

Author(s)	Methods	Musical Element	Representation/ Dissemination
Bagley & Castro-Salazar 2012	Unstructured in-depth interviews. Post-performance interviews and emails.	Collaborating artists/performers included a musician	Live performance
Bagley & Castro-Salazar 2019	Reflection on live performance drawn from in-depth interviews and correspondence.	Collaborating artists/performers included a musician	Live performance
Blomfield & Lenette 2018	Artist/researcher critical reflexive narrative	Musical element discussed in 2019 article	Film
Blomfield & Lenette 2019	Artist/researcher critical reflexivity.	Background music in film	Film: <i>Mouth of a Shark</i>
Harkins et al. 2016	Semi-structured interviews, observation, participant drawing exercise, participatory filmmaking, focus group and analysis of programme engagement	Orchestral music and singing	Documentary film made by children participating in Sistema Scotland's Big Noise orchestral programme in collaboration with a film-maker
Hiltunen et al. 2020	Collaborative workshops drawing on film, writing, and visual arts Data gathering methods: workshop discussions participant interviews and the artworks.	Film theme: 'belonging through music'	Crossing Borders Project multi-arts events

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Hudson 2016	Arts-based methods were used during a 12 week arts-based programme, combined with critical ethnography	Data set consisted of “interviews, journals, focus groups, photographs and music” (p.191).	Two vignettes: narratives of lived experience presented in the article. Researcher’s critical reflection on one participant’s photographs as representations of lived experience.
Lenette 2019	Authored book on arts-based research in refugee studies. Multiple examples of arts-based research practice	Chapter on community music research and practice: songs, lyric- and song-writing, music-making, musical performance.	<i>Scattered People</i> music sessions: lyric- song-writing, music-making, singing, performance and recording.
Lenette et al. 2019	Participant observation, and unstructured pre- and post-workshop group discussions.	Spontaneous singing, dancing during costume-making workshop and performance of song written by a member of the group during a photography session	Collaborative workshop activities and a community exhibition entitled, <i>Mothers & Daughters</i> , showcasing cultural artefacts and items created during the workshops.
Millar & Warwick 2018	Observation of individual music lessons and group music workshops combined with semi-structured interviews and field notes	Guitar lessons, singing, song performance, songwriting	Informal performances of Yazidi and Western music.

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Nunn 2017	<p>In-depth, semi-structured interviews.</p> <p>Audience feedback forms (voluntary responses)</p> <p>Collaborative artistic work between the artists and the researcher.</p>	<p>Background music: pre-performance contemporary Vietnamese French music at performance venue</p> <p>Post-performance Karaoke using mixed visual media</p>	<p><i>Translations Generations</i>, a curated multi-arts event reflecting the experience of migration and intergenerational communication within migrant families (p.6).</p>
Nunn 2018	<p>Data were collected through arts/music sessions. The participatory arts component of the study was augmented by in-depth semi-structured interviews</p> <p>Participatory evaluation activities: a participatory video evaluation (Bendigo), ethnographic observation, artist mentor diaries, semi-structured interviews with artist mentors and project partners.</p>	<p>arts/music sessions singing and songwriting</p>	<p>Two major events Belonging in Bendigo (in Bendigo)</p> <p>From Syria to Gateshead (in Gateshead)</p>
Nunn 2016	<p>The film was created over 14 after school and school holiday sessions.</p> <p>Participants received training in photography, filmmaking, drama and interviewing and engaged in discussions and workshops facilitated by researchers and artists.</p>	<p>Background music in film: songs and instrumental music (evident in film but not discussed)</p>	<p>A 24 minute film entitled 'Home', depicting the lives of young Somali-Australians.</p> <p>Part of a three-year participatory arts-based research project exploring the experiences of young people from refugee backgrounds living in Melbourne, Australia.</p>

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Sunderland et al. 2015 Australia	<p>The paper reports on one component of the research: in-depth interviews and narrative inquiry.</p> <p>The SDOH framework was used to present data analysis.</p>	Singing, songwriting, music-making, performance	<i>Scattered People</i> music sessions and performances