend music and cultural events organised by their young citizens; while Bolivian female adolescents are not afraid to challenge policy-makers and dedicate themselves to sharing their newfound knowledge (acquired through workshops focused on human rights) with other vulnerable peers (Gervais, 2011).

Theme 3: We are the World⁸: Countries and Contexts

Studies revealed trends in terms of the economic status (World Bank, 2020) of countries where interventions were carried out. Themes surrounding funding and access to resources also emerged.

Low-income Communities in High-Income Countries. We found that most of our selected studies were carried out in impoverished communities within HIC's, including USA (Beane, 2000; Montañez et al., 2015; Rossetti et al., 2016; Thomas et al., 2015), UK (Bungay et al., 2012; Zarobe & Bungay, 2017), Canada (Linds et al., 2020; Zarobe & Bungay, 2017), and Australia (Crouch et al., 2011; Stehlik et al., 2020; Zarobe & Bungay, 2017). The remaining studies were conducted in

⁸ 'We are the World' is a charity single that was delivered by the supergroup, USA for Africa, in 1985. Producer Quincy Jones brought together more than 40 diverse musicians – including Lionel Richie, Kenny Rogers, Tina Turner, Diana Ross, and Billy Joel – to record the song that raised more than \$63 million for humanitarian causes in Africa.

UMIC's such as South Africa (Casale & Hanass-Hancock, 2011; Devroop, 2012), and lower-middle-income countries LMIC's in South America (Gervais, 2011) and southern Africa (Casale & Hanass-Hancock, 2011).

Five studies investigated creative arts initiatives at community-level (Beane, 2000; Bungay et al., 2012; Gervais, 2011; Stehlik et al., 2020; Thomas et al., 2015). Five studies explored creative arts within the school curriculum or schooling environment (Crouch et al., 2011; Devroop, 2012; Linds et al., 2020; Montañez et al., 2015; Rossetti et al., 2016). Two studies reviewed various creative arts interventions or programmes at both community and schooling levels (Casale & Hanass-Hancock, 2011; Zarobe & Bungay, 2017). All the studies investigated interventions or programmes held in urban settings, with only two studies reviewing interventions held in rural settings (Casale & Hanass-Hancock, 2011; Zarobe & Bungay, 2017).

Rhythm and Money Blues.⁹ We found that funding opportunities, low-cost approaches, and access to resources were pivotal across all twelve studies. Three approaches evidently play a key role in the panning out of any creative arts initiative in a low-income setting. First, schools and community organisations require money especially for equipment like musical instruments (Devroop, 2012; Rossetti, 2016). Second, organisers of interventions must always find innovative, low-cost ways to reach out to adolescents, such as through *equipment-free* activities like dance, drama, and choir or ensemble-singing (Bungay et al., 2012; Casale & Hanass-Hancock, 2011; Stehlik et al., 2020; Zarobe & Bungay, 2017). Third, the time and efforts that policy-makers, facilitators, teachers, and members of public are willing to offer are crucial for creative arts initiatives (Beane, 2000; Crouch et al., 2011; Gervais, 2011; Linds et al., 2020; Montañez et al., 2015 ; Thomas et al., 2015).

⁹ Rhythm and blues (also known as *R&B* or *RnB*) is a popular music genre that originated in the 1940's amongst African American communities. *R&B* combines the sound of the blues with the rhythms of jazz. Lyrics are often soulful expressions about the pains and joys of love, money, and life.

Theme 4: Singin' in the Rain¹⁰: Creative Arts Outcomes

Outcomes of studies presented two key themes, namely: positive outcomes for psychological well-being (Keyes, 2002); and positive outcomes that are significant for pedagogy.

Creative Keys Open Many Doors. Overall, creative arts initiatives (interventions or programmes) reviewed across our selected studies each presented outcomes that matched Keyes' (2002, p. 208) facets of psychological well-being – that is, *self-acceptance*, *personal growth*, *purpose-in-life*, *mastery in life*, *autonomy*, and *positive relationships*. Although there were many more outcomes for psychological well-being, some significant themes came to the fore and are outlined below.

There is a Sun Within Every Person.¹¹ Positive outcomes were shown by initiatives that encouraged adolescents (either directly or indirectly) to participate as active members of the research process (Linds et al., 2020; Stehlik et al., 2020), event organisers (Rossetti, 2016; Thomas et al., 2015), volunteers (Beane, 2000), or mentors for their peers (Gervais, 2011; Rossetti et al., 2016). These outcomes illustrate *purpose-in-life* – through their motivation to achieve their goals (Rossetti, 2016) and maintain a positive outlook amidst difficult circumstances (Stehlik et al., 2020); *mastery in life* – as adolescents developed and applied new life skills, such as time management (Beane, 2000) and leadership skills (Gervais, 2011); and *positive relationships* – as adolescents engaged positively with peers and other members of community, often in diverse group settings (Thomas et al., 2015).

¹⁰ The 1952 American musical romantic comedy, 'Singin' in the Rain', tells the story of two silent movie stars' troubles, as they begin performing in 'talkies'. The famous title soundtrack took seven days to film, with six hours of fake rain. The rain was a combination of milk and water, to make it appear more visible on camera.

¹¹ A poem attributed to the 13th-century Afghan scholar, Jalal-ud-Din Rumi. It is understood that Rumi expressed his earthly and spiritual experiences through poetry, and his words on love was a testament to his love for God. Today his poems are popular on social media platforms and amongst diverse age groups, religions, and cultures.

I Like to Move it.¹² Interventions or programmes that primarily involved music, dance, or musical instruments (Crouch et al., 2011; Devroop, 2012; Rossetti et al., 2016) demonstrated the outcomes of *self-acceptance* – through improved self-confidence and sense of self-worth (Rossetti et al., 2016); *mastery in life* – for example, through learning to play a musical instrument and persevering (Devroop, 2012); and *positive relationships* – through improved positive interactions with peers, teachers, facilitators, and community members, even in short-term interventions such as IHHP (Crouch et al., 2011).

Lights, Camera, Adolescents! Initiatives involving performance arts such as drama, theatre, and film-making (Bungay et al., 2012; Casale & Hanass-Hancock, 2011; Crouch et al., 2011; Gervais, 2011; Linds et al., 2020; Stehlik et al., 2020) provide a safe space for participants to depict often troubling personal circumstances in the form of a theatre production, film, or song. These interventions and programmes generated opportunities for critical self-reflection (Linds et al., 2020), as well as open discussion between peers and other community members about problems affecting youth (Crouch et al., 2011). Improved *self-acceptance* – through increased self-awareness and self-confidence (Crouch et al., 2011); *mastery in life* – such as through acquiring technical skills (Linds et al., 2020) or gaining knowledge about sexual health (Casale & Hanass-Hancock, 2011) or human rights (Gervais, 2011); *personal growth* – through improved coping skills (Bungay et al., 2012), positive outlook (Stehlik et al., 2020), and better management of emotions (Linds et al., 2020); and a greater sense of *autonomy* – through the articulation of personal experiences (Linds et al., 2020) and a willingness to challenge the status quo (Gervais, 2011), were all significant outcomes of these studies.

Painting Positive Pedagogy. The reviewed studies showed that involvement in creative arts can have positive academic outcomes (Beane, 2000; Bungay et al., 2012; Crouch et al., 2011;

¹² This 1994 dance hit by Reel 2 Real (featuring The Mad Stuntman), made a comeback more than a decade later, in Dreamworks' movie, *Madagascar*. King Julien XIII (the animated character who dances to the song) is played by Sacha Baron Cohen – an actor, writer, and producer, who also uses his comedy skills to address political issues in USA and around the world.

Devroop, 2012; Linds et al., 2020; Montañez et al., 2015; Rossetti et al., 2016). Furthermore, the arts can serve as an alternative means of reaching out to school-going adolescents (Devroop, 2012); as well as adolescents who have become disengaged from school (Stehlik et al. 2020). Finally, creative arts also serve as a way to create awareness amongst adolescents and the communities they belong to (Casale & Hanass-Hancock, 2011; Gervais, 2011).

Improved Academic Performance. Participating in creative arts activities (in or outside of school) showed significant improvements in adolescents' academic performance, especially in the form of skills development (Bungay et al., 2012; Rossetti et al., 2016); improved classroom attitude and literacy levels (Crouch et al., 2011); educational enrichment (Beane, 2000); student perseverance (Devroop, 2012; Linds et al., 2020); student compliance in the classroom (Montañez et al., 2015); and scholarship opportunities (Rossetti et al., 2016). Creative arts interventions conducted outside of the classroom also gave adolescents a positive outlook, enabling them to feel empowered amidst disadvantaged circumstances (Stehlik et al., 2020).

In the School of Life. Another sub-theme relating to pedagogy is the creating of awareness through creative arts. For example, socio-dramas (Gervais, 2011) were used to teach female Bolivian adolescents about their human rights and rights as women. In this study, most of the participants had no prior knowledge of their rights. As young women living in a patriarchal *machista* culture, some participants felt overwhelmed by their newfound knowledge, but most participants felt empowered and enthusiastic about advocating for their rights and the rights of their peers. Similarly, Casale and Hanass-Hancock (2011) reviewed numerous creative arts interventions – including community theatre, creative writing, and fashion design – that effectively promoted sexual health awareness amongst male and female adolescents in both urban and rural communities. Respective outcomes included participants feeling safe to explore their social identities; increased self-expression and discussion around sexual health topics; and greater awareness of contraception.

In summary: The integrated literature review findings showed that the content of creative arts interventions was about obtaining many skills through various creative activities, and offering

safe spaces for adolescents to ‘hang-out’. While acknowledging diversity in gender and ethnicity in partaking in these programmes, adolescents’ exposure to direct and indirect harmful circumstances proved to be mostly similar. Although the grave implications for adolescents’ well-being with regards to their challenging contexts cannot be denied, societal perils do not necessarily deplete or erode adolescents’ inherent potential to act as game-changers in their wider communities. It was also evident that creative arts interventions were mostly presented in low-income communities of high-income first world countries. Worthy outcomes are associated with adolescents’ psychological, social, and emotional well-being; as well as improved educational and academic performance, and increased awareness about health and political matters.

