

# Documentation: Forum on Community Arts (2014-2020)

FORUM ON COMMUNITY ARTS 2014:  
FOR THE SAKE OF THE PEOPLE  
(NOVEMBER 22-23, 2014)

**我為人人：**  
社群藝術論壇及工作坊

**For the Sake of the People:**  
Forum and Workshop on Community Arts

我 為

22-23. 11. 2014  
9:45am - 5:30pm  
香港中文大學  
The Chinese University of Hong Kong

專題講者  
Keynote Speakers:

Jack BECKER  
Professor of Public Art, Architecture, Planning, and  
Community Design, Pennsylvania State University

何煥基  
HO Hong Kay Oscar  
Senior Lecturer in the Department of Architecture, The Chinese University of Hong Kong  
and Chinese Academy of Urban Planning, Design and Research

歐宇  
OU Ning  
Assistant Professor of Architecture, The Chinese University of Hong Kong

譚文怡  
Shree TENG  
Lecturer in Architecture, The Chinese University of Hong Kong

盧曉剛  
WU Mali  
Assistant Professor of Architecture, The Chinese University of Hong Kong

報名及報名、Website & Registration: [www.cuhk.edu.hk/2014communityarts](http://www.cuhk.edu.hk/2014communityarts)  
報名費用 Registration Fee: \$200  
(以原價不退票數量為準計算。To be refunded after attending the two-day event.)  
名額有限, 先到先得, Seats are limited. First come, first served.  
查詢電話: 3642 9927 / [communityarts@hk.cuhk.edu.hk](mailto:communityarts@hk.cuhk.edu.hk)

主辦: CUHK 香港中文大學  
協辦: 香港中文大學社區發展中心  
支持: 香港藝術發展局

## Introduction<sup>1</sup>

When culture is seen as an industry and art has become a means of generating wealth, it is no surprise that the news on art is all about how artworks are sold with record-breaking prices, and even real estate advertisements have begun to associate luxury apartments prices with the exquisiteness of art for promotion. Art in our society has become more and more superficial and one-dimensional. Originally, it served

<sup>1</sup>The introduction of each forum was written in the year it was organized.

a vital function to both the community and the individual - not only did it offer a medium for individual expression and finding the joy of creation, but it was also a tool for establishing community identities, connecting the people with each other, forming collective languages and conveying common beliefs and values. From the hunting and gathering societies in ancient times to contemporary nation-states, art has always been indispensable, being a necessity for the survival of communities and playing different essential roles. The policy direction to give strong support to the cultural industry as pursued by the Hong Kong Government in the twenty-first century has, however, gradually undermined the multi-faceted social function of culture (including art). The cultural industry has industrialized culture, and art has become an ornament enjoyed by those who have “knowledge” and consuming power.

Fortunately, some still persevere in retaining and promoting the social function art can and should serve. This effort is most clearly reflected in the community arts that have been emerging in recent years in Hong Kong. Paying special regard to the disadvantaged, these community arts projects have been able to revitalize communities, expose social injustice, empower social groups and speak for the disadvantaged. In the form of art and social movement, they have even managed to open conversations for such issues as environmental protection and heritage conservation. It is truly inspiring to see how they have flourished across the city in recent years.

In response to the current surge in community arts, we consider this the right time to organize forums and workshops, gathering together the local and overseas community arts participants and scholars to share experiences with each other and build up a strong network, as well as conduct in-depth studies of some complex issues relating to community arts. Meanwhile, we also look forward to acquainting more people, including those having no previous knowledge of community arts, with the fact that art can, in truth, be a daily necessity that is so captivating and with the profound social significance it bears.

Under the auspices of The Robert H. N. Ho Family Foundation, it is my great pleasure to see that the MA and BA Programme in Cultural Management and Centre for Cultural Studies of the Department of Cultural and Religious Studies of the Chinese University of Hong Kong can, at long last, fulfill the wish of organizing such forums and workshops. I hereby express my gratitude to the speakers and our hard-working staff. I can still recall that, when I first invited the participants to deliver talks, share

their experience or engage in organizing the event, nearly everyone agreed to offer help without a second thought, which clearly reflects the altruism and generosity inherent in community arts. Finally, I would like to thank the participants for joining this event, including the students coming all the way from Taiwan. I hope that this event can plant a seed for the future, truly allowing art to play its full role.

