

THE HOMELESS PORTRAITS PROJECT: ART AS A TOOL FOR SOCIAL HEALING AND TRANSFORMATION

Pairoj Pichetmetakul¹ and Gomesh Karnchanapayap^{2*}

¹ Artist, Thailand

² Faculty of Decorative Arts, Silpakorn University, Thailand

ABSTRACT

***Corresponding author:**
Gomesh Karnchanapayap
karnchanapayap_g@silpakorn.edu

Received: 21 October 2025

Revised: 10 June 2026

Accepted: 14 June 2026

Published: 13 July 2026

Citation:
Pichetmetakul, P., &
Karnchanapayap, G. (2026).
*The homeless portraits project:
Art as a tool for social healing
and transformation.*
*Humanities, Arts and Social
Sciences Studies*, 26(2),
392–404. [https://doi.org/
10.69598/hasss.26.2.282238](https://doi.org/10.69598/hasss.26.2.282238)

Homelessness is a growing social issue in many countries. People often view such a problem as abstract, resulting in ignorance of the matter. It is a complex problem, requiring public acknowledgement and empathy to foster understanding and support for effective solutions. Art is a medium that can be used to raise awareness regarding this issue. The project employed a practice-based methodology, using Socially Engaged Art (SEA) and Participatory Action Research (PAR) frameworks. The study follows an artist whose personal experience of witnessing a homeless person endure brutal physical abuse inspired the project. Utilizing the PAR framework, the artist painted pictures of homeless people in public places in San Francisco and New York and gave them to those who modeled for him. The project serves not only as a way to use art activities for social engagement but also to affirm human values in the subjects. Initially, the canvases for the works were acquired from nearby materials, such as cardboard boxes, pizza boxes, and even receipt papers. As the project expanded over time, the canvas materials were changed to better-quality papers and art paper rolls. The activity became a participatory social-art project when he used a social media platform to invite anyone to join. Over the course of six years, he produced numerous artworks and gained public awareness. As a result, an art museum recognized the project's social value and engagement, hosting a unique art exhibition that displayed the portraits of homeless individuals and included the homeless models as part of the audience. The project also caused a few positive changes; in some instances, homeless people received job offers from audience members who saw potential in them. The project showed that art activities can be a means to tackle social issues and even redeem human dignity.

Keywords: Socially Engaged Art; homeless; raising awareness; public empathy; community empowerment

1. INTRODUCTION

“On November 16, 2013, on my way home to my apartment in Japan town, San Francisco, after class at the Academy of Art University, I saw something that made me realize how helpless I was to help someone else. I took Powell Street that night, just like I do on a lot of other nights. When I first moved to the city, I was scared to walk through the area because it was known for having a lot of homeless people. I was afraid that homeless people would come up to me or even attack me. But as time went on, I learned that most homeless people are peaceful and keep to themselves, so my fears were not true.

But that night, around 2:00 a.m. on that same street, I saw something that shocked me. A big, round person was beating up a weak, old homeless man who was about 65 years old. I didn’t know why this was happening, and I never found out. No one should have been treated that way, no matter what the reason was. I wanted to step in, but I was too scared to do anything. As a Thai art student studying abroad, I didn’t have the courage to call the police, and I knew I couldn’t physically stop the attack. Instead, I decided to walk quickly and quietly past the scene, putting some distance between myself and the sounds of the beating until they faded into the night.

I felt terrible once I got home to my safe apartment. I was ashamed of being a coward and not doing anything to help the homeless man. I went back to the place the next morning, hoping to see him, but he wasn’t there. Since that night, I never saw him again. My ignorance made the entire incident disappear, as if it never happened, except in my head. I figured most people might have reacted the same way I did, perhaps because homeless people are often thought of as a social issue and not our problem. However, as we all know, no one wants to be homeless, an unwanted part of the community. That day, I thought hard of how I can use my art skills to address the homeless issue.”

The above paragraphs are not words lifted from a noir detective fiction. These are the first author’s first-hand accounts of seeing a homeless person being physically assaulted.