Discussion

This study aimed to explore and describe creative arts interventions with an integrative literature review, with the aim to enhance the well-being of adolescents living in low-income communities. The findings showed key aspects about the content of the creative arts interventions implemented for adolescents as target groups worldwide within low-income settings, with positive outcomes for their well-being.

First, creative arts initiatives worldwide typically comprise either one or a variety of creative activities purposefully organised as creative arts activities, either during school hours or out of school hours. Using different activities and providing an opportunity to participate in a choice of activities could be a potentially important aspect to consider, when developing interventions. While some creative arts interventions were described as short-term interventions, it was clear that the longer-term creative arts programmes offered safe spaces for vulnerable adolescents living in challenging contexts.

Secondly, it is interesting to note that most studies used terminology such as *at-risk* youth, emphasising the preventative and promotive intentions of these interventions or programmes. This term (*at-risk*) also highlighted the warning signs associated with the numerous risks these adolescents were dealing with in terms of inner resources and outer environments (Geldenhuys &

Van Schalkwyk, 2019). For this reason, the content of the programmes and interventions was described broadly in terms of the sustainability of the programmes; adolescents' engagement versus mere attendance; and practical matters such as the provision of food and equipment (such as musical instruments). Although the creative arts programmes were mostly described as structured creative activities, particulars about the structure of the programmes or interventions were mostly lacking. This shortfall could possibly be explained in terms of a primary focus on adolescents' context and outcomes of interventions as opposed to structure. Information about content is important to contextualise programmes (Myers et al., 2019); and to establish the active ingredients of programmes linked to behaviour change (Kaminski et al., 2008), contributing to positive programme outcomes (Pedersen et al., 2019).

All identified studies indicated the serious risks for adolescents' well-being and positive development when exposed to environmental risks and high poverty associated with low-income settings. Important information about presenting a variety of creative activities; and differences regarding gender in the choice of creative activities, accentuated the creative potential and capacity of adolescents who experience problems that require out-of-the-box thinking. This finding is supported by Blakemore (2012) who showed that the adolescent brain with its particular structure, represents opportunities for learning, building relationships, and becoming engaged in community participation. De Mézerville (2019) also indicated the increasing sensitivity of adolescents' brain functioning to social interaction with peers, which leads to active participation in groups. This presents opportunities for adolescents to experience better life satisfaction and positive affect. Clearly, the stigmatisation of this life phase (Balint, 2014) could be transcended with an appreciation that an adolescent's creative capacity can be a significant resource for sustainable development of the family and community, or simply put: 'Vul'indlela!' ('Make way') for adolescents!

Thirdly, as information about countries and context was provided for each intervention, it is interesting that most reviewed studies were conducted in HIC's, such as USA (Massachusetts; New

York; Tennessee); UK (London); Australia (Torres Strait and Northern Peninsula; Elizabeth); and, Canada (northern Saskatchewan). The preventative and promotive focus of these interventions were clearly stated, since the target groups were youth exposed to many contextual challenges threatening their psycho-social well-being and positive development. Also, the programmes took place as community-level arts within a school curriculum; or schooling environment interventions; or programmes at both community and schooling levels. This result also inferred the major importance of issues related to money matters when creative arts interventions or programmes are offered. Reason being that, even when a *safe space* is available for adolescents to participate in interventions, schools and community organisations still require reliable sources of funding to sustain such efforts. This finding points toward the need for LMIC's to offer sufficient opportunities to intentionally develop and nurture their adolescent population's creativity (Kleibeuker, de Dreu, & Crone, 2016), since adolescents' participation in creative activities also entail additional skills, such as better insight and decision-making (Kleibeuker et al., 2016).

Last, the outcomes of creative arts interventions proved to be of monumental importance. All selected studies indicated positive outcomes for adolescents' well-being when they participated in creative arts interventions. This finding echoes the point of departure of PPI's and ultimately the primary goal of PP for humans, namely to lead lives that are meaningful, happy and good, by recognising and nurturing our psychological strengths through various positive activities and interventions (Cohn & Fredrickson, 2010; Donaldson, Dollwet, & Rao, 2015; Peterson & Seligman, 2004). It also provides a definitive answer to the research question posed by this study.

This study hinted at the potential wealth of creativity and its remarkable development during adolescence (Blakemore, 2012). Existing research indicates that participating in creative arts activities – such as painting, music, dance, drama, expressive writing and storytelling (Garner, 2015; Stuckey & Nobel, 2010) has been associated with promising physiological and psychological outcomes (Renton et al., 2012). Although the focus of this research did not cover the mechanisms of adolescents' brain structure and functioning, it is worth mentioning that tapping into adolescents'

creative capacity toward higher levels of well-being, can lead to higher cognitive skills and working memory; executive control; and algebraic equation solving, showing improved academic performance (Kleibeuker et al., 2016). Evidently, creative arts as an alternative pedagogy is insightful, since recent research shows that creativity is a necessary skill for education in the adolescent years (Blakemore, 2012; de Mézerville, 2019; Kleibeuker et al., 2016).

The need to indicate positive outcomes for adolescent well-being covers a wide range of topics, such as the need to nurture adolescents' overall well-being as an essential preparation for adulthood (Van Schalkwyk & Wissing, 2010); and to offer funders positive outcomes to ensure further funding and worthy investment of money. Outcomes of creative arts interventions also offer opportunities for researchers and practitioners to gain deeper insight into 'what must be known' (Ogunyewo, 2019, p. 1) in order to optimise future efforts for the target group.

Limitations of the Study

Only a few longitudinal studies have been conducted on creative arts interventions in low-income communities worldwide, making it difficult to establish the long-term outcomes of these interventions. Also, it is necessary to mention that there were limitations in terms of supportive theoretical frameworks underpinning the use of creative arts as interventions. While theory-based studies conducted within PP or a strength-based approach were an important criterion for this study, the lack of evaluated or evidence-based creative arts interventions conducted within PP specifically in low-income communities was evident.

Recommendations

It is recommended that future research be conducted to investigate the mechanisms of creative arts interventions and programmes to optimise adolescents' high levels of engagement living in low-income communities. Besides the broadening-and-built effect of positive emotions and participation, there is a need for the long-term outcomes of such affirmative experiences in these times of 'fiscal restraint' (cf. Zarobe et al., 2017, p. 346) to intentionally nurture the well-being of children and adolescents (tomorrow's adults). Although the value of creative arts

interventions to nurture and enhance the well-being of adolescents (despite their exposure to challenging contexts) is evident, potential funders require reliable results and positive outcomes of such interventions. Therefore, we recommend high-quality qualitative research and rigorously conducted controlled studies to investigate cost-effectiveness and cost benefits (also) in UMIC's and LMIC's.

Conclusion

The findings of the integrated literature review indicated the worthy outcomes when adolescents living in low-income communities are taking part in structured creative arts interventions. Since these interventions were mostly presented in low-income communities of high-income first world countries, the research evidence is limited. However, this study still contributes significantly to PP, and particularly the development and evaluation of PPI's toward adolescents' well-being in adverse contexts.

It takes time and energy to reach out to the youth, with inevitable hurdles as discussed in this study. Yet it is an endeavour that will not be in vain. Creative arts present adolescents and their communities opportunities to explore undiscovered strengths and write new life-stories within a safe space. Researchers, policy-makers, and members of public can contribute to creating these spaces and be a part of these stories.

Conflict of Interest

There was no conflict of interest for this study.

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SECTION 3

Summary and Conclusion

Summary

The arts are increasingly becoming valuable tools to promote health and psychological well-being in individuals. The protection and promotion of positive human health echoes the primary goal of positive psychology (PP). Since the importance of contextualising youth development is widely acknowledged, it was important to gain information about creative arts interventions for adolescents who are exposed to the enduring dangers associated with low-income communities. As such, an integrated literature review was conducted to establish a foundation for continued investigation into the subject of creative arts interventions and adolescents living in low-income communities. This integrative literature review explored and described (selected) creative arts interventions for adolescents living in low-income communities. In Stage 1 of the integrative review process (de Souza et al., 2010), the guiding (research) question was prepared as follows: What can be learned from an integrative literature review about creative arts interventions, concerning the content of the creative activities implemented; the participants; the settings; and the outcomes of such interventions, to enhance the well-being of adolescents living in low-income communities?

In Stage 2 (Russell, 2005), a search of the literature was undertaken across five databases and two additional sources. Keywords such as *creative arts*, *interventions*, *adolescents*, *low-income*, *well-being*, *positive psychology*, *therapy*, and related terms were used together with relevant Boolean operators such as *AND*, *OR*, and *NOT*. Hence, database searches returned studies that were linked to aspects of psychosocial well-being and positive youth development. Only studies that incorporated activities such as painting, music, dance, drama, expressive writing and storytelling (Stuckey & Nobel, 2010) into their intervention structure were considered for review. Furthermore, only studies based on PP or strengths-based approaches to interventions that took place within low-income community settings were selected for review. Therapeutic interventions were excluded from the study. In total 342 studies were identified. This was reduced to 286 studies after duplicates were removed. Studies were then screened by reading titles and/or abstracts, upon which 25 full-text

studies were selected and assessed for eligibility. Our final assessment resulted in a total of 12 studies that were selected for data extraction and analysis.

Data were extracted and analysed in Stage 3 (Russell, 2005; Lubbe et al., 2020) of the integrative review process. The interventions used in the studies were diverse and the research was heterogeneous. The findings from the studies were considered in terms of the contribution that creative arts interventions made to encourage adolescent well-being in low-income communities. In general, it was found that the outcomes of creative arts interventions were positive and contributed significantly to the enhanced well-being of adolescents living in low-income communities. In particular, it was found that participating in creative arts activities can have a positive effect on self-confidence; self-esteem; sense of self-worth; understanding of oneself and one's environment; skills development; relationship building and a sense of belonging; improved academic performance; and other qualities which have been associated with psychological (personal and social) well-being (Keyes, 2002; Keyes et al., 2010). The findings indicate positive outcomes for adolescents living in challenging contexts, when they partake in creative arts interventions. Four significant themes emerged, creatively indicated in the following ways: 1. Signed, sealed, delivered content; 2. Vul'indlela! Make way for adolescents; 3. We are the world: Countries and contexts; and, 4. Singin' in the rain: Creative arts outcomes.

