

DOI: <https://doi.org/10.38035/dijemss.v8i1><https://creativecommons.org/licenses/by/4.0/>

Received: 04 June 2026 | Revised: 11 June 2026 | Accepted: 23 September 2026

Performing Arts Therapy as an Embodied, Relational, and Culturally Grounded Practice: A Biopsychosocial Systematic Literature Review

Dwiyasmono¹, Nur Rokhim², Taufik Murtono³

¹Institut Seni Indonesia Surakarta, Central Java, Indonesia, dwiyasmono@isi-ska.ac.id

²Institut Seni Indonesia Surakarta, Central Java, Indonesia, rokhim@isi-ska.ac.id

³Institut Seni Indonesia Surakarta, Central Java, Indonesia, taufik@isi-ska.ac.id

Corresponding Author: taufik@isi-ska.ac.id³

Abstract: Art therapy is increasingly understood not merely as a medium of aesthetic expression but as a therapeutic practice that simultaneously engages the biological, psychological, social, and cultural dimensions of human experience. However, previous studies remain fragmented across single art media and intervention effectiveness, and have not synthesized embodiment, performativity, social relations, and cultural context into an integrative framework for performing arts therapy — a gap that is especially evident for non-Western, including Indonesian, performing arts traditions. This study aimed to map and synthesize how a biopsychosocial approach has been conceptualized in creative arts, expressive arts, and arts-based research, in order to identify the foundations for a biopsychosocial model of performing arts therapy. A qualitative Systematic Literature Review was conducted on the Scopus database for the 2015–2026 period using five keyword combinations (performing arts therapy, biopsychosocial therapy model, expressive arts intervention, creative-based therapy, and embodied arts therapy); article selection followed the PRISMA procedure, and the included studies were examined through thematic and conceptual synthesis. Of the 80 records identified, 37 articles met the inclusion criteria and were included in the final synthesis. Publications increased over the decade and peaked in 2025 (13 articles), followed by 2024 (10) and 2026 (6), originating mainly from the United States, Hong Kong, the United Kingdom, Israel, Australia, Norway, and China, and employing diverse designs including randomized controlled trials, systematic reviews, mixed methods, qualitative, and arts-based research. The synthesis identified an increasing emphasis on holistic, embodied, relational, and performative approaches to arts therapy. Six recurring components were identified: emotional regulation, embodied experience, interpersonal connection, trauma symbolization, aesthetic experience, and collective healing. This review concludes that performing arts offer a conceptual foundation for an integrative biopsychosocial approach by combining body, movement, rhythm, sound, symbol, space, and social interaction. The proposed framework offers a foundation for developing a more humanistic, contextual, and culturally grounded approach to performing arts therapy, including potential applications involving traditional Indonesian performing arts. Further empirical research is required to validate the proposed model.

Keywords: Performing Arts Therapy, Biopsychosocial Approach, Embodiment, Performativity, Expressive Arts Therapy

INTRODUCTION

Over the past two decades, research on art therapy has shifted the understanding of art from a medium of aesthetic expression toward a therapeutic practice that simultaneously addresses biological, psychological, social, spiritual, and cultural dimensions of human well-being. This shift parallels a broader critique of clinical models that fragment human experience, positioning the biopsychosocial approach as a way to understand health holistically. Chan et al. (2021) illustrate this integrative promise, showing that an expressive arts-based intervention supported young stroke survivors across biological, psychological, social, and spiritual domains simultaneously. Yet the biopsychosocial approach is not without conceptual tension: Tobar (2021) argues that it remains overly systemic and continues to treat the human being as a set of separable variables rather than an existential, embodied subject. Read together, these two studies frame the central problem of the field: how to retain the integrative scope of the biopsychosocial approach while grounding it in lived, bodily, and relational experience rather than in separate clinical categories.

A first cluster of studies converges on embodiment as the conceptual core of art-based healing. Vaisvaser (2021) describes artistic experience as an embodied-enactive-interactive process linking brain, body, emotion, and social environment; Parsons et al. (2023) show that psychological flow in embodied art activity deepens emotional engagement and improves mood and attention; Majaj et al. (2020) find that bodily experience helps build agency and authentic self-expression; and Wolk and Bat Or (2025) show that repetitive, material-based activity such as embroidery supports grounding, self-identity, and cultural connection. Together, these studies highlight the body as an important medium through which emotional, social, and cultural experiences are expressed and negotiated. What they do not yet provide, however, is an account of how this embodied capacity operates within performing arts, where body, rhythm, sound, space, and social interaction are mobilized simultaneously.

A second cluster extends the analysis from the individual body to relational and collective processes. Thayer and Bloomfield (2021) show that a relationship-based creative arts program improved social and emotional abilities in children with autism, while Bhattacharyya et al. (2024) demonstrate that expressive arts during the COVID-19 pandemic enabled collective healing through symbol, poetry, and community participation. These studies indicate that arts-based change is not only intrapsychic but also interpersonal and communal, which is precisely the dimension that performing arts, as historically social and ritual practices, are positioned to amplify.