Merriam-Webster’s (n.d.) dictionary broadly defines the word “homeless” as “having no home or permanent place of residence.” The United Nations categorizes two degrees of homelessness: “primary homelessness” and “secondary homelessness.” The “primary homelessness” category refers to persons living on the streets or without a shelter that would qualify as living quarters. The “secondary homelessness” category may include persons who move frequently between various types of accommodation and those who reside in similar arrangements for people experiencing homelessness (United Nations Economic and Social Commission for Western Asia, n.d.). The Substance Abuse and Mental Health Services Administration defines a state of homelessness as when a person does not have a stable, regular, and safe place to sleep at night. This definition includes individuals who reside in shelters or in locations not intended for habitation, as well as those at risk of losing their homes within 14 days without assistance (Substance Abuse and Mental Health Services Administration, 2018).

According to the Homeless Hub, a project of the Canadian Observatory on Homelessness, homelessness is often caused by poverty, inadequate support during transitions from institutional care, and individual circumstances, including personal crises, domestic violence, or health issues (Homeless Hub, 2024). Their less-than-successful life situations often cause them to feel unworthy or even worthless (Nikchevska et al., 2017).

Physical violence toward homeless people is not new. Research on people experiencing homelessness highlights the dangers of homelessness as a result of physical abuse in the U.S., particularly for those who are unsheltered outdoors (Padwa et al., 2024). A more shocking insight from Lasana Harris, a professor of social neuroscience at University College London, reveals that our brains dehumanize homeless people (Gledhill, 2024). That means for most people, homeless people are perceived as socially inferior. Homeless individuals often feel not only internally worthless but also devalued by society.

This is where the significance of art practice for social change lies. In Dr. Guila Clara Kessous’s (UNESCO artist for peace and peace ambassador) own words, “The impact of art is underestimated today. We have a limited view of the artist as someone who produces beauty devoid of social conscience. In response, many artists decide to combine activism and art to become ‘artists’—offering their talents to alleviate suffering, promote peace, and prevent war” (UNESCO, 2023).

Mackay et al. (2021) argued that the value of arts activities increases when artistic interventions respond to the unique sociopolitical nuances of a locale. Consequently, art serves not merely as an aesthetic object but as a medium for “sensible/emotional connections,” gluing together fragmented societies by grounding creative expressions in the physical reality of a community. Simoniti (2018) argued that understanding socially engaged art requires knowing how it functions as a social phenomenon. In this context, art activities become “open platforms” that promote dialogue and loosen rigid social structures. This relationality is characterized by a “participatory presence,” where social connectedness is formed through

collaborative practices. By focusing on intersubjectivity, these practices ensure a mutually beneficial relationship between the artist and participants. Gingrich et al. (2024) highlighted that such interactions strengthen social connectedness. As Lu (2015) stated, these socially engaged art practices integrate art into the very fabric of society, moving toward an “art/society” model that prioritizes social interrelation.

Art can serve as a platform for social conversations, allowing communities to explore important social issues, such as inequality and environmental challenges. In addition, art can provide people with a sense of pride and identity, allowing them to connect with society and feel included in the community. Even those with small voices can use art to amplify their messages. In the article “The Art of Participation: The Case of Creative Communities in Indonesia,” Sim Kok Eng Amy (2017) examines how community art practices can break down barriers through participation, allowing community members to voice their opinions.

The role of art in addressing social issues and shaping communities is also evident in its function in fostering social inclusion during the peace process in Northern Ireland. In this instance, the Labour Party enabled people in the community to participate in art projects. The initiative framed arts as an instrument for social and economic development rather than as a means of creative expression (Hamayon-Alfaro, 2011). However, the significance of the arts in community development and their effects are intricate and contingent upon context (van der Vaart et al., 2019). This means that to use art for community engagement successfully, one must proceed with respect and care.

According to the aforementioned research, art can bring people together, especially to address issues the community faces. This concept can be applied to the issue of homelessness. We can certainly use art to amplify the voices of people without housing, helping community members become aware of the problem and, in turn, develop collective empathy for it. However, such an approach to using art as a tool for healing social issues must be done carefully. This means that the homeless people who are the subjects of the issue must be willing to participate, the activities must be conducted respectfully, and they must be inclusive of the community members in the area where the event may occur.

The project aimed to get people, both the public and people experiencing homelessness, talking and thinking about the issue. Hence, adopting Socially Engaged Art (SEA) and Participatory Action Research (PAR) as a project framework would enable us to explore homelessness through collaborative art activities.