The findings revealed that studies differed in their intervention structure and content. In terms of duration and number of participants, studies conducted either a short-term *intervention* typically over a number of weeks (Crouch et al., 2011); or a longer-term *programme* carried out over months or years (Gervais, 2011). Also, the number of participants varied anywhere from nine participants (Linds et al., 2020) to 7000 participants (Beane, 2000). Studies also differed in terms of the amount of creative arts activities employed in each intervention. Where some interventions comprised of one or two creative arts approaches such as music and/or visual arts (Devroop, 2012), others incorporated a wider variety of activities including film-making, photo-essays, dance, creative writing, poetry, ceramics, and more (Bungay et al., 2012). Another key aspect of the

intervention structure was the environment in which interventions were carried out. Participants generally saw their school environment and other supervised environments as safe spaces to *hang out* (Stehlik et al., 2020).

It was also found that adolescents are a significant population who are referred to by a number of often overlapping *names*, including *adolescents*, *young people*, *youth*, *school-aged children*, *young adults*, or *teens*. Furthermore, adolescent participants' age as a group is not always specified (Montañez et al., 2015); and if it is specified, age groups vary between studies. For example, Linds et al. (2012) referred to *youth* as the age group of 14–20 years old; while Stehlik considered *youth* to be 12–24 years old. Both age groups roughly include adolescents, who are considered for this study to be between the ages of 10–19 years old (WHO, 2014). Reference to school grade/class (instead of age group) was also used to describe participants. Most adolescent participants were also exposed to daily challenges — such as gangsterism and high poverty (Devroop, 2012); violation of their human rights (Gervais, 2011); racism, and other social tensions (Rossetti et al., 2016; Thomas et al., 2015) in their environment — that often brought about ill-being in their physical health (Beane, 2000), sexual health (Casale & Hanass-Hancock, 2011), and mental health (Zarobe & Bungay, 2017). Nonetheless, adolescents' personal and social well-being appeared to be enhanced through their participation particularly in creative arts activities that spoke to their interests as males or females (Stehlik et al., 2020); and in interventions where various ethnic groups came together (Rossetti et al., 2016). The spirit of adolescents as participants continued to emerge in the review, as participants across all studies were keen to be an active part of the research process (Bungay et al., 2012); the planning of creative arts programmes or events (Thomas et al., 2016); and the sharing of knowledge that challenges the status quo (Gervais, 2011).

In terms of context, most studies were carried out in low-income communities in high-income countries, including USA (Thomas et al., 2015), UK (Bungay et al., 2012), Canada (Linds et al., 2017), and Australia (Crouch et al., 2011). Only three studies featured interventions in upper-middle income countries (UMIC's) and low- and middle-income countries (LMIC's) (Casale &

Hanass-Hancock, 2011; Devroop, 2012; Gervais, 2011). Creative arts interventions were carried out either at community-level (Beane, 2000); within the schooling environment (Crouch et al., 2011); or within the school curriculum (Rossetti et al., 2016). Only two studies looked at interventions held in rural settings (Casale & Hanass-Hancock, 2011; Zarobe & Bungay, 2017). Funding opportunities (Rossetti, 2016); low-cost approaches (Bungay et al., 2012); and access to resources (Thomas et al., 2015) were important for interventions across all twelve studies.

Positive outcomes for respective facets of psychological well-being (Keyes, 2002) – namely *self-acceptance*, *personal growth*, *purpose-in-life*, *mastery in life*, *autonomy*, and *positive relationships* – were found across all studies. Interventions that encouraged adolescents to participate in more than just the creative activity itself showed improved *purpose-in-life* (Rossetti et al., 2016), *mastery in life* (Beane, 2000), and *positive relationships* (Thomas et al., 2015). Interventions involving music, dance, or musical instruments (Crouch et al., 2011) showed outcomes of *self-acceptance* (Rossetti et al., 2016); *mastery in life* (Devroop, 2012); and *positive relationships* (Crouch et al., 2011). Performance-based interventions such as drama, theatre, and film-making allowed for opportunities that improved adolescents' sense of *self-acceptance* (Crouch et al., 2011); *mastery in life* (Linds et al., 2016); *personal growth* (Bungay et al., 2012); and sense of *autonomy* (Gervais, 2011). Interventions also suggested implications for pedagogy, as creative arts activities generally led to positive academic outcomes (Rossetti et al., 2016). Furthermore, creative arts interventions also served as an effective way to reach out to adolescents who had become disengaged from school (Stehlik et al., 2020), and to create awareness amongst adolescents and their communities, around topics such as sexual health and human rights (Casale & Hanass-Hancock, 2011; Gervais, 2011). Upon completion of data analysis, it became clear in Stage 4 (De Souza et al., 2010; Lubbe et al., 2020; Russell, 2005) of the integrative review that these findings can have implications to optimise future interventions and potentially influence policy.

Firstly, the duration of the intervention; the number of participants; the use of different creative arts activities; and the environment in which activities take place, are all important

considerations for intervention organisers and facilitators. For the most part, the term ‘at-risk’ was used to describe participants, reminding us that adolescents living in low-income communities commonly face numerous challenges within themselves and their environment (Geldenhuys & Van Schalkwyk, 2019). Intervention sustainability; participant engagement; and practical matters such as provision of food and equipment, must therefore also be taken into account when structuring an intervention in these settings. Still, more information is needed about the content of interventions in low-income settings and the active ingredients that bring about behaviour change (Kaminski et al., 2008), so that interventions can be better contextualised for the adolescents living in these settings (Myers et al., 2019). Recognising adolescents’ potential and enthusiasm to learn, build relationships, and become engaged in their community (Blakemore, 2012) is also important for researchers and policy makers to consider, as creative arts interventions presents a platform for adolescents to be seen and heard, not as delinquents or public disturbances, but as positive, energetic resources in themselves for their families and communities (Bálint, 2014).

Although most of the studies under review were conducted in high-income countries (HIC’s), all adolescents in these studies were exposed to contextual challenges that threatened their psycho-social well-being and positive development. For all studies, interventions relied on funding and access to resources to bring them to life. As the majority of studies were conducted in HIC’s, it is evident that policy makers in UMIC’s and LMIC’s need to provide more platforms for adolescent groups in these countries to explore avenues of creative expression.

The integrative literature review ultimately showed that the creative arts in general can provide positive outcomes for adolescents that are in keeping with the goal of Positive Psychology and PPI’s – that is, to lead a life that is not merely defined by the absence of ill-being, but by the presence of well-being, as we actively recognise and nurture our psychological strengths through various positive activities and interventions (Cohn & Fredrickson, 2010; Donaldson, Dollwet & Rao, 2015; Peterson & Seligman, 2004). Therefore, it is worthwhile for researchers and policy makers to consider the implications of creative arts in all arenas that impact the life of adolescents

living in low-income communities, including further investigations around the developmental phase of adolescence itself (Blakemore, 2012); alternative pedagogies (Blakemore, 2012; De Mézerville; 2019; Kleibeuker et al., 2016); the distribution of funding and accessibility to resources (NYDA, 2019); and overall adolescent well-being (Van Schalkwyk & Wissing, 2010). All of this can help us to recognise and encourage in all adolescents their positive, youthful energy that transcends negative stereotypes (Bálint, 2014) to benefit the lives of adolescents themselves, their families and communities, and society as a whole (Cordaid, 2015; Montgomery, 2016; South African Government, 2020).

Limitations

The current study contributes to the field of Positive Psychology and research on creative arts interventions for adolescents living in low-income communities. However, it is not without limitations. These limitations and recommendations for future research will be discussed briefly.

It became evident in the early stages of our integrative review that studies conducted on creative arts interventions for adolescents in low-income communities, particularly within the field of Positive Psychology, was lacking. We therefore searched for studies that presented a strength-based theoretical framework. These were mostly within the fields of pedagogy; sexual health education; human rights education; developmental processes; and community-building approaches.

Participant age groups also varied across studies, which did not allow us to remain strict with our inclusion criterion regarding age – that is, studies with participants who are 10–19 years old. As a result, some studies included participants who were older than 19 years old.

Although findings from the integrative review can contribute significantly to the literature available, and selected studies in the review did include interventions carried out in South Africa (and Southern Africa), it must be noted that findings are based on studies that were mostly carried out in HIC's. More investigation will be needed on creative arts interventions carried out in UMIC's and LMIC's, if future research is focused on these economic contexts.

This review did not take the mentioned limitations of selected studies into account, as the objectives of the study was only to explore and describe the specific content of the creative activities implemented, the participants, the settings, and the outcomes of creative arts interventions.

Due to time constraints, five databases and two additional sources were used to conduct Stage 2 (literature search) of the integrative review. It is possible that there are more studies that meet our inclusion criteria, and these may come to the fore with a broader database search. This in itself can be a beneficial venture for future research.

Recommendations

The present research demonstrated the worth of creative arts interventions to intentionally nurture and encourage adolescents' well-being, especially young people living in low-income communities in our global village. Since these adolescents face multiple barriers regarding positive developmental outcomes – particularly with regards to their personal, emotional and social well-being, as well as academic success – it is recommended that future research focus on creative arts interventions for adolescents (and children) with a variety of activities within a structured programme. Each study used in this integrated literature review offered valuable information about context and outcomes of the programme or intervention used, but limited information was given about the specific structure of these either longer term programmes or short term interventions. While it is acknowledged that the contextualisation of interventions is vital, it is recommended that future research describe those processes and dynamics (including challenges) that contribute to effective implementation of the programme.

Reflection

As previously described, creativity is commonly understood as innovative or divergent ways of thinking and problem-solving (Pfeiffer & Wechsler, 2013), the ability to produce unique works of art and products (Locher, 2010), or the process of finding new, fun ways to accomplish everyday tasks (Richards, 2010). These theories manifested in my personal journey towards completing the mini-dissertation.

The first submission of the research proposal coincided with the first announcement of the national lockdown, amidst the COVID-19 global pandemic (WHO, 2020). My initial worries and fears as a Master's student quickly escalated into overwhelm, as it soon became clear that the initial intention — namely to conduct interviews with adolescents about their experience of participating in creative arts activities in a South African low-income community – would not be realised due to lockdown restrictions. Through support and motivation from my supervisor and loved ones, I was able to maintain my composure and continue with positive energy amidst fears of failure and concerns about the future. My supervisor and I were able to pivot the research focus to one that explores and describes creative arts interventions that are aimed at enhancing adolescent well-being in low-income communities, by means of an integrative literature review.