A third cluster concerns trauma recovery in vulnerable groups, and here the evidence is comparatively stronger and more applied. Quinlan et al. (2016) and Meyer DeMott et al. (2017) report reductions in emotional disturbance and PTSD symptoms among refugee adolescents, Leung et al. (2018) show improved psychosocial competence among adolescents affected by parental addiction, and Ho et al. (2020) report greater emotional expressiveness and social stability among adults with intellectual disabilities. Across these studies a common mechanism recurs: art provides a safe symbolic space for processing experiences that are difficult to verbalize, which suggests that the multisensory and multimodal nature of performing arts could widen this expressive channel further.

A fourth cluster broadens the field toward cultural, ecological, and spiritual dimensions. Royster (2025) frames community-based cultural and ecological practice as collective healing and resistance. Dua et al. (2024) show that culturally grounded Indigenous Gond art enhances mindfulness and self-expression, and Gavron and Shemesh (2024) show that the interaction of art and nature creates a therapeutic symbolic space. These studies converge on the claim that

healing cannot be separated from culture, environment, and collective memory; however, they are situated almost entirely outside Indonesia, which leaves locally grounded performing arts traditions largely unexamined in this literature.

Synthesizing across these four clusters, three limitations become evident. First, most studies focus on a single art medium such as music, visual art, dance, or drama, and therefore do not develop an integrative, multimodal account of performing arts therapy. Second, much of the work emphasizes the effectiveness of specific interventions rather than the conceptual mechanisms that connect embodiment, performativity, and social relation within a single framework. Third, the reviewed literature on culturally grounded art therapy predominantly examines non-Indonesian contexts. Traditional Indonesian performing arts, including wayang, ritual dance, ketoprak, ludruk, and randai, therefore provide a relevant cultural context for future research. However, their therapeutic effectiveness remains to be empirically established.

Addressing these gaps, this study synthesizes the existing literature to lay the conceptual groundwork for performing arts therapy within a biopsychosocial approach that is integrative, embodied, relational, performative, and culturally contextual. The objectives are to (1) identify how the concept of biopsychosocial arts therapy has developed in previous research, (2) analyze the therapeutic mechanisms found in creative arts therapy, expressive arts therapy, and arts-based research, and (3) formulate opportunities for developing a conceptual model of performing arts therapy based on a biopsychosocial approach. The intended contribution is theoretical, advancing a more humanistic and culturally relevant understanding of mental health grounded in the arts, while empirical validation remains an explicit task for future research.

METHOD

Research Design

This study used a qualitative Systematic Literature Review and reported its article selection according to the PRISMA procedure. The review examined previous studies on art therapy, creative arts therapy, expressive arts therapy, arts-based research, embodiment, performativity, and the biopsychosocial approach in the performing arts.

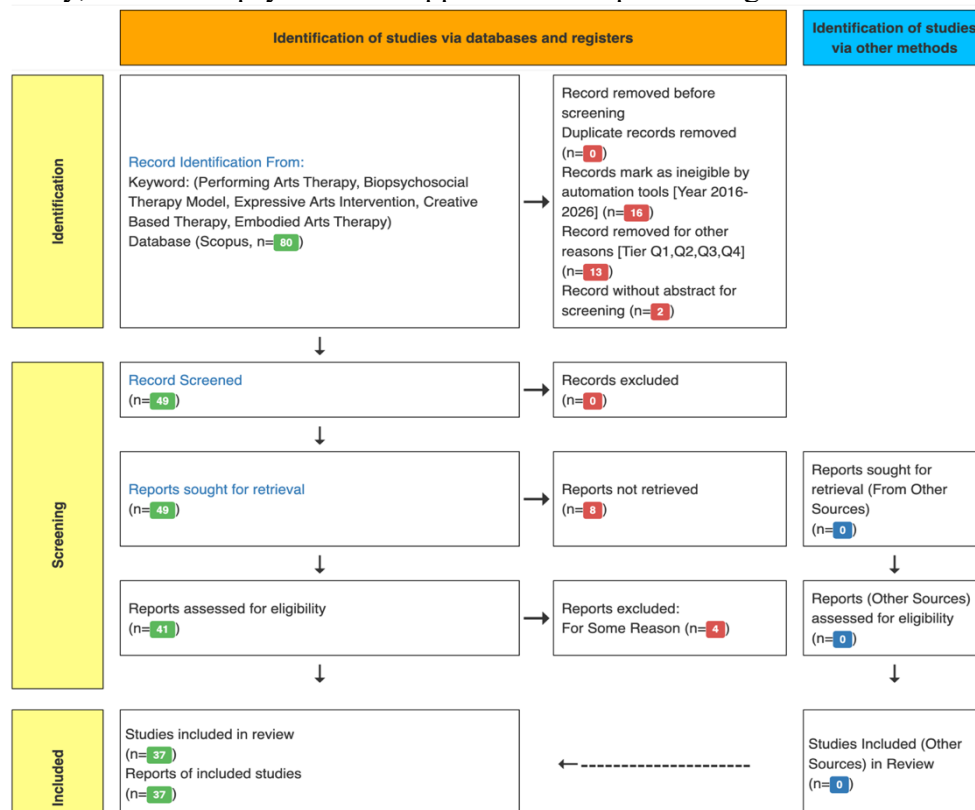


Figure 1. Article selection results with PRISMA

Search Strategy

The literature search was conducted in the Scopus database on 6 April 2026. The search string combined five concept terms, entered as TITLE-ABS-KEY ("performing arts therapy" OR "biopsychosocial therapy model" OR "expressive arts intervention" OR "creative based therapy" OR "embodied arts therapy") AND PUBYEAR > 2014 AND PUBYEAR < 2027. The search returned 80 records.