2. METHODOLOGY

The researchers used a practice-based methodology grounded in Socially Engaged Art (SEA) and Participatory Action Research (PAR) frameworks. This allowed the artist to conduct the portraiture painting sessions in public spaces as a catalyst for social engagement. The researchers involved homeless people not as passive subjects but as active participants in the painting sessions. The painting sessions were conducted in high-traffic metropolitan areas to maximize visibility and foster empathy among passersby. The project was conducted in accordance with human ethics considerations. All homeless participants voluntarily participated in the art activities and provided oral consent. The study did not collect information from the participants who passed by. All images in this article have been anonymized to protect the identities of all participants.

2.1 Participant recruitment and engagement

For this study, homeless people in big cities were observed and selected by the artist as models for painting. Each prospective participant was approached with respect, and their consent to participate in the study was solicited. After obtaining consent, a semi-structured interview was administered to collect personal narratives and contextual information to enhance the artistic representation. Researchers began by asking general questions to establish rapport with a participant. Then we explained our intentions and asked whether he would agree to pose as a model, with the understanding that the portrait from the session would be given to him as a token of appreciation. Once the subject agreed to the activity, we moved on to having him share his experience. The core topics covered personal life histories, paths into homelessness, and personal reflections. The participant’s descriptive information would serve as source material for the specific painting. This ensured that the final portrait showed not only what the person looked like but also aspects of their life experiences.

2.2 Public portraiture sessions

After the interviews, a live portrait-painting session took place in public places (Figure 1), where the first author, the subject, and the people around them could interact. People who walked by were encouraged to watch and take part in the process, and some even took pictures and shared them on social media. It is worth

noting that the public sessions were free, as the researcher had no way to control either the environment or the passersby's ad hoc activities that occurred simultaneously with the painting activity. We mostly received the photos taken during the public sessions post-event through social media communication channels. This participatory aspect helped the project reach more people and get them talking about homelessness beyond the immediate area.

2.3 Research data analysis

We used a multi-layered, real-time approach to data analysis. The researcher-artist performed thematic analysis during live interviews. The text that emerged during the interviews was analyzed internally and re-expressed directly on the canvases, as shown in Figure 2.



Figure 1: The artist painting a portrait of a homeless person on a sidewalk

Public engagement was measured by observing interventions during sessions (Figure 2) and monitoring social media posts (Figure 3).



Figure 2: Passersby observing a session of public painting



Figure 3: The use of social media to invite participants to join public painting sessions

Because of the constant social media posts about the public homeless portrait sessions, people became more aware of the news and more interested in taking part. Many people attended the session just minutes after the invitation was posted (Figure 4), which made it even more fun and interesting.



Figure 4: Audience participation from walk-ins and social media posts

People who walked by were encouraged to watch and participate in the process (Figure 5). Some even took pictures and shared them on social media. This part, where people could take part, helped the project reach more people and made it easier to talk about the serious problem of homelessness.



Figure 5: Passersby participating in a public painting session

In some cases, homeless people would also take part, becoming artists rather than just posing for the portrait session (Figure 6).



Figure 6: A homeless individual participating in his own public portrait painting session.

Once the portrait was completed, it was given to the participant (Figure 7) as a token of appreciation.



Figure 7: The artist gifting the portrait to the subject

All sessions were analyzed to organize findings by systematically coding outcomes into three layers—immediate community support, employment outcomes, and institutional recognition.

3. THE STUDY RESULTS

3.1 The homeless portraits

This project's collection of works is both a physical and spiritual journey that shows the lives of homeless people in megacities. The materials and methods used to produce the paintings changed from the project's inception phase to the final phase. We can now group them by the time period and the type of canvas used to portray each subject's life visually.

3.1.1 Cardboard and discarded papers as canvas

These ad hoc materials were used at the beginning of the project, as discarded pizza boxes or postal boxes (Figure 8) were conveniently found on the street.



Figure 8: Cardboard paper as an impromptu canvas

The researchers used simple art equipment, from pencils, marker pens, and watercolors to receipt papers and discarded cardboard (Figure 9), to visually record portraits of homeless people. The portraiture style of this phase is more cartoonish. Each piece took approximately 30 minutes to an hour to complete. The color paleness from the absorption of cardboard turns out to be a trace of the fragility of the life being recorded. There are 15 works in total, which mark a first step toward using art as a voice to raise the social issue.