The announcement of a national lockdown was personally traumatic mostly because of fears of the implications that this would have for the research that my supervisor and I had initially intended, as well as concerns about what the repercussions of a global pandemic would mean for us and our loved ones, mentors, colleagues, and the people of so many communities around the world that we had been engaging with through the literature. This sudden sense of connectedness, a search for meaning, and the decision to refocus amidst a global crisis, gave rise to the renewed course for the research to continue in the form of an integrative literature review. This felt much like the 'strengthened relationships' (Lechner, Tennen, & Affleck, 2009, p. 633), 'meaningful

growth' (Potgieter & Botha, 2014, p. 67), and 'refocusing' (Potgieter & Botha, 2014, p. 67) that is true of post-traumatic growth (Tedeschi & Calhoun, 2004, p. 406).

Upon gaining approval for the research under strict time constraints, I proceeded to immerse myself in the studies selected for review. This enabled me to deeply analyse the selected studies, and identify emerging themes and ideas (de Souza et al., 2010; Khoo et al, 2011; Lubbe et al., 2020). The opportunity to listen to the 'voices' (Onwuegbuzie & Frels, 2016) of the many authors and their young participants throughout the research process reminded me of how creative expression had played a significant role in my own adolescent years. This encouraged me to find a balance between work and leisure (Caldwell, 2017), and dedicate more time to creative arts activities as a way to enhance aspects of my own well-being.

Some of the creative arts activities that I engaged in included visual arts (Appendix E); graphic design (Appendix F); and poetry (Appendix G). The research focus of this integrated literature review encouraged me to submit my drawings for a creativity campaign led by Canva (2020) and the United Nations High Commissioner for Refugees (UNHCR), to raise funds for the education of refugee children (Appendix H). The literature suggests that creative expression has numerous benefits relating to physiological and psychological outcomes (Renton et al., 2012), including increased optimism, self-esteem and perseverance (Devroop, 2012); and improved levels of resilience and personal recovery attitudes (Vela et al., 2019). Conducting research amidst a global pandemic brought about many personal challenges (as described), and the very focus of my study – creative arts interventions to enhance adolescent well-being in low-income communities – contributed significantly to enhancing facets of my own psychological well-being (Keyes, 2002).

This personal growth that has come about as a result of engaging in research concerning adolescents, and having the honour of gaining insight into their attitudes and ways of coping with daily challenges, reminds me of the powerfully positive role that this significant population can have in society at large (Bronfenbrenner, 2005). After engaging in the literature for more than a year

now, I am ever so eager to be a part of future research teams and other formal bodies that contribute their time and efforts towards the enhanced well-being of adolescents in communities around the world.

What began as an intention to listen to the voices of one group of adolescents in a low-income community in South Africa, flourished into a study representing a choir of adolescents from around the world. The growth of this study occurred not despite, but rather due to the challenging circumstances arising from the global pandemic. This in itself speaks to theories within PP that suggest the possibility of growth even in the face of adversity (Seligman, Parks, & Steen, 2004). Through this study, I was granted the opportunity to listen to a symphony of adolescent experiences that highlighted some of their challenges and triumphs. Although it was admittedly distressing as a student researcher to reflect on the challenges of these adolescents, it was simultaneously uplifting to hear the positive outcomes that participants experienced through creative expression. In this way, the choir of participants presented a true masterpiece, showcasing the reality of their daily challenges and despair, as well as high notes of their hope and optimism.

Concluding remarks

As a whole, the findings of the integrative literature review revealed that creative arts interventions serve as an effective approach to enhance the psychological well-being of adolescents living in low-income communities. Key findings revealed information about the structure and content of creative arts interventions – in terms of their duration, the numbers of participants who had access to interventions, and the intervention environment. Though a variety of terms was used to describe adolescents partaking in creative arts interventions, their difficulties associated with their challenging environments was evident. Also, information about the diversity in gender and ethnicity, as well as adolescents' willingness to participate in interventions, offered important keys for successful implementation. The major role of context was confirmed – especially with regards to the economic contexts in which interventions were carried out, and the financial implications that

come with organising interventions. Overall, reviewed studies presented themes of positive outcomes for adolescents participating in creative arts interventions – with outcomes of enhanced psychological well-being (Keyes, 2002), positive academic outcomes, and an increased awareness around topics such as sexual health and human rights.

Through these findings, it became clear that adolescents in low-income communities are facing grave challenges. However, they are willing to express themselves and improve their knowledge, their skills, and their lives, if given the opportunity. In this way, creative arts serve as a promising means for reaching out to adolescents from communities that are resource-strained. Furthermore, when newfound knowledge and skills have a positive impact on adolescents, they are willing to contribute high amounts of energy to sharing their knowledge and spreading awareness, and appear unafraid to challenge policymakers and status quo in the process.

Many of the low-income communities featured in the study represented diverse ethnic groups. The safe spaces that creative arts interventions provided for the youth in these settings promoted a sense of belonging and community inclusion, especially amongst diverse youth. The safety that comes with these spaces is therefore arguably just as crucial as the respective intervention activities. For many participants in the featured studies, their school environment served as their safe space. Creative arts activities (such as music and film-making) carried out in this environment therefore complemented the inherent sense of safety and understanding felt amongst the participants, encouraging further learning and personal growth. Outside of the classroom, creative arts (such as in the form of theatre and fashion design) also served as a dynamic platform for creating awareness around adolescent health and societal concerns. On the whole, opportunities and platforms for artistic expression effectively attract and hold the attention of adolescents.

With the above in mind, it is evident that this study contributes to current research literature by highlighting the vigorous potential of creative arts, particularly by means of structured

interventions for reaching out to adolescents in low-income communities. The study also presents evidence for the positive repercussions and healthy outcomes that youth interventions can have for communities and society as a whole. The study can also contribute significantly to decision-making for policy-makers, community organisations, and funders whose financial contributions determine the very quality and sustainability of these interventions.

There is far more to be said about creative arts interventions and adolescent well-being in low-income communities. This study offers a short glimpse, in the hope that it will encourage further research into a powerful means of intervention for a truly promising population.

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Appendix E: Reflection: Visual arts

Appendix F: Reflection: Graphic design

Appendix G: Reflection: Poetry

Appendix H: Reflection: Design for a Cause

Appendix A: No ethics approval required



**Recommendation of the Scientific Committee for a study not requiring ethics approval
Research Using Human Participants**

Scientific Committee Information			
Name of the scientific committee	AUTHeR Scientific Committee	Discipline(s)	Master of arts in Positive Psychology
Research Entity	AUTHeR	Contact Person for the committee	Prof Lanthé Kruger
Faculty	Health Science	E-mail address for the committee contact person	Lanthe.Kruger@nwu.ac.za

Title of the study:	Creative arts interventions to enhance adolescent well-being in low-income communities: An integrative literature review
Researchers involved in the study:	Dilshaad Bux and Dr Izanette van Schalkwyk
Executive summary of the research: <i>Note: The proposal should be available on request</i>	<p style="text-align: center;">4. Problem Statement</p> <p>Globally many young people, especially from lower socio-economic backgrounds, face significant barriers to achieve optimal life chances (Leach, Green & Grant, 2011); and, the number of challenges and risks appear to be increasing (Naidoo & Van Schalkwyk, in press; UNICEF, 2016). Positive Psychology (PP) investigates ways for individuals to enhance their psychological well-being (Keyes, 2002; Keyes, Myers, & Kendler, 2010) even in the face of adversity (Wissing, 2014). The intentional use of creative arts is a popular means of reaching out to adolescents living in low-income communities to encourage positive functioning and enhanced well-being (Dance for All, 2019; Mosaic, 2020). This is especially true in contexts of crises (Bálint, 2014).</p>

Appendix B: Excluded studies

Author(s)	Year	Title	Database	Reason for exclusion
Abegaz, S. T.	2020	Displacement from land as a limit to the realisation of the right to development in Ethiopia	Sabinet African Journals	Title - Study focus is not relevant to our research question.
Abiodun, B., & Akintayo, W. L.	2017	Vocational education: An instrument of self reliance for the Nigerian youths in a depressed economy.	EBSCOHost	Title - Study focus is not relevant to our research question.
Abrutyn, S., & Mueller, A. S.	2014	Are suicidal behaviors contagious in adolescence? Using longitudinal data to examine suicide suggestion.	EBSCOHost	Title - Study focus is not relevant to our research question.
Adam, A.	2014	The development of a school-wide progress monitoring assessment system for early literacy skills	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Adey, P., Csapó, B., Demetriou, A., Hautamäki, J., & Shayer, M.	2007	Can we be intelligent about intelligence?: Why education needs the concept of plastic general ability	ScienceDirect	Title - Study focus is not relevant to our research question.
Alexander, C. M., et al.	2014	Adolescent dating violence: Application of a U.S. primary prevention program in St. Lucia.	EBSCOHost	Title - Study focus is not relevant to our research question.
Anderson, D. R., et al.	2001	Early childhood television viewing and adolescent behavior: The recontact study	JSTOR	Title - Study focus is not relevant to our research question.
Andre, L. et al.	2019	Motivated by future and challenges: A cross-cultural study on adolescents' investment in learning and career planning	ScienceDirect	Abstract - Study focuses on adolescents' learning efforts and career planning, which is not relevant to our research question.
Anomie	2011	Healing through belief, biography, and social connection.	EBSCOHost	Abstract - Article focuses on the experiences of a Cambodian holocaust survivor. This study is not relevant to our research question.
Archee, R.	2015	AEmulatio, Imitatio and Mimesis in tertiary education	ScienceDirect	Abstract - Study focuses on teaching techniques.