Eligibility Criteria. The inclusion criteria were: (1) articles published between 2015 and 2026; (2) articles published in Scopus-indexed journals (Q1 to Q4); (3) articles with complete abstracts; and (4) articles directly relevant to biopsychosocial art therapy, embodiment, performative experience, or arts-based healing. Records that did not satisfy these criteria were excluded at the corresponding stage.

Study Selection

Selection proceeded in four sequential stages. At the identification stage, 80 records were retrieved. During screening, 31 records were excluded: 16 did not meet the publication-year criterion, 13 failed to satisfy the journal quality or relevance criteria, and two lacked complete abstracts. Consequently, 49 records remained for the subsequent selection stage. At the retrieval stage, 8 records could not be obtained in full and were excluded, leaving 41 records. At the eligibility stage, 4 records were excluded for not aligning with the focus on performing arts therapy within a biopsychosocial approach. A total of 37 articles met all criteria and were included in the synthesis. The included articles comprised conceptual studies, systematic reviews, mixed-methods studies, randomized controlled trials, qualitative studies, arts-based research, and performative studies. Screening and eligibility assessment were carried out independently by two authors. The two authors then compared their assessments, and disagreements were resolved through discussion until consensus was reached. Any disagreement that remained unresolved was referred to the third author for a final decision.

Quality Appraisal. Two authors independently assessed the methodological quality of the included empirical studies. The assessment considered the clarity of research objectives, the appropriateness of study designs, the adequacy of data collection and analysis, and the relevance of the findings to the review objectives. Conceptual and theoretical articles were appraised qualitatively for argumentative clarity and relevance rather than scored against design-based criteria. Disagreements in appraisal were resolved by discussion, and unresolved cases were referred to the third author. The appraisal was used to characterize the evidence base and was not applied as an additional exclusion criterion.

Data Extraction

Data were extracted into a literature analysis matrix. For each article, the following items were recorded: author, year, location, theoretical approach, method, therapeutic mechanism, biopsychosocial dimension, aspects of embodiment, performativity, social relation, and conceptual contribution to the performing arts therapy model. The extracted records were then documented, classified, and categorized according to the main themes that emerged from the literature.

Data Synthesis

The extracted data were analyzed through thematic and conceptual synthesis in four steps, namely open coding, theme categorization, relational interpretation, and conceptual synthesis. This procedure mapped the relationships among embodied experience, performative relation, collective healing, emotional regulation, aesthetic experience, and the biopsychosocial approach, and organized them into a conceptual basis for performing arts therapy. Local Indonesian performing arts were treated as a contextual lens during interpretation and were not the object of empirical testing in this review.

RESULTS AND DISCUSSION

Overview of the Included Corpus

The article selection is summarized in Figure 1, and only the headline figures are reported in the text to avoid duplicating the diagram. Of 80 records identified in Scopus, 37 articles met all criteria and were included in the synthesis. The publication trend is shown in Figure 2. The number of publications rose across the decade and reached its highest point in 2025 (13 articles), indicating that scholarly interest in biopsychosocial art therapy has intensified most sharply in the most recent years rather than being evenly distributed across the period.

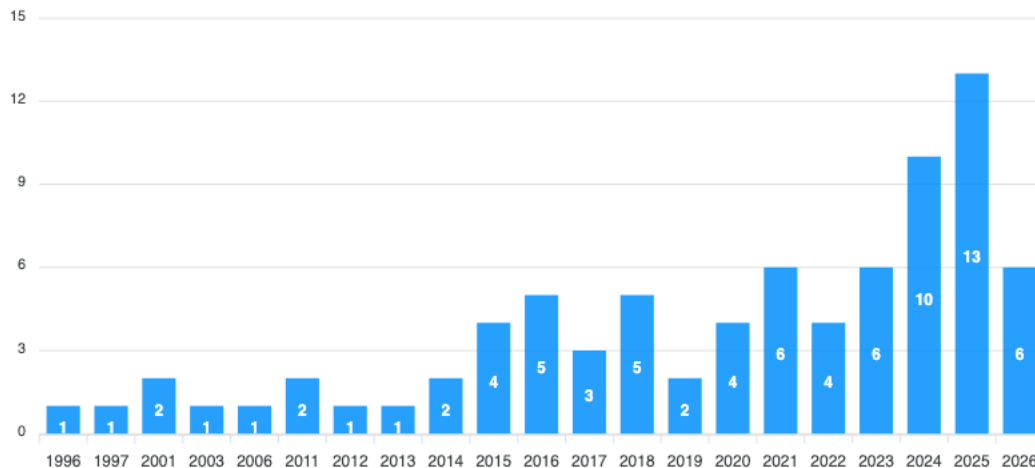


Figure 2. Development of the number of publications based on keywords

The general characteristics of the 37 studies are presented in Table 1, which replaces the previous descriptive paragraph. The corpus was geographically concentrated in a small number of countries and was methodologically diverse, and it consistently placed bodily experience, emotional expression, and interpersonal relationships at the centre of the therapeutic process.