Figure 9: Found receipts as part of the artwork's materials

3.1.2 The expansion of intent: 200 gsm paper as canvas

Two months later, the researchers opted to use 80 x 100 cm, 200 gsm art paper acquired from the Blick Art Materials shop as a canvas. The materials used for this phase were mainly compressed charcoal sticks (6B Soft) and acrylic paint. During this phase, the artist added a layer of storytelling through text (Figure 10).

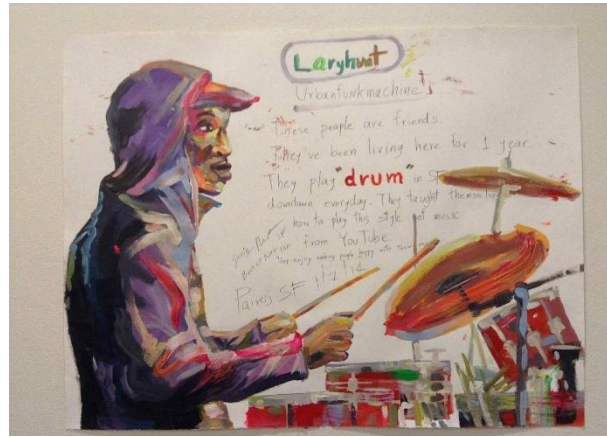


Figure 10: Text description in the artwork provides context to the painting

The use of reflective colors and emphasis on brushstrokes (Figure 11) gives the work a powerful, tactile sense of the crudeness of the streets in large cities. Over the course of 7 months, 84 portraits were painted, capturing a wide variety of homeless people, from older homeless people to homeless musicians to those with dogs.



Figure 11: The use of reflective colors and brushstrokes.

3.1.3 Long-term paper roll project in San Francisco

Nine months after the initial inception, the researchers embarked on this first long-term project in San Francisco. A 10-meter-long scroll of nine full-length portraits, was composed to form a cohesive story of the city, blending visuals from lampposts, buildings, streets, and trees as the backdrop (Figure 12). The work took approximately one month to complete. For the project, the researchers had to carry heavier equipment and worked meticulously to capture the visuals through crayon painting and writing the subjects' biographies.



Figure 12: The first long-term 10-meter-long painting in San Francisco

3.1.4 The second paper roll project in New York

A year later, after having completed the San Francisco paper roll project, the researchers moved to New York and began the second paper roll project of the same size. The subject matter was more varied—musicians, vendors, shoeshine workers—reflecting life on the streets beyond begging. For this piece, the researchers chose a brownish tone to provide a nostalgic feel (Figure 13). This was during the winter; the cold caused the paint to dry more quickly and the artist's hands to stiffen, making it harder to work. Because of this, the researchers had to adopt new methods, working faster and reducing the time taken to paint from 10 hours to 8.



Figure 13: The artist finishing a painting session in a subway station in New York

3.1.5 Upscaling to emphasize the power of faces

The third roll is a special $180 \times 2,000$ cm paper weighing over 20 kilograms. It focuses on 20 faces of homeless people, using a large brush to create rough, raw brushstrokes, with no text or narrative (Figure 14). The emphasis here is on the subjects' faces. Each painting session took approximately 10 hours. The researchers brought food, water, and even a donation box to give back to the people who modeled for him. It is worth noting that observers of the activities also donated their money and possessions to the homeless people as a way to support the activity.



Figure 14: The third 20-meter-long artwork focuses on the faces of subjects

3.1.6 From street to museum

Documenting the lives of people experiencing homelessness led the researchers to live alongside them in various places in megacities. For this, the New Museum recognized his effort in using the medium of art to raise the social issue. The museum invited the researchers to exhibit sixteen works in a museum setting. For the opening reception, the museum indiscriminately invited people from all walks of life, including the homeless people who had modeled for the artist (Figure 15). The result is a never-before-seen and one-of-a-kind art exhibition full of warmth and hope.