Author(s)	Year	Title	Database	Reason for exclusion
Architects' Journal	2017	AJ Architecture Awards 2017: 7 December 2017, Grosvenor House Hotel, London W1.	EBSCOHost	Title - Article focus is not relevant to our research question.
Ashton, M. C.	2013	Chapter 10 - Mental Ability	ScienceDirect	Abstract - Although book chapter explores ideas about mental ability, its focus is not relevant to our research question concerning creative arts for adolescents in low-income communities.
Asian American Policy Review	2017	Asian American & Pacific Islander Anti-Displacement Strategies #OurNeighborhoods.	EBSCOHost	Title - Study focus is not relevant to our research question.
Bademci, H. Ö., Karadayı, E. F., & Vural, N. B.	2016	Exploring school exclusion through the perspective of child labourers living in Sultanbeyli, on the periphery of Istanbul, Turkey	ScienceDirect	Title - Study focus is not relevant to our research question.
Baer, J.	2016	Chapter 4 - Implications of domain specificity for creativity research	ScienceDirect	Title - Chapter focus is not relevant to our research question.
Baldwin, S., Costley, D., & Warren, A.	2014	Employment activities and experiences of adults with high-functioning autism and asperger's disorder.	EBSCOHost	Title - Study focus is not relevant to our research question.
Ball, A. F.	2002	Three decades of research on classroom life: Illuminating the classroom communicative lives of America's at-risk students	JSTOR	Abstract - Book chapter focuses on challenges faced in classroom life.
Bandura, A., et al.	2001	Self-efficacy beliefs as shapers of children's aspirations and career trajectories.	EBSCOHost	Title - Study does not meet our inclusion criteria (adolescents).
Barton, K. C., & Avery, P. G.	2016	Research on social studies education	JSTOR	Title - Book chapter is not relevant to our research question.
Beach, R., et al.	2009	Annotated bibliography of research in the teaching of english	JSTOR	Title - Study focus is not relevant to our research question.
Bennett, D., Sunderland, N., Bartleet, B., & Power, A.	2016	Implementing and sustaining higher education service-learning initiatives.	EBSCOHost	Title - Study focus is not relevant to our research question.
Benson, P. L., Scales, P. C., & Syvertsen, A. K.	2011	Chapter 8 - The contribution of the developmental assets framework to positive youth development theory and practice	ScienceDirect	Abstract - Book chapter focuses on developmental assets and the Developmental Asset Profile.

Author(s)	Year	Title	Database	Reason for exclusion
Bertellini, G.	2015	The art of a romantic trickster	JSTOR	Title - Book chapter is not relevant to our research question.
Black, M. M., & Krishnakumar, A.	1998	Children in low-income, urban settings: Interventions to promote mental health and well-being.	Study leader's library	Abstract - Although study presents interventions and recommendations for promotion of child and adolescent well-being, creative interventions/activities are not discussed. Study was also published before 2000.
Bosch, Z. J.	2019	Assessing video gaming events in South Africa: Supply and demand perspective	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Boshoff, T.	2006	The compilation and evaluation of a creativity programme for children in middle childhood	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Abstract - Study does not meet inclusion criteria (adolescents, low-income communities).
Boyko, C. T., & Cooper, R.	2011	Clarifying and re-conceptualising density	ScienceDirect	Title - Study focus is not relevant to our research question.
Boykoff, M., & Osnes, B.	2019	A Laughing matter? Confronting climate change through humor	ScienceDirect	Title - Study focus is not relevant to our research question.
Brabeck, K., Lykes, M. B., Sibley, E., & Kene, P.	2015	Ethical ambiguities in participatory action research with unauthorized migrants.	EBSCOHost	Title - Study focus is not relevant to our research question.
Brasche, I., & Thorn, B.	2018	Addressing dimensions of "The Great Moral Wrong": How inequity in music education is polarizing the academic potential of Australian students.	EBSCOHost	Title - Study focus is not relevant to our research question.
Breslin, C., Morton, J., & Rudisill, M.	2008	Implementing a physical activity curriculum into the school day: Helping early childhood teachers meet the challenge.	EBSCOHost	Title - Study does not meet inclusion criteria (creative arts interventions, adolescents).