Table 1. General characteristics of the 37 included studies

Characteristic	Categories identified in the corpus
Regions	United States, Hong Kong, United Kingdom, Israel, Australia, Norway, China
Study designs	Randomized controlled trials, systematic reviews, mixed-methods, qualitative phenomenological, arts-based research, conceptual analysis, narrative inquiry, practice papers, longitudinal evaluation
Art media	Music, dance, drama, visual art, poetry, embroidery, hip-hop performance, storytelling, community-based performative activities
Populations	Stroke survivors, refugee youth, children with autism spectrum disorder, adults with intellectual disabilities, caregivers, healthcare workers, cultural communities, urban adolescents, neurodivergent and gender-expansive individuals

Development of the Concept of Biopsychosocial Arts Therapy

Addressing the first objective, the synthesis identified recurring biological, psychological, social, and spiritual or existential dimensions across the reviewed studies, as summarized in Table 2. These findings provide a basis for interpreting arts therapy through an expanded biopsychosocial framework. Across these studies, art therapy operated on the biological dimension through sensory regulation and bodily processes, on the psychological dimension through self expression and distress reduction, on the social dimension through strengthened relationships, and on the spiritual or existential dimension through meaning and identity. The pattern indicated that the same intervention often acted on several dimensions at once rather than on a single one, which is the feature that distinguishes a biopsychosocial reading of art therapy from a narrowly clinical one.

Table 2. Biopsychosocial dimensions evidenced in the corpus

Dimension	Representative studies	Reported contribution
Biological	Ozceker et al. (2023); Lo et al. (2018)	Improved lung function and quality of life in children with asthma; psychosocial rehabilitation, social engagement, and emotional regulation in stroke survivors
Psychological	Phillips and Becker (2019); Phillips et al. (2024)	Reduced burnout and emotional distress in healthcare workers; reduced stress and caregiver burden
Social	Lin et al. (2025); K. W. Ho (2025)	Stronger mother and child emotional connection; strengthened caregiver psychosocial well-being
Spiritual and existential	Manji et al. (2024); Ahari and Fonzo (2025)	Personhood, quality of life, and meaning in dementia; emotional experiences linked to therapeutic change

Therapeutic Mechanisms in Creative Arts, Expressive Arts, and Arts-Based Research

Addressing the second objective, three recurring mechanisms were identified and are mapped to their representative studies in Table 3. The narrative below highlights the dominant pattern within each mechanism rather than restating every study.

Embodiment was the most frequently recurring mechanism. The studies converged on the body as the primary medium of healing, whether through psychological flow, grounding and cultural connection, symbolization of grief, digital embodiment, reflective visualization, or improved body perception. A clear pattern was that bodily experience was consistently linked to emotional regulation and aesthetic experience rather than treated as a separate physical process.

Social relation and collective healing formed the second mechanism. Here the evidence extended the therapeutic effect from the individual to the interpersonal and communal level, including relational improvement, interpersonal synchrony, collective solidarity, and the construction of identity in group settings. The shared pattern was that art functioned as a relational space that rebuilt connection, which is the dimension most directly relevant to performing arts.

Trauma healing in vulnerable groups formed the third mechanism, and it was the most applied strand of the corpus. Across refugee, neurodivergent, disability, and veteran populations, the studies reported reduced trauma symptoms, identity transformation, and greater emotional and social stability, with art providing a safe symbolic channel for experiences that were difficult to verbalize.

Table 3. Therapeutic mechanisms and representative studies

Mechanism	Representative studies	Reported pattern
Embodiment and bodily experience	Parsons et al. (2023); Wolk and Bat Or (2025); Ceccoli (2021); Xie (2025); Lehtonen (2024); T. L. Lo and Ho (2025)	Psychological flow, grounding and cultural connection, embodied symbolization of grief, digital embodiment, reflective visualization, improved body perception
Social relation and collective healing	Thayer and Bloomfield (2021); Abramov et al. (2026); Bhattacharyya et al. (2024); Forrest-Bank et al. (2016); Rosen et al. (2016); Testoni et al. (2024); Lindo and Ceballos (2020)	Relational and emotional improvement, interpersonal synchrony, collective healing and solidarity, social competence, increased engagement, safe space, identity construction
Trauma healing in vulnerable groups	Quinlan et al. (2016); Meyer DeMott et al. (2017); Viega (2016); Ho et al. (2020); Seatter-Messer (2026); Levy et al. (2018)	Reduced emotional and behavioral disturbance, reduced PTSD symptoms, identity transformation, emotional and social stability, sensory regulation and self discovery, expanded access through telehealth

The corpus identified six recurring components: emotional regulation, embodied experience, interpersonal connection, trauma symbolization, aesthetic experience, and collective healing. These components are reported here as the empirical building blocks identified in the literature, while their integration into a conceptual model of performing arts therapy is developed in the Discussion in line with the third objective.

Discussion

Why the Biopsychosocial Concept Shifted Toward an Embodied and Relational Reading

The corpus showed a paradigm shift from a clinical toward a holistic reading of art therapy. This shift did not occur because art changed, but because two pressures converged: a growing dissatisfaction with clinical models that fragment human experience, and an accumulation of studies showing that artistic activity acts on several dimensions at once. Chan et al. (2021), for example, reported simultaneous biological, psychological, social, and spiritual effects in stroke survivors, which is difficult to explain under a model that treats these dimensions as separable, and which is therefore better read as evidence that the dimensions are experienced together rather than in sequence.