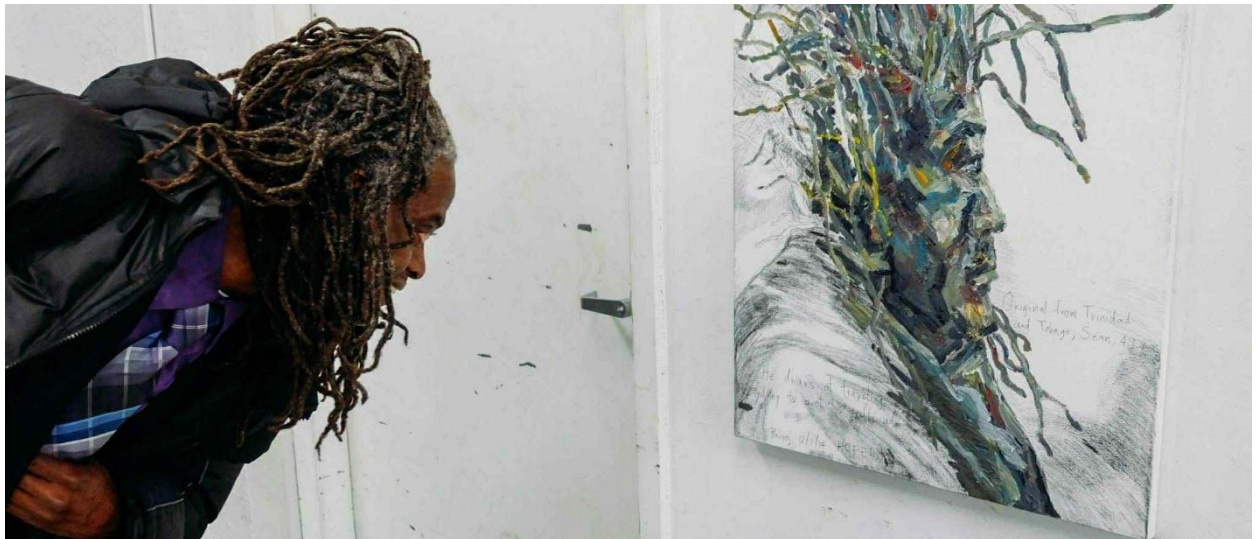


Figure 15: One of the models of the portraiture sessions visiting the exhibition

Over the course of six years, the researchers have changed the canvases from pizza boxes, cardboard boxes, and receipt papers to art papers and fine art paper rolls. The shift in material from impromptu, low-quality canvases to high-quality ones reflects the project's evolution as it matures. Each

painting serves not only as a visual representation of people experiencing homelessness but also as a participatory social record produced by various stakeholders, including the homeless person, passersby, the participating audience, the artist, and even an art museum. The holistic approach to addressing homelessness in megacities enables connected community members to participate, reflect, and empathize in the hope of making a positive impact on society.

3.2 The impacts of the homeless portraits project

The researchers have turned busy areas of New York and San Francisco into impromptu galleries by bringing portrait paintings of homeless people into public spaces. By doing so, the situation of homelessness becomes visible. People who saw the subjects often felt moved to talk to them, learn from them, and feel for them. In some cases, the public added small drawings to the artwork, creating a shared canvas that made it hard to tell who was the artist, the subject, or the viewer.

This interactive process not only engaged the public but also gave the homeless people who took part a sense of power by turning them from subjects into collaborators. Interviews with participants showed that they felt more validated and dignified when they saw their likeness portrayed with care. Many people said that the art made them feel seen and respected, which is the opposite of the usual stigma and invisibility that comes with being homeless. One interesting case came up: a participant who made a small drawing for the project later got a job because a passerby saw the participant's potential while witnessing the public painting. That means the social activity the artist conducted had a positive effect.

These portraits had an impact that extended beyond the streets and reached a broader audience. Showing the artwork in a formal setting gave participants more confidence and led to more people talking about homelessness. By now, the project is known as "The Positivity Scrolls." It gained even greater public exposure in 2015, when the New Museum, a well-established art museum in New York City, recognized the use of art activities for the homeless cause and decided to sponsor it by hosting a solo portraiture exhibition. This is a unique art scene where the homeless people who posed as models for the project were invited to the exhibition. The project has sparked conversations about the social issue by recording and sharing the dialogues between the artist and the subjects as written text alongside each artwork. While these activities may not resolve the issue of homelessness, art was employed as a medium for dialogue and a call to action for society. In the artist's very own words, "My artwork cannot change the world, but I hope to help uncover positivity within individuals on a small scale, by example, through the mechanisms of art and unwavering positive engagement" (Gor, 2016).