Author(s)	Year	Title	Database	Reason for exclusion
Brook, S.	2016	The exemplary economy: A Hunterian reading of the creative industries as educative project.	EBSCOHost	Title - Study focus is not relevant to our research question.
Brown, E. L., Phillippo, K. L., Weston, K., & Rodger, S.	2019	United States and Canada pre-service teacher certification standards for student mental health: A comparative case study	ScienceDirect	Title - Study focus is not relevant to our research question.
Bruening, J. E., et al.	2015	Managing sport for social change: The effects of intentional design and structure in a sport-based service learning initiative	ScienceDirect	Title - Study focus is not relevant to our research question.
Bryan, J., Holcomb-McCoy, C., Moore-Thomas, C., & Day-Vines, N. L.	2009	Who sees the school counselor for college information? A national study	JSTOR	Title - Study focus is not relevant to our research question.
Button, A.	2011	Aims, principles and methodologies in talent identification and development	ScienceDirect	Abstract - Study focuses on talent identification across various domains including art and dance, but is not relevant to our focus on interventions for adolescents in low-income communities.
Cameron, R. P.	2014	Honoring the experience of disability.	EBSCOHost	Title - Study focus is not relevant to our research question.
Campos García, M.	2015	Public discourse and models of womanhood in Yucatán, 1870-1902.	EBSCOHost	Title - Study focus is not relevant to our research question.
Carter, P. L., & Darling-Hammond, L.	2016	Teaching diverse learners	JSTOR	Title - Study focus is not relevant to our research question.
Cassim, N., & Moen, M.	2020	Contribution of teaching assistants to quality education in Grade 1 classrooms	Sabinet African Journals	Title - Study focus is not relevant to our research question.
Cesario, J., Grant, H., & Higgins, E. T.	2004	Regulatory fit and persuasion: Transfer from 'feeling right'	EBSCOHost	Title - Study focus is not relevant to our research question.
Chambers, H.	2007	Isolde Kurz and Ricarda Huch: The humor of skeptical idealism	JSTOR	Title - Book chapter focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Cheek, C., & Percy, K.	2008	Quilting as a tool in resolving Erikson's adult stage of human development	EBSCOHost	Abstract - Study focuses on creative interventions that promote positive development from middle adulthood into old age, and does not meet inclusion criteria for our study (adolescents).
Choral Journal	2015	ACDA 2015 National Conference Salt Lake City, Utah	EBSCOHost	Abstract - Article discusses American Choral Directors Association (ACDA) National Conference awardees, exhibits and exhibitors, and is not relevant to our research question.
Chukovsky, K., & Heim, M. H.	2005	Diary, 1901–1969	JSTOR	Title - Book chapter focus is not relevant to our research question.
Cockburn, A.	2000	Beat the devil	EBSCOHost	Abstract - Article discusses American politics, which is not relevant to our research question.
Compton-Lilly, C., Rogers, R., & Lewis, T. Y.	2012	Analyzing epistemological considerations related to diversity: An integrative critical literature review of family literacy scholarship	JSTOR	Title - Study focus is not relevant to our research question.
Comstock, G., & Scharrer, E. B.	2007	Media and the American Child	ScienceDirect	Title - Not relevant to our research question.
Communication Booknotes Quarterly	2016	Booknotes	EBSCOHost	Title - Not relevant to our research question.
Communication Booknotes Quarterly	2016	Longer Single Book Reviews	EBSCOHost	Title - Not relevant to our research question.
Connelly, A. S., Shaik, N., & Mosito, C.	2020	Grade R teachers' understanding of reflective practice	Sabinet African Journals	Title - Population (Grade R teachers) is not relevant to our study focus.
Cooper, H., Charlton, K., Valentine, J. C., Muhlenbruck, L., & Borman, G. D.	2000	Making the most of summer school: A meta-analytic and narrative review	JSTOR	Abstract - Study focuses on impact of summer school programmes on students' academic ability, and does not meet inclusion criteria for our study (creative arts interventions).
Cooper, H., Robinson, J. C., Patall, E. A., & Cooper, H.	2006	Does homework improve academic achievement? A synthesis of research, 1987-2003	JSTOR	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Culture, Health & Sexuality (Journal)	2011	IASSCS Conference 2011 — Madrid: Naming and Framing — The Making of Sexual (In)Equality.	JSTOR	Title - Study focus is not relevant to our research question.
Danaher, P. A., & Danaher, G.	2000	Flight, enmeshment, circus and Australian youth	EBSCOHost	Abstract - Study focuses on the education of Australian youth circus performers, and does not meet inclusion criteria for our study (creative arts interventions).
De Sousa, L. O.	2013	Promoting education for sustainable development: An environmental management systems framework for South African primary schools	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Dictionary, The	2008	Dictionary of subject & symbols in art: Second edition	EBSCOHost	Title - Not relevant to our research question.
Domínguez, M. I., & Furio, V.	2009	Cuban social policy: Principal spheres and targeted social groups	JSTOR	Title - Study focus is not relevant to our research question.
Dumas, R., & Gardner, S.	2018	... dance for the time being: Russell Dumas in conversation with Sally Gardner.	EBSCOHost	Abstract - Article discusses an interview with dancer and choreographer, Russell Dumas. Article does not meet inclusion criteria (creative arts interventions, adolescents, low-income communities)
Dziwa, D. D.	2016	The role of gender polarisation in visual interpretation by Zimbabwean undergraduate art teacher education students	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Dzorkpey, T. K. A.	2010	Realising the objectives of the South African Schools Choral Eisteddfod: A case study	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Abstract - Study focuses on factors impacting on the realisation of the objectives of the South African Schools Choral Eisteddfod, and is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Eaude, T.	2004	Do young boys and girls have distinct and different approaches and needs in relation to spiritual development?	EBSCOHost	Abstract - Study focuses on spiritual development and well-being in adolescents. Study does not meet inclusion criteria (creative arts interventions).
Eddles-Hirsch, K., Vialle, W., Rogers, K. B., & McCormick, J.	2010	"Just challenge those high-ability learners and they'll be all right!"	EBSCOHost	Abstract - Study focuses on academic and social-emotional development of gifted children. Study does not meet inclusion criteria (creative arts interventions, low-income communities).
Education Parliamentary Monitor	2016	Weekly Debates	EBSCOHost	Abstract - Article discusses debates centred around education and children, and is not relevant to our research question.
Education Parliamentary Monitor	2018	Weekly Written PQs	EBSCOHost	Abstract - Article discusses British education and apprenticeships, and is not relevant to our research question.
Education Parliamentary Monitor	2019	Weekly Written PQs	EBSCOHost	Abstract - Article discusses British education-related written parliamentary questions and answers which are not relevant to our research question.
Elliot, D. J.	2007	Socializing' music education	EBSCOHost	Abstract - Study focuses on music education as social justice, and is not relevant to our research question.
Engelbrecht, E. M. S.	2018	Grade 4 learners' anxiety during automatisisation of multiplication facts in computer-assisted instructional environments	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Escobar-Chaves, S. L., & Anderson, C. A.	2008	Media and risky behaviors	JSTOR	Title - Study focus is not relevant to our research question.
Ewing, R.	2016	Anticipating future storylines: Considering possible directions in Australian literacy education.	EBSCOHost	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Family Matters	2012	Institute seminars.	EBSCOHost	Abstract - Article presents information on seminars focused on vulnerable children and families in Australia. Focus of the article is not relevant to our research question.
Fassetta, G., Imperiale, M. G., Frimberger, K., Attia, M., & Al-Masri, N.	2017	Online teacher training in a context of forced immobility: The case of Gaza, Palestine.	EBSCOHost	Title - Study focus is not relevant to our research question.
Fernández, J. S., Orozco, A. R., Rodriguez, P., Cermeño, I. E., & Nichols, L.	2020	Madres emprendedoras, entrepreneurial mothers: Reflections from a community-based participatory action research course with Mexican immigrant madres in the Silicon Valley	EBSCOHost	Title - Study focus is not relevant to our research question.
Fiona Peterson, J., Chester, A., Attiwill, S., & Bateman, D.	2015	Learning and teaching scholarship: Discovery across disciplines.	EBSCOHost	Title - Study focus is not relevant to our research question.
Flanigan, A. E., Peteranetz, M. S., Shell, D. F., Soh, L. K.	2017	Implicit intelligence beliefs of computer science students: Exploring change across the semester	ScienceDirect	Title - Study focus is not relevant to our research question.
Freedman, S. W., Hull, G. A., & Higgs, J. M.	2016	Teaching writing in a digital and global age	JSTOR	Abstract - Book chapter's focus is on writing and creatively engaging with written texts, but is not relevant to our research question.
Gagne, K. M.	2006	Fighting amnesia as a guerilla activity: Poetics for a new mode of being human.	EBSCOHost	Title - Study focus is not relevant to our research question.
Gauvareau, M.	2005	"The Defeat of the Father"	JSTOR	Title - Study focus is not relevant to our research question.
Gentile, D. A., & Walsh, D. A.	2002	A normative study of family media habits	ScienceDirect	Title - Study focus is not relevant to our research question.
Gow, M. A., Mostert, Y., & Dreyer, L.	2020	The promise of equal education not kept: Specific learning disabilities – the invisible disability	Sabinet African Journals	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Greenfield, J. S.	2015	Challenges and opportunities in the pursuit of college finance literacy	JSTOR	Title - Study focus is not relevant to our research question.
Griffith, A. N., Johnson, H. E., Larson, R. W., & Buttitta, E. K.	2020	A qualitative examination of critical feedback processes in project-based youth programs	ScienceDirect	Title - Study focus is not relevant to our research question.
Gripsrud, J., Hovden, J. H., & Moe, H.	2011	Changing relations: Class, education and cultural capital	ScienceDirect	Title - Study focus is not relevant to our research question.
Guile, D., & Okumoto, K.	2009	They give you tools and they give you a lot, but it is up to you to use them!: The creation of performing artists through an integrated learning and teaching curriculum	EBSCOHost	Abstract - Study focuses on training programmes to enhance social capital of entrants to the performing arts industry. Study does not meet inclusion criteria (creative arts interventions, adolescents, low-income communities).
Guilmette, M., Mulvihill, K., Villemare- Krajden, R., & Barker, E. T.	2019	Past and present participation in extracurricular activities is associated with adaptive self-regulation of goals, academic success, and emotional wellbeing among university students	ScienceDirect	Abstract - Although study focuses on extracurricular activities associated with well-being, it does not meet other inclusion criteria (adolescents in low-income communities).
Gullotta, T. P., Adams, G. R., Markstrom, C. A.	2000	Chapter 2 - Theories and Research Methods	ScienceDirect	Abstract - Chapter focuses only on theoretical perspectives on adolescence.
Hadji, M. J., & Osunkunle, O.	2020	The South African higher education strategic planning process: Compliance or shaping the future	Sabinet African Journals	Abstract - Study is a critical analysis of South African universities' strategic planning processes, which is not relevant to our research question.
Hale, J. E., & Bocknek, E. L.	2016	Applying a cultural prism to the study of play behavior of black children	EBSCOHost	Title - Study focus does not meet inclusion criteria for our study (adolescents, creative arts interventions).
Hanass-Hancock, J., & Satande, L.	2010	Deafness and HIV/AIDS: A systematic review of the literature	EBSCOHost	Title - Study focus is not relevant to our research question.
Harms, L., et al.	2018	Postdisaster posttraumatic growth: Positive transformations following the Black Saturday bushfires.	EBSCOHost	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Harrison, N., & Hatt, S.	2012	Expensive and failing? The role of student bursaries in widening participation and fair access in England	EBSCOHost	Title - Study focus is not relevant to our research question.
Harrison, N., & Peacock, N.	2010	Cultural distance, mindfulness and passive xenophobia: Using Integrated Threat Theory to explore home higher education students' perspectives on 'internationalisation at home'.	EBSCOHost	Title - Study focus is not relevant to our research question.
Hatzigianni, M., Gregoriadis, A., & Fleer, M.	2016	Computer use at schools and associations with social-emotional outcomes – A holistic approach. Findings from the longitudinal study of Australian Children	ScienceDirect	Abstract - Although study mentions association between creativity and self-concept, focus of study is on children's computer-use at school, which does not meet our inclusion criteria.
Hawkes, T. E., & Twemlow, S. W.	2015	Curriculum reform with violence in mind	JSTOR	Title - Study focus is not relevant to our research question.
Hoogstra, L., Schneider, B., & Chang, F.	2001	young adult occupational identity and well-being: Influence of postsecondary education and work.	EBSCOHost	Title - Study focus is not relevant to our research question.
Hobbs, R.	2017	Chapter 13 - measuring the digital and media literacy competencies of children and teens	ScienceDirect	Title - Chapter focus is not relevant to our research question.
Huang, D.	2013	Building resiliency for American at-risk youth during afterschool hours	JSTOR	Abstract - Study focuses on at-risk youth's participation levels in after-school programmes, which is not relevant to our research question.
Jackson, K. T., Keller, L., & Flood, N. V.	2010	The Encyclopedia of New York City: Second edition	JSTOR	Title - Publication is not relevant to our research question.
Jagannathan, R., Camasso, M. J., & Delacalle, M.	2019	Promoting cognitive and soft skills acquisition in a disadvantaged public school system: Evidence from the Nurture thru Nature randomized experiment	ScienceDirect	Title - Study focus is not relevant to our research question.
Jefferis, T. C., & Theron, L. C.	2018	Explanations of resilience in women and girls: How applicable to black South African girls	ScienceDirect	Abstract - Study focuses on gender-roles and resilience, and is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Johnson, G. A.	2011	A child's right to participation: Photovoice as methodology for documenting the experiences of children living in Kenyan orphanages.	EBSCOHost	Title - Study does not meet our inclusion criteria (adolescents).
Johnston-Goodstar, K., & Sethi, J.	2013	Reports from the field: Native youth media as social justice youth development	JSTOR	Title - Study focus is not relevant to our research question.
Jones, B.	2019	Dictionary of World Biography	JSTOR	Title - Publication is not relevant to our research question.
Jolly, M.	2019	Engendering the Anthropocene in Oceania: Fatalism, resilience, resistance	EBSCOHost	Title - Study focus is not relevant to our research question.
Journal of Technology in Music Learning	2013	2012 ATMI conference abstracts: November 15–17, San Diego, CA	EBSCOHost	Abstract - Conference abstracts focus on music training in pedagogy, and is not relevant to our research question.
Journal of Housing & Community Development	2007	Residents take precedence: NAHRO's 2006 Awards of Excellence in Resident Services.	EBSCOHost	Title - Not relevant to our research question.
Kamga, G. E. K.	2020	Empty currency and the mechanics of underdevelopment within the Franc Zone	Sabinet African Journals	Title - Study focus is not relevant to our research question.
Kearney, A.	2018	Intimacy and distance: Indigenous relationships to country in Northern Australia	EBSCOHost	Title - Study focus is not relevant to our research question.
Kennedy, F., Pearson, D., Brett-Taylor, L., & Talreja, V.	2014	The Life Skills Assessment Scale: Measuring life skills of disadvantaged children in the developing world	EBSCOHost	Title - Study focus is not relevant to our research question.
Kim, U, & Park, Y.	2008	Chapter 21 - Cognitive, relational and social basis of academic achievement in confucian cultures: Psychological, indigenous and cultural perspectives	ScienceDirect	Title - Study focus is not relevant to our research question.
Kirsten, A. M.	2017	Early Childhood Development provision in rural and urban contexts in the North-West province	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Konstantopoulos, S., Modi, M., & Hedges, L. V.	2001	Who are America's gifted?	JSTOR	Title - Study focus is not relevant to our research question.
Kruger, J.	2006	Children, community, and HIV/AIDS in South Africa	JSTOR	Title - Study focus is not relevant to our research question.
Krüger, N. A.	2020	A risk management tool for SMMEs: the case of Sedibeng District Municipality	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Kugelmass, J. W.	2000	Subjective experience and the preparation of activist teachers: Confronting the mean old snapping turtle and the great big bear	ScienceDirect	Title - Study focus is not relevant to our research question.
Lee, B. X.	2017	Causes and cures XV: Synthesis and integration	ScienceDirect	Title - Study focus is not relevant to our research question.
Lee, B. X., Leckman, J. F., & Khoshnood, K.	2015	Violence, health, and South-North collaboration: Interdisciplinary research in light of the 2030 Agenda	ScienceDirect	Title - Study focus is not relevant to our research question.
Lee, T. S.	2007	"If they want navajo to be learned, then they should require it in all schools": Navajo teenagers' experiences, choices, and demands regarding Navajo language	JSTOR	Title - Study focus is not relevant to our research question.
Lehrer, U., & Winkler, A.	2006	Public or private? The pope squat and housing struggles in Toronto.	EBSCOHost	Title - Study focus is not relevant to our research question.
Lenette, C., et al.	2019	Better than a pill!: Digital storytelling as a narrative process for refugee women	EBSCOHost	Title - Study does not meet our inclusion criteria (adolescents).
Lenhoff, S. W., Somers, C., Tenelshof, B., & Bender, T.	2020	The potential for multi-site literacy interventions to reduce summer slide among low-performing students	ScienceDirect	Title - Study focus is not relevant to our research question.
Lo, S. L., & Miller, A. L.	2020	Chapter 4 - Learning behaviors and school engagement: Opportunities and challenges with technology in the classroom	ScienceDirect	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Louis, B., Subotnik, R. F., Breland, P. S., & Lewis, M.	2000	Establishing criteria for high ability versus selective admission to gifted programs: Implications for policy and practice	JSTOR	Title - Study focus is not relevant to our research question.
Lubinski, D.	2010	Spatial ability and STEM: A sleeping giant for talent identification and development	ScienceDirect	Title - Study focus is not relevant to our research question.
Lumber, R., Richardson, M., & Sheffield, D.	2017	Beyond knowing nature: Contact, emotion, compassion, meaning, and beauty are pathways to nature connection	EBSCOHost	Abstract - Study investigates nature connection and well-being, but does not meet our inclusion criteria (creative arts interventions, adolescents, low-income communities).
Lykes, M. B., & Hershberg, R. M.	2015	Continuities and discontinuities in human rights violations: Historically situating the psychosocial effects of migration.	EBSCOHost	Title - Study focus is not relevant to our research question.
Ma, M., Kibler, J. L., & Sly, K.	2013	Gratitude is associated with greater levels of protective factors and lower levels of risks in African American adolescents	ScienceDirect	Title - Study focus is not relevant to our research question.
Mabhoyi, L. C., & Seroto, J.	2019	At-risk students in selected schools in Zimbabwe : an ecological perspective	Sabinet African Journals	Abstract - Study focuses on the impact of socio-economic factors on at-risk students.
MacDonald, D., Dew, A., & Boydell, K. M.	2020	Structuring Photovoice for community impact: A protocol for research with women with physical disability	EBSCOHost	Title - Study does not meet our inclusion criteria (adolescents, low-income communities).
MacLaren., I.	2012	The contradictions of policy and practice: Creativity in higher education.	EBSCOHost	Abstract - Study focuses on management practices in higher education and its impact on creativity and innovation. Focus is not relevant to our research question.
Maimer, P. J.	2004	Cultural and social capital transmission in pre-college programs and its impact on educational attainment	EBSCOHost	Title - Study focus is not relevant to our research question.