This interpretation both supports and qualifies existing theory. It supports Vaisvaser (2021), whose embodied-enactive-interactive account predicts that artistic experience integrates brain, body, emotion, and social environment, and it is consistent with Majaj et al. (2020) on agency and self-expression. At the same time, it speaks directly to Tobar (2021), who criticized the biopsychosocial approach as overly systemic and as failing to grasp the human being as an existential, embodied subject. The present synthesis suggests that the embodied and relational evidence partly answers Tobar's critique, because it relocates the biopsychosocial approach from a checklist of separate variables toward a lived and integrated experience. The label biopsychosocial therefore remains useful, but only when it is read through embodiment rather than as a system of discrete categories.

Why the Identified Mechanisms Produce Therapeutic Change

The three mechanisms identified in the Results can be explained by a common underlying process, namely that art reaches sensory and emotional experiences that verbal communication cannot fully access. In the embodiment mechanism, change occurred because the body integrates sensation, memory, and emotion, so that activities such as flow in Parsons et al. (2023) or repetitive material work in Wolk and Bat Or (2025) regulate emotion through the body rather than solely through cognitive insight. This is why Beer (2016) could argue that music, as an embodied medium, produces a deeper and more intuitive understanding than words, and the present findings support that claim.

In the relational mechanism, change occurred through interpersonal synchrony. Rosen et al. (2016) and Abramov et al. (2026) explain why group and dyadic art improve connection by creating shared rhythm and movement that foster attunement between participants, and Gerber et al. (2018) locate therapeutic change precisely in the rupture, transformation, and intersubjective attunement that arise in artistic relationships. These accounts converge rather than conflict, which strengthens confidence that the relational effect is a genuine mechanism and not an artifact of any single study. In the trauma mechanism, change occurred because art offered a symbolic and nonverbal channel, as reported by Meyer DeMott et al. (2017) and Viega (2016), allowing experiences that resist language to be externalized and reorganized.

Two cautions temper this interpretation. First, several supporting studies were conceptual or single case in design, such as Majaj et al. (2020), so the mechanisms are well theorized but not uniformly tested at scale. Second, collective healing evidence such as Bhattacharyya et al. (2024) emerged in the specific context of the COVID-19 pandemic, so its generalization to ordinary settings should be made cautiously.

Toward a Conceptual Model of Performing Arts Therapy

The proposed model is summarized in Figure 3. Building on the six recurring components identified in the Results, namely emotional regulation, embodied experience, interpersonal connection, trauma symbolization, aesthetic experience, and collective healing, this review proposes that performing arts therapy can be conceptualised as the simultaneous mobilisation of these components within a single performative act. The argument for performing arts specifically is mechanistic rather than rhetorical: unlike single medium or verbal approaches, performing arts combine body, movement, rhythm, sound, symbol, space, and social interaction at the same time, which is the exact combination through which the embodiment and relational mechanisms above were found to operate. Vaisvaser (2021) and Majaj et al. (2020) provide the embodied basis, while Rosen et al. (2016) and Gerber et al. (2018) provide the relational basis. This proposition is conceptual and is offered as a framework to be tested, not as a validated or empirically confirmed model.