4. DISCUSSION

This homeless portrait project evolved from solo art activities on the street to participatory events that welcome the community, foster social engagement, and create social impact. Three aspects merit discussion: using public art activities to raise self-worth among homeless people, promoting empathy by helping people recognize the often-overlooked problem of homelessness, and making the issue more relatable to everyone in the community.

The conversations during the painting sessions allowed the homeless people to reflect on themselves and recognize their values. Once the rapport had been established, the subjects would open up and share their stories, especially how they became homeless. Such self-reflections allowed them to see their inner worth.

The passersby and those who participated in the painting sessions were also able to gain a firsthand glimpse of the issue through art activities. Many of the participants not only took part in the painting sessions but also donated money and other items in hopes of alleviating others' difficulties. Some even saw potential in particular homeless people and offered them jobs. Over the course of the project, a few homeless people were able to join the workforce, earn incomes, and eventually become housed.

Table 1: Positive changes and analysis metric of the homeless portraiture activities

Analysis metric	Observed result in project
Immediate support	Passersby frequently provided "donations of money and other items" during the public painting sessions.
Employment outcomes	In specific cases, viewers saw "potential" in the homeless participants, leading to direct job offers.
Institutional recognition	The transition from "street to museum" (New Museum exhibition) provided participants a sense of "confidence" and formal societal inclusion.

As illustrated in Table 1, the project's social impact is reflected in a progression of support metrics, beginning with immediate support, in which passersby made spontaneous donations of money and goods during public painting sessions. As viewers recognized the participants' potential, these interactions led to job offers. Finally, the transition from "street to museum," culminating in an exhibition at the New Museum, fostered a profound sense of confidence and formal inclusion in society for the homeless participants.

This study serves as an example of Nicolas Bourriaud's (2025) theory of relational aesthetics, proving that art is defined by the human interactions it produces rather than as a visual object to be solely viewed. It bridges critical urban sociology and community empowerment by using the collaborative efforts of the artist, homeless people, and passersby to raise awareness of the social issue.

The study's scholarly contribution lies in its hybrid Participatory Action Research methodology. It demonstrates that combining street-level qualitative interviews with real-time artistic synthesis may successfully disrupt social stigma, shifting public perception from ignorance to empathy.

However, the core issue remains: a homeless portrait session cannot fix systemic challenges. A lack of affordable housing, poverty, domestic violence, or health issues are still the root causes of homelessness. We believe the intervention is by no means a replacement for structural policy reform but rather a cultural tool designed to build civic empathy necessary to support broader legislative and social solutions.

5. CONCLUSION

This study demonstrates that the Socially Engaged Art (SEA) homeless portraits project served as a bridge between homeless people and the community, challenging the systemic dehumanization of people experiencing homelessness. This is an alternative way to address homelessness. It is powerful to use art carefully as a tool to foster community engagement among homeless people and community members. Both sides become aware of the situation; the homeless people would have a chance to share their stories, and those who took part as observers or participants would gain a better understanding and see the homeless people as their equals, for we are all human.

While art alone cannot resolve this complex societal problem, this project shows that a participatory, practice-based framework can trigger a shift from social ignorance to collective empathy, serving as a powerful catalyst for social healing and the redemption of human value.

Future studies may examine the project's long-term effects, such as the impact on people without housing after their participation, the public's perception of homelessness, and the community's attitudes towards similar activities.

DECLARATION

1. Conflict of interest

The authors declare that there are no conflicts of interest regarding the publication of this article.

2. Generative AI and AI-assisted technologies in the writing process

Grammarly was used for checking grammatical accuracy and language appropriateness. All intellectual content, analysis, interpretation, and conclusions were developed by the authors.

3. Data availability statement

The data of this study are not publicly available due to privacy concerns but are available from the corresponding author upon request, subject to ethical and privacy restrictions.