Author(s)	Year	Title	Database	Reason for exclusion
Makgwana, P. T.	2014	School principals in the North-West Education Department as curriculum reform leaders: A critical analysis	Boloka: North West University Institutional Repository (NWU-IR) - Electronic Theses and Dissertations (ETDs)	Title - Study focus is not relevant to our research question.
Mantei, C. T.	2001	It takes a village to raise a child: The role of the organization of American states in eliminating the worst forms of child labor in Brazil	JSTOR	Title - Study focus is not relevant to our research question.
Mapukata, N.	2020	Embodiment of particular ways of being: Habitus as an autobiographical narrative	Sabinet African Journals	Title - Study focus is not relevant to our research question.

Appendix C: Screened full-text studies

Author(s):	Title:	Year:	Database:
Beane, D. B.	Museums and healthy adolescent development: What we are learning from research and practice	2000	JSTOR
Bernard, A.	Asset-based programming: An innovative social intervention for young people as modelled in Belize	2008	EBSCOHost
Bungay, H., Clift, S., & Vella-Burrows, T.	(Dissertation) Enhancing the health and wellbeing of children and young people through the arts: A feasibility assessment for NHS Lambeth	2012	Study leader's library
Caldwell, L.	Leisure☆	2017	ScienceDirect
Callahan, C. M., & Missett, T. C.	Creativity in adolescence	2011	ScienceDirect
Casale, M., & Hanass-Hancock, J.	Of drama, dreams and desire: Creative approaches to applied sex education in southern Africa	2011	EBSCOHost
Crouch, A., Robertson, H., & Fagan, P.	Hip hopping the gap - Performing arts approaches to sexual health disadvantage in young people in remote settings	2011	Web of Science
Davis, S. K.	Dancing in the Street: Impacting At-Risk Youths' Lives through the Arts	2020	Web of Science
Devroop, K.	The social-emotional impact of instrumental music performance on economically disadvantaged South African students	2012	EBSCOHost
García-Poole, C., Byrne, S., & Rodrigo, M. J.	How do communities intervene with adolescents at psychosocial risk? A systematic review of positive development programs	2019	ScienceDirect
Gervais, C.	On their own and in their own words: Bolivian adolescent girls' empowerment through non-governmental human rights education	2011	EBSCOHost
Harris, A.	Singing into language: Sudanese Australian young women create public pedagogy	2011	EBSCOHost
Lin, A. R., Simpkins, S. D., Gaskin, E. R., & Menjivar, C.	Cultural values and other perceived benefits of organized activities: A qualitative analysis of Mexican-origin parents' perspectives in Arizona	2018	EBSCOHost
Linds, W., Sjollem, S., Victor, J., Eninew, L., & Goulet, L.	Widening the angle: Film as alternative pedagogy for wellness in indigenous youth	2020	EBSCOHost
Ludden, A.	Engagement in school and community civic activities among rural adolescents	2011	EBSCOHost
Martin, A. J., et al.	The role of arts participation in students' academic and nonacademic outcomes: A longitudinal study of school, home, and community factors	2013	EBSCOHost
Moilanen, A. J., Markstrom, C., & Jones, E.	Extracurricular activity availability and participation and substance use among American Indian adolescents	2014	EBSCOHost
Montañez, E., Berger-Jenkins, E., Rodriguez, J., McCord, M., & Meyer, D.	Turn 2 Us: Outcomes of an urban elementary school-based mental health promotion and prevention program serving ethnic minority youths	2015	EBSCOHost
Norris, J.	Towards the use of the 'great wheel' as a model in determining the quality and merit of arts-based projects (research and instruction)	2011	EBSCOHost
Rossetti, J., Berkowitz, S., & Maher, A.	Somerville, Massachusetts: A city's comprehensive approach to youth development	2016	JSTOR
Stehlik, T., Carter, J., Price, D., & Comber, B.	Hanging out in the city of tomorrow: A participatory approach to researching the importance of music and the arts in the lifeworlds of young people	2020	Web of Science
Thomas, E., Pate, S., & Ranson, A.	The Crosstown Initiative: Art, community, and placemaking in Memphis	2015	EBSCOHost
Vigil, J. D.	Multiple marginality and human development: Applying research insights for gang prevention and intervention	2010	JSTOR
Wilson, K., Stemp, K., & McGinty, S.	Re-engaging young people with education and training	2011	EBSCOHost
Zarobe, L., & Bungay, H.	The role of arts activities in developing resilience and mental wellbeing in children and young people: A rapid review of the literature	2017	Study leader's library

Appendix D: Data extraction table

Author(s)	Title	Year	Database	Inclusion Criteria:										
				1. Participants:		2. Setting:	3. Intervention:	4. Theoretical Framework:		5. Creative Arts Interventions/ Programme Design:	6. Study Design:	7. Timeframe:	8. Language	
				Adolescents (10-19 years old)	Non-clinical	Low-income community	Creative arts (painting, music, dance, drama, expressive writing, storytelling)	Positive Psychology/ Strengths perspective	Psychological well-being (Self-acceptance; Positive relationships; Personal growth; Autonomy; Environmental mastery; Purpose in life)	Evidence-based/theory-based/empirically tested interventions	Meta-analyses and primary studies of experimental and non-experimental design (including quantitative, qualitative, and mixed methods)	January 2000 to December 2020	English language studies/abstracts available	
Beane, D. B.	Museums and healthy adolescent development: What we are learning from research and practice	2000	JSTOR	•	•	•	•	•	•	•	•	•	•	
Bernard, A.	Asset-based programming: An innovative social intervention for young people as modelled in Belize	2008	EBSCOHost	•	•	•	Study focuses primarily on social programmes and entrepreneurial programmes for youth. Not necessarily creative arts interventions.	•	•	n/a	•	•	•	
Bungay, H., Clift, S., & Vella-Burrows, T.	(Dissertation) Enhancing the health and wellbeing of children and young people through the arts: A feasibility assessment for NHS Lambeth	2012	Study leader's library	•	•	•	•	•	•	•	•	•	•	
Caldwell, L.	Leisure☆	2017	ScienceDirect	•	•	Study not specific to low-income communities.	Study focus is on adolescent leisure, and not specific to creative arts interventions.	Leisure models; Developmental processes.	•	n/a	•	•	•	
Callahan, C. M., & Missett, T. C.	Creativity in adolescence	2011	ScienceDirect	•	•	Community setting(s) not specified.	Study focus is on creativity in general, and not specific to creative arts interventions.	Creativity.	Creativity outcomes (such as divergent thinking and problem-solving) are not necessarily associated with psychological well-being.	n/a	•	•	•	
Casale, M., & Hanass-Hancock, J.	Of drama, dreams and desire: Creative approaches to applied sex education in southern Africa	2011	EBSCOHost	•	•	•	•	Sexual health education.	•	•	•	•	•	
Crouch, A., Robertson, H., & Fagan, P.	Hip hopping the gap - Performing arts approaches to sexual health disadvantage in young people in remote settings	2011	Web of Science	•	•	•	•	Sexual health education.	•	•	•	•	•	
Davis, S. K.	Dancing in the Street: Impacting At-Risk Youths' Lives through the Arts	2020	Web of Science	•	•	Clinical population – participants face personal challenges such as substance abuse, positive HIV status, and sexual trauma.	•	•	•	•	•	•	•	
Devroop, K.	The social-emotional impact of instrumental music performance on economically disadvantaged South African students	2012	EBSCOHost	•	•	•	•	Music in education, and social-emotional impact.	•	•	•	•	•	
García-Poole, C., Byrne, S., & Rodrigo, M. J.	How do communities intervene with adolescents at psychosocial risk? A systematic review of positive development programs	2019	ScienceDirect	•	•	•	•	•	•	Two theory-based studies (Adson, 2016, 2018) featured in review appeared to meet our inclusion criteria. Upon further investigation, both studies could not be located.	•	•	•	
Gervais, C.	On their own and in their own words: Bolivian adolescent girls' empowerment through non-governmental human rights education	2011	EBSCOHost	•	Non-clinical. However, participants expressed personal experiences of victimisation.	•	Workshops consist of various activities, including creative arts, to promote human rights education.	Human rights education and human security.	•	•	•	•	•	
Harris, A.	Singing into language: Sudanese Australian young women create public pedagogy	2011	EBSCOHost	Young women aged 18–25.	•	Former refugees.	•	Alternative pedagogy.	•	•	•	•	•	
Lin, A. R., Simpkins, S. D., Gaskin, E. R., & Menjivar, C.	Cultural values and other perceived benefits of organized activities: A qualitative analysis of Mexican-origin parents' perspectives in Arizona	2018	EBSCOHost	Parents of adolescents	•	•	Various activities discussed, including creative arts.	Ecological systems theory and positive youth development.	•	No indication that creative arts activities mentioned are evidence-based/theory-based/ empirically tested.	•	•	•	