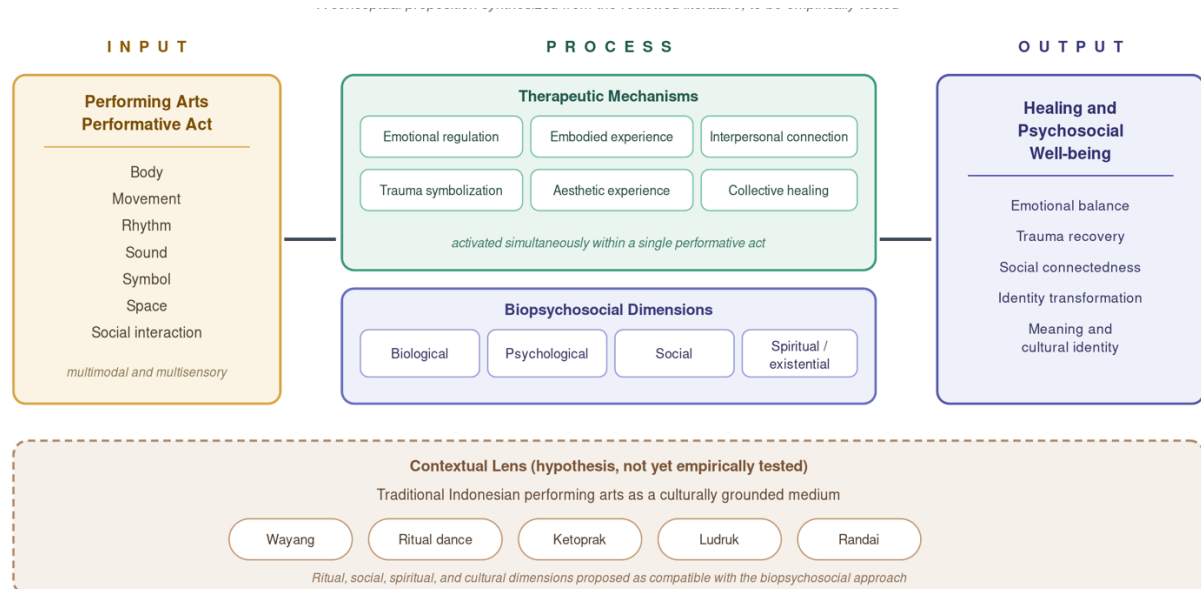


Figure 3. Proposed conceptual model of biopsychosocial performing arts therapy

The same logic extends, as an opportunity rather than an evidence-based claim, to traditional Indonesian performing arts. Royster (2025) and Gavron and Shemesh (2024) show that culturally and ecologically grounded practice can support collective healing, which suggests that performance forms carrying ritual and communal functions are theoretically compatible with the proposed model. Because none of the 37 studies tested wayang, ketoprak, ludruk, randai, or ritual dance directly, this compatibility is presented as a hypothesis for future work and not as a finding.

Implications

Theoretically, the study contributes an integrative framework that links performing arts, embodiment, performativity, and social relation under a biopsychosocial reading, and it reframes the body from a biological object into the primary medium of healing. Practically, the findings indicate that performing arts therapy could be applied across mental health, education, and social rehabilitation, and that culturally grounded performance offers a route to more contextual mental health support in Indonesia, subject to empirical validation.

Limitations

This review has several limitations that should be acknowledged honestly. First, the search drew on a single database, Scopus, which may have excluded relevant work indexed

elsewhere. Second, 8 records could not be retrieved in full, which introduces a possible selection bias. Third, the proposed conceptual model is based on literature synthesis and has not been empirically tested in the field. Fourth, most of the included studies originated from Western contexts, so the relevance to Indonesian performing arts remains a conceptual extension rather than a demonstrated result.

Further Research

Each recommendation follows from a stated limitation. Future reviews could search multiple databases to widen coverage beyond Scopus. Empirical studies could test the proposed model directly, including interventions that use traditional Indonesian performing arts such as wayang, ritual dance, ketoprak, ludruk, and randai as healing media. Further work could also develop measurement instruments for outcomes such as emotional regulation, social connectedness, and psychological well-being, and could explore digital and hybrid performance therapy that combines embodied experience with digital media, building on the digital findings of Xie (2025) and Levy et al. (2018).

CONCLUSION

This review set out to map how the biopsychosocial approach has developed in art therapy, to analyze the therapeutic mechanisms reported across creative arts, expressive arts, and arts-based research, and to formulate opportunities for a conceptual model of performing arts therapy. In direct response to these objectives, the synthesis showed that art therapy has shifted from a clinical paradigm toward a holistic, embodied, relational, and performative one, and that this shift is best understood not as a change in art itself but as a recognition that artistic activity engages several human dimensions at the same time. The most crucial finding was that six mechanisms recurred consistently across the literature, namely emotional regulation, embodied experience, interpersonal connection, trauma symbolization, aesthetic experience, and collective healing, and that performing arts are distinctive because they mobilize these mechanisms together through body, movement, rhythm, sound, symbol, space, and social interaction.

The scientific contribution of this study is primarily theoretical and integrative. Rather than confirming the effectiveness of a single art medium, it synthesizes embodiment, performativity, social relation, and the biopsychosocial approach into one framework and proposes, as summarized in Figure 3, a conceptual model of performing arts therapy. The novelty lies in positioning performing arts as a multimodal embodied medium within a biopsychosocial reading, and in identifying the integration of traditional Indonesian performing arts as a culturally grounded opportunity that international art therapy research has so far left underexplored. This study also makes a methodological contribution by combining a systematic literature review with thematic and conceptual synthesis to articulate therapeutic mechanisms across heterogeneous artistic practices.

On the basis of this synthesis, and without claiming empirical validation, the proposed model offers implications for mental health, education, and social rehabilitation, and suggests a more contextual and humanistic approach to mental health grounded in local arts and culture. Because the model is conceptual and was derived from the literature rather than from field implementation, the principal direction for further research is to test it empirically, including through interventions that use traditional Indonesian performing arts such as wayang, ritual dance, ketoprak, ludruk, and randai, and to develop appropriate instruments for measuring its outcomes.

REFERENCE

Abramov, R., Stern, A., Feniger-Schaal, R., Elefant, C., Goldner, L., & Rabinowitch, T.-C. (2026). 'Just Play' (JP) - creative arts therapies-based dyadic intervention for children