4. Ethics statement

This study was conducted with research ethics, the researchers obtained voluntary oral informed consent from all participants prior to interviews and portraiture sessions, and no data was collected from public passersby.

5. Funding

This study was entirely self-funded by the researchers without external financial support.

6. Contributor Role Taxonomy (CRediT)

Pairaj Pichetmetakul: Investigation, Methodology.

Gomesh Karnchanapayap: Conceptualization, Data curation, Writing – original draft, Writing – review & editing.

ORCID

Gomesh Karnchanapayap: <https://orcid.org/0000-0002-4272-2461>

REFERENCES

- Amy, S. K. E. (2017). The art of participation: The case of creative communities in Indonesia [Special issue]. *Community Development Journal*, 52(1), 171–185. <https://www.jstor.org/stable/26165109>
- Bourriaud, N. (2025). *Relational aesthetics*. Sternberg Press.
- Gingrich, O., Havsteen-Franklin, D., Grant, C., Renaud, A., & Hignell-Tully, D. (2024). Participatory presence – social connectedness through collaborative art practices. *International Journal of Performance Arts and Digital Media*, 20(2), 296–320. <https://doi.org/10.1080/14794713.2024.2340418>
- Gledhill, J. (2024, November 15). *Homelessness and rough-sleeping, social and behavioural: 'Our brains dehumanise homeless people'*. The British Psychological Society. <https://www.bps.org.uk/psychologist/our-brains-dehumanise-homeless-people>
- Gor, P. (2016, April 26). *The positivity scrolls*. I Support Street Art. <https://www.isupportstreetart.com/the-positivity-scrolls/>
- Hamayon-Alfaro, H. (2011). Sustaining social inclusion through the Arts: The case of Northern Ireland [Special issue]. *The Canadian Journal of Irish Studies*, 37(1/2), 120–137. <http://www.jstor.org/stable/41955742>
- Homeless Hub. (2024). *What are the causes of homelessness?* <https://homelesshub.ca/collection/homelessness-101/what-are-the-causes-of-homelessness/>
- Lu, P.-Y. (2015). *Towards "art/society": Study on socially engaged art practices*. National Culture and Arts Foundation (NCAF).
- Mackay, S., Klaebe, H., Hancox, D., & Gattenhof, S. (2021). Understanding the value of the creative arts: Place-based perspectives from regional Australia. *Cultural Trends*, 30(5), 391–408. <https://doi.org/10.1080/09548963.2021.1889343>
- Merriam-Webster. (n.d.). Homeless. In *Merriam-Webster.com dictionary*. Retrieved May 4, 2026, from <https://www.merriam-webster.com/dictionary/homeless>
- Nikchevska, S., Andrevska, I., & Sebik, M. (2017, December 6). *The homeless – invisible, their lives – worthless (II)*. Civica Mobilitas. <https://civicamobilitas.mk/en/stories/the-homeless-invisible-their-lives-worthless-ii/>
- Padwa, H., Chien, J., Henwood, B. F., Cousins, S. J., Zakher, E., & Kuhn, R. (2024). Homelessness, discrimination, and violent victimization in Los Angeles county. *American Journal of Preventive Medicine*, 67(5), 666–675. <https://doi.org/10.1016/j.amepre.2024.06.016>
- Simoniti, V. (2018). Assessing socially engaged art. *The Journal of Aesthetics and Art Criticism*, 76(1), 71–82. <http://www.jstor.org/stable/45210901>
- Substance Abuse and Mental Health Services Administration. (2018, January). *Definitions of Homelessness*. SOAR Works! Retrieved April 5, 2025, from <https://soarworks.samhsa.gov/article/definitions-of-homelessness>
- UNESCO. (2023, May 31). *Art & human dignity: Human rights and healing arts for a culture of peace*. <https://www.unesco.org/en/articles/art-human-dignity-human-rights-and-healing-arts-culture-peace>
- United Nations Economic and Social Commission for Western Asia. (n.d.). *Homeless*. <https://www.unescwa.org/sd-glossary/homeless>
- van der Vaart, G., van Hoven, B., & Huigen, P. P. P. (2019). 'It is not only an artist village, but it is also much more than that'. The binding and dividing effects of the arts on a community. *Community Development Journal*, 54(3), 446–462. <https://www.jstor.org/stable/26733192>