☆ = Study meets inclusion criterion

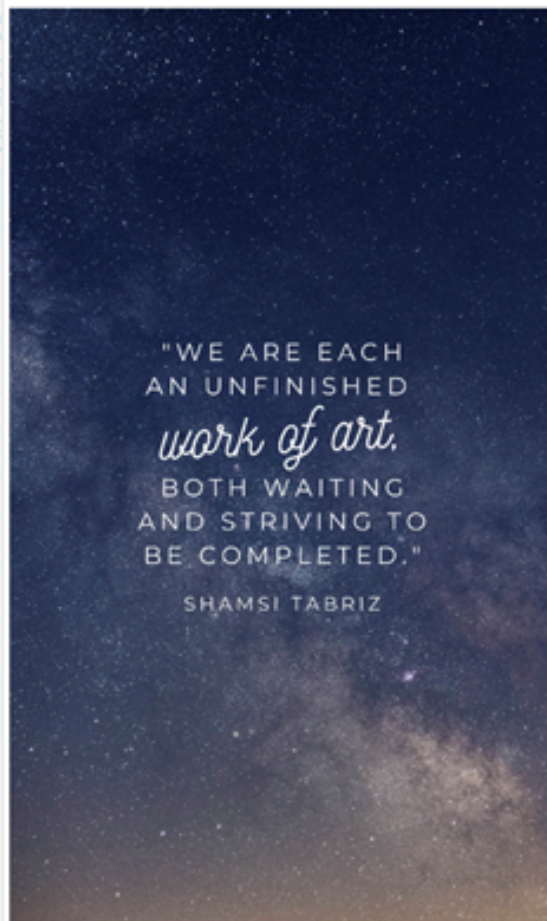
Author(s):	Title:	Year:	Database:	Inclusion Criteria:		2. Setting:	3. Intervention:	4. Theoretical Framework:	5. Creative Arts Intervention/ Programme Design:	6. Study Design:	7. Timeframe:	8. Language	
				1. Participants:									
				Adolescents (10-19 years old)	Non-clinical	Low-income community	Creative arts (painting, music, dance, drama, expressive writing, storytelling)	Positive Psychology/ Strengths perspective	Psychological well-being (Self-acceptance; Positive relationships; Personal growth; Autonomy; Environmental mastery; Purpose in life)	Evidence-based/theory-based/empirically tested interventions	Meta-analyses and primary studies of experimental and non-experimental design (including quantitative, qualitative, and mixed methods.)	January 2000 to December 2020	English language studies/abstracts available
Lin, A. R., Simpkins, S. D., Gaskin, E. R., & Menjivar, C.	Cultural values and other perceived benefits of organized activities: A qualitative analysis of Mexican-origin parents' perspectives in Arizona	2018	EBSCOHost	•	•	•	Various activities discussed, including creative arts.	Ecological systems theory and positive youth development.	•	•	•	•	•
Linds, W., Sjollem, S., Victor, J., Eninew, L., & Goulet, L.	Widening the angle: Film as alternative pedagogy for wellness in indigenous youth	2020	EBSCOHost	•	•	•	•	Decolonisation and alternative pedagogy.	•	•	•	•	•
Ludden, A.	Engagement in school and community civic activities among rural adolescents	2011	EBSCOHost	•	•	•	Brief mention of creative arts. Not core focus of study.	•	•	•	•	•	•
Martin, A. J. et al.	The role of arts participation in students' academic and nonacademic outcomes: A longitudinal study of school, home, and community factors	2013	EBSCOHost	•	•	•	Sample comprises of participants from varying socioeconomic levels, including low-income.	•	•	•	•	•	•
Moiilanen, A. J., Markstrom, C., & Jones, E.	Extracurricular activity availability and participation and substance use among American Indian adolescents	2014	EBSCOHost	•	•	•	No indication of creative arts interventions.	Routine activity theory, social control theory, and positive youth development.	•	•	•	•	•
Montañez, E., Berger-Jenkins, E., Rodriguez, J., McCord, M., & Meyer, D.	Turn 2 Us: Outcomes of an urban elementary school-based mental health promotion and prevention program serving ethnic minority youths	2015	EBSCOHost	•	•	•	•	•	•	•	•	•	•
Norris, J.	Towards the use of the 'great wheel' as a model in determining the quality and merit of arts-based projects (research and instruction)	2011	EBSCOHost	•	•	•	Case studies discussed do not necessarily pertain to adolescents.	Community setting(s) not discussed.	•	•	•	•	•
Rossetti, J., Berkowitz, S., & Maher, A.	Somerville, Massachusetts: A city's comprehensive approach to youth development	2016	JSTOR	•	•	•	•	•	•	•	•	•	•
Stehlik, T., Carter, J., Price, D., & Comber, B.	Hanging out in the city of tomorrow: A participatory approach to researching the importance of music and the arts in the lifeworlds of young people	2020	Web of Science	•	•	•	•	•	•	•	•	•	•
Thomas, E., Pate, S., & Ranson, A.	The Crosstown Initiative: Art, community, and placemaking in Memphis	2015	EBSCOHost	•	•	•	Varied, including adolescents.	•	•	•	•	•	•
Vigil, J. D.	Multiple marginality and human development: Applying research insights for gang prevention and intervention	2010	JSTOR	•	•	•	No indication of creative arts interventions.	Developmental processes (social, emotional, cognitive, physical).	•	•	•	•	•
Wilson, K., Stemp, K., & McGinty, S.	Re-engaging young people with education and training	2011	EBSCOHost	•	•	•	Study discusses best practices for alternative education programmes. No specific focus on creative arts.	Alternative education approaches.	•	•	•	•	•
Zarobe, L., & Bungay, H.	The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature	2017	Study leader's library	•	•	•	•	•	•	•	•	•	•

• = Study meets inclusion criterion

Appendix E: Visual arts



Appendix F: Graphic design



Appendix G: Poetry

Just like Spring, she lives again.
She loves *again*.

*Out in the roughest seas is where
we find our deepest contentment
- because it is only out there,
while searching for the eye of
the storm, that we recognise our
storm's Maker.*

Everyone said "Be patient" -
It meant nothing, and felt like a lifetime.
Until I heard it from my Beloved.
Then, patience became everything, and my
Lifetime became a moment.

@40DAYSOFYOU

*just like the moon, we are born
again, revealing more of our
beautiful scars with each phase.*



**Be strong yet gentle like the wind,
that carries both the bird and the
butterfly.**

@40DAYSOFYOU

Stability from the soil,
Sustenance from the sun,
And the strong wind as its
Messenger, delivering the
Gifts of its fragrance to
Places it may never see.
Resilience only has
Beautiful problems.

Appendix H: Design for a Cause



At Canva, we believe that everyone, everywhere, deserves the chance to create amazing designs that make the world a better place.

With 48% of school age refugee children out of school, we've partnered with UNHCR, the UN Refugee Agency to support refugee education.

Get involved

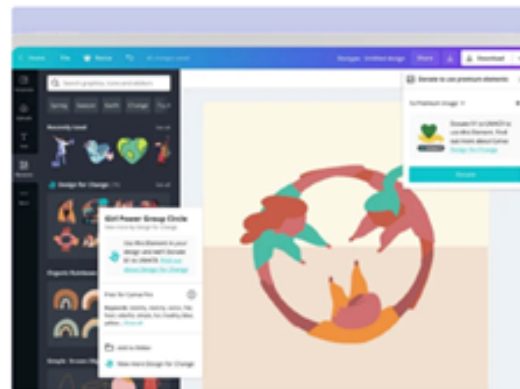
From 27 October 2020 to December 8 2020, your mission is to get creative and share with us your drawings of **one thing that makes you smile**.

Together with UNHCR, we'll select winning designs and convert them into Canva elements for sale.

When purchased or used by Canva's millions of users, each element will generate donations for UNHCR's refugee education programs.

With your help, we can raise donations to help fund UNHCR's important education work and empower more refugee children to get an education—something every child deserves.

[Click here](#) to find out more about how you can support refugee education.



How to enter

Designing a better world is simple:



© UNHCR/Mariam Mula-Finch

1. Get creative

Draw something that makes you smile. Use any medium and let your imagination run wild!



© UNHCR/Mariam Mula-Finch

2. Upload your image

Take a photo or scan your drawing, saving it as a PDF or JPEG.



© UNHCR/AC/Paddy Cowling

3. Submit your details

Fill out the form below with your name, email and address. Don't forget to attach your drawing.

Submit your Design for a Cause

If your design is selected, we'll contact you via email and turn your design into an awesome Carva element.

Date of Birth (MM/DD/YYYY)

MM	DD	YYYY
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