- with intellectual disability and their mothers: Study protocol for a mixed-methods randomized controlled trial. *PLOS One*, 21(5), e0349576. <https://doi.org/10.1371/journal.pone.0349576>
- Ahari, N. J., & Fonzo, G. A. (2025). A biopsychosocial model of MDMA-assisted therapy in application: Dyadic One Session Treatment for specific phobia. *Frontiers in Psychiatry*, 16, 1665770. <https://doi.org/10.3389/fpsyt.2025.1665770>
- Beer, L. E. (2016). From Embedded to Embodied: Including Music in Arts-Based Music Therapy Research. *Music Therapy Perspectives*, 34(1), 33–40. <https://doi.org/10.1093/mtp/miv006>
- Bhattacharyya, S., Park, E. Y., Adler, S., Saklad, S., & Davis, O. (2024). The crane project: Mixed-methods analysis of an expressive art therapy intervention to promote collective healing during the COVID-19 pandemic. *Traumatology*, 30(3), 410–422. <https://doi.org/10.1037/trm0000450>
- Ceccoli, V. C. (2021). Dancing with the Shadow of the Object: Tango as a Means of Embodied Symbolization—Commentary of Dawn Farber’s “Psychoanalysis and Tango: Complex Arts of Grief Therapy.” *Psychoanalytic Dialogues*, 31(5), 622–628. <https://doi.org/10.1080/10481885.2021.1956839>
- Chan, C. K. P., Lo, T. L. T., Wan, A. H. Y., Leung, P. P. Y., Pang, M. Y. C., & Ho, R. T. H. (2021). A randomised controlled trial of expressive arts-based intervention for young stroke survivors. *BMC Complementary Medicine and Therapies*, 21(1), 7. <https://doi.org/10.1186/s12906-020-03161-6>
- Dua, R., Malhotra, B., & St. John Tager, P. A. (2024). Indigenous Gond Art in Art Therapy: A Nature-Based Creative Process. *Art Therapy*, 41(3), 135–144. <https://doi.org/10.1080/07421656.2024.2356969>
- Forrest-Bank, S. S., Nicotera, N., Bassett, D. M., & Ferrarone, P. (2016). Effects of an Expressive Art Intervention with Urban Youth in Low-Income Neighborhoods. *Child and Adolescent Social Work Journal*, 33(5), 429–441. <https://doi.org/10.1007/s10560-016-0439-3>
- Gavron, T., & Shemesh, H. (2024). “I Am Actually Growing My Art”: Building an Expressive Terrarium as an Intervention Tool in Arts Therapy. *Journal of Creativity in Mental Health*, 19(1), 24–38. <https://doi.org/10.1080/15401383.2022.2119184>
- Gerber, N., Bryl, K., Potvin, N., & Blank, C. A. (2018). Arts-Based Research Approaches to Studying Mechanisms of Change in the Creative Arts Therapies. *Frontiers in Psychology*, 9, 2076. <https://doi.org/10.3389/fpsyg.2018.02076>
- Ho, K. W. (2025). Expressive Arts Intervention for Older Carers of Adult Family Members with Intellectual Disabilities. *The British Journal of Social Work*, 55(1), 100–119.
- Ho, R. T. H., Chan, C. K. P., Fong, T. C. T., Lee, P. H. T., Lum, D. S. Y., & Suen, S. H. (2020). Effects of Expressive Arts-Based Interventions on Adults With Intellectual Disabilities: A Stratified Randomized Controlled Trial. *Frontiers in Psychology*, 11, 1286. <https://doi.org/10.3389/fpsyg.2020.01286>
- Lehtonen, M. J. (2024). Visualizing Embodied Experiences: Drawing as a Form of Reflective Inquiry Informed by Gestalt Art Therapy. *British Journal of Management*, 35(1), 52–67. <https://doi.org/10.1111/1467-8551.12787>
- Leung, H., Shek, D. T., Yu, L., Wu, F. K., Law, M. Y., Chan, E. M., & Lo, C. K. (2018). Evaluation of “Colorful Life”: A multi-addiction expressive arts intervention program for adolescents of addicted Parents and parents with addiction. *International Journal of Mental Health and Addiction*, 16(6), 1343–1356.
- Levy, C. E., Spooner, H., Lee, J. B., Sonke, J., Myers, K., & Snow, E. (2018). Telehealth-based creative arts therapy: Transforming mental health and rehabilitation care for rural veterans. *The Arts in Psychotherapy*, 57, 20–26. <https://doi.org/10.1016/j.aip.2017.08.010>

- Lin, H., Zeng, J., Zheng, Q., Huang, L., Liu, G., Zhou, X., Song, M., & Guo, S. (2025). Effects of a WeChat-based parent-child creative art therapy for mothers of children with autism spectrum disorder: A pilot randomized controlled trial. *Journal of Pediatric Nursing*, 82, e75–e83. <https://doi.org/10.1016/j.pedn.2025.03.021>
- Lindo, N. A., & Ceballos, P. (2020). Child and Adolescent Career Construction: An Expressive Arts Group Intervention. *Journal of Creativity in Mental Health*, 15(3), 364–377. <https://doi.org/10.1080/15401383.2019.1685923>
- Lo, T. L., & Ho, R. T. (2025). Changes in younger stroke survivors' body perception as indicated in body drawings: A comparison between Expressive Arts-based Intervention and control groups. *Neuropsychological Rehabilitation*, 35(3), 498–523.
- Lo, T. L. T., Lee, J. L. C., & Ho, R. T. H. (2018). Creative Arts-Based Therapies for Stroke Survivors: A Qualitative Systematic Review. *Frontiers in Psychology*, 9, 1646. <https://doi.org/10.3389/fpsyg.2018.01646>
- Majaj, L., Lay, R. P. M. H., & Iyer, M. (2020). The Embodied Art Therapy Process (TEATP): A Single Case Study Surfacing a Young Child's Voice. *Art Therapy*, 37(4), 201–207. <https://doi.org/10.1080/07421656.2020.1823784>
- Manji, I., Cepalo, T., Ledesma, S., & Fallavollita, P. (2024). Personhood, QOL, and Well-being in People with Dementia undergoing Creative Arts-based Therapies: A Scoping Review. *Creativity Research Journal*, 36(4), 721–743. <https://doi.org/10.1080/10400419.2023.2168895>
- Meyer DeMott, M. A., Jakobsen, M., Wentzel-Larsen, T., & Heir, T. (2017). A controlled early group intervention study for unaccompanied minors: Can Expressive Arts alleviate symptoms of trauma and enhance life satisfaction? *Scandinavian Journal of Psychology*, 58(6), 510–518. <https://doi.org/10.1111/sjop.12395>
- Ozceker, D., Adalı, B. Y., Aktas, S., Tomru, D. S., Tamay, Z., & Güler, N. (2023). Expressive arts therapy with asthmatic children: The effects of an 8-week intervention study. *Pediatrics International*, 65(1), e15452. <https://doi.org/10.1111/ped.15452>
- Parsons, A., Dubrow-Marshall, L., Turner, R., Thurston, S., Starkey, J., Omylinska-Thurston, J., & Karkou, V. (2023). The importance of psychological flow in a creative, embodied and enactive psychological therapy approach (Arts for the Blues). *Body, Movement and Dance in Psychotherapy*, 18(2), 137–154. <https://doi.org/10.1080/17432979.2022.2130431>
- Phillips, C. S., & Becker, H. (2019). Systematic Review: Expressive arts interventions to address psychosocial stress in healthcare workers. *Journal of Advanced Nursing*, 75(11), 2285–2298. <https://doi.org/10.1111/jan.14043>
- Phillips, C. S., Hebdon, M., Cleary, C., Ravandi, D., Pottepal, V., Siddiqi, Z., Rodriguez, E., & Jones, B. L. (2024). Expressive Arts Interventions to Improve Psychosocial Well-Being in Caregivers: A Systematic Review. *Journal of Pain and Symptom Management*, 67(3), e229–e249. <https://doi.org/10.1016/j.jpainsymman.2023.11.026>
- Quinlan, R., Schweitzer, R. D., Khawaja, N., & Griffin, J. (2016). Evaluation of a school-based creative arts therapy program for adolescents from refugee backgrounds. *The Arts in Psychotherapy*, 47, 72–78. <https://doi.org/10.1016/j.aip.2015.09.006>
- Rosen, M., Pitre, R., & Johnson, D. R. (2016). Developmental Transformations Art Therapy: An Embodied, Interactional Approach. *Art Therapy*, 33(4), 195–202. <https://doi.org/10.1080/07421656.2016.1229514>
- Royster, R. (2025). Where We Tend: Black Land-Based Healing as Art Therapy, Creative Resistance, and Research-Creation. *Art Therapy*, 1–11. <https://doi.org/10.1080/07421656.2025.2560701>
- Seatter-Messer, L. (2026). From 'othered' to 'embodied': Neuroqueer art therapy with autistic, gender-expansive young people. *International Journal of Art Therapy*, 1–12. <https://doi.org/10.1080/17454832.2026.2640172>

- Testoni, I., Biancalani, G., Arbien, M., Corallini, M., Cataldo, E., & Ubaldi, C. (2024). Gender-based violence comes on the scene: Creative Arts Therapies intervention in prison with men who committed or tried to commit feminicide. *The Arts in Psychotherapy*, 87, 102101. <https://doi.org/10.1016/j.aip.2023.102101>
- Thayer, F., & Bloomfield, B. S. (2021). An evaluation of a developmental individual differences relationship-based (DIR®)- creative arts therapies program for children with autism. *The Arts in Psychotherapy*, 73, 101752. <https://doi.org/10.1016/j.aip.2020.101752>
- Tobar, M. S. (2021). Terapia ocupacional y modelo biopsicosocial: Tensiones desde una comprensión existencial de ser humano ocupacional. *Cadernos Brasileiros de Terapia Ocupacional*, 29, e2059. <https://doi.org/10.1590/2526-8910.ctoarf2059>
- Vaisvaser, S. (2021). The Embodied-Enactive-Interactive Brain: Bridging Neuroscience and Creative Arts Therapies. *Frontiers in Psychology*, 12, 634079. <https://doi.org/10.3389/fpsyg.2021.634079>
- Viega, M. (2016). Performing “Rising from the Ashes” Arts-Based Research Results from the Study “Loving Me and My Butterfly Wings: An Analysis of Hip Hop Songs Written by Adolescents in Music Therapy”: Table 1. *Music Therapy Perspectives*, 34(1), 46–47. <https://doi.org/10.1093/mtp/miv044>
- Wolk, N., & Bat Or, M. (2025). Embodied embroidery: Therapeutic aspects of embroidery in art therapy from therapists’ perspectives. *International Journal of Art Therapy*, 1–11. <https://doi.org/10.1080/17454832.2025.2457364>
- Xie, C. (2025). A thematic analysis of Chinese university students’ digital art therapy experience: An embodied perspective. *Cogent Arts & Humanities*, 12(1), 2492434. <https://doi.org/10.1080/23311983.2025.2492434>