***Day 1: November 22, 2014***

SECTION I | OVERALL LANDSCAPE: COMMUNITY ARTS IN ASIA

*Making Arts Meaningful: Recent Development of Community Arts in HK*  
Hing Kay Ho, Oscar

*Community-based Art in Taiwan*  
Mali Wu

*Bishan Project: Art Production and Social Engineering*  
Ning Ou

SECTION II | LOCAL GROUPS SHARING: WHAT WE DO AND RELATED ISSUES

*Creative Arts in Health Care Setting*  
Susanna Lee

*Cultural Preservation in Hong Kong: Learning from Blue House*  
Yun Chung Chen

*Visualizing the Community, Visualizing Northeastern New Territories*  
Pak Chai Tse

*Some Thinking and Practices of a Facilitator*  
Wai Yi Lee

*Community Arts: Sensibility and Reflection*  
Jessica Yeung

**Day 2: November 23, 2014**

SECTION III | COMMUNITY ARTS IN USA

*Public Art: Engaging Communities, Claiming Space*

Jack Becker

*Building an Effective Arts Organization*

Shiree Teng

SECTION IV | RUNNING COMMUNITY ARTS ORGANIZATIONS

*Group Discussion: Forming and Running Community Arts Groups*

Speakers: Jack Becker, Michelle Chow, Hing Kay Ho, Oscar

Parallel Workshops

*Programming for Community Arts Organization*

Jack Becker

*Outreach, Marketing and Networking*

Shiree Teng

*How to Set Up an NGO*

Michelle Chow

**Summaries of Keynote Speeches**

*Public Art: Engaging Communities, Claiming Space*

Jack Becker

After graduating from the Minneapolis College of Art and Design in Minnesota, USA, Becker was invited to participate in a federal job training programme called the Comprehensive Employment Training Act (CETA). After the programme, Becker started Forecast Public Art as a way to support artists working in communities on their own terms.

Public art is about people, creative individuals and communities in an experimental

dialogue. It is an aesthetic and social inquiry into what makes everyday life more interesting, meaningful, and livable. During the past two decades, as more artists from all different disciplines begin exploring the public sphere and collaborating with other sectors, the field has expanded exponentially. Becker believes that artists are change agents, as well as creative, collaborative citizens. They animate spaces, strengthen communities and invigorate our daily lives. In essence, artists are cultural community developers, who can bring people together, stimulate dialogues and contribute to public health.

Public art is a broad spectrum of activities, a vibrant realm of possibility for communities large and small, urban and rural. It connects creative practices with the needs, concerns, and aspirations of communities, and builds a more caring, capable, and sustainable world not because art intrinsically contributes to that end, but because art has been successfully used to advance specific social, economical, and cultural definitions of community health.

***Making Arts Meaningful: Recent Development of Community Arts in HK***  
Hing Kay Ho, Oscar

Ho shared his experience of seeing original forms of art at the Mid-Autumn Festival three weeks prior in Beijing. The ritual, traditional collective action, singing, and dancing develop individual expression and, most importantly, community building. Ho saw a way of presenting culture and arts from this experience. Today, art is highly commercialized and commoditized. To say the least, it is a creative industry or cultural enterprise. It is the industrialization of creativity or the commercialization of culture, in which the social functions of arts were minimized.

As Hong Kong becomes the exhibition and wholesale center of Asian art, with strong support from the Government in the development of cultural tourism and creative industry, art is reduced into a mere commodity, and its social function and meaning are being significantly diminished. Ho said art was originally a necessity for the survival of every society and race, but is now turned into something no more than an ornament that allows creators to express themselves and the collectors to get personal pleasure and brag about their wealth and taste.

It is still possible, however, to claim the arts back from the invisible and impossible areas. In response to social injustice, the surge of voices standing up for various rights and even opposition movements, on issues ranging from the conservation of

the environment and historic buildings to the critique of social injustice, has led to the emergence of a wave of community artwork, indicative of a new conception of the social function of art. Many communities and organizations have developed organically in reaction to the needs expressed by society. Ho noted this trend would pose a lasting influence on the cultural map of Hong Kong.

Ho reiterated that in the past decades, community arts have developed rapidly in Hong Kong. The Arts with the Disabled Association was established in 1986. In the 1990s, more groups were dedicated to community arts. The continued rapid growth of community art in the past ten years has much to do with the conservation of Star Ferry Pier, heritage preservation, the issues of cultural identity, and politics.

Since there are many community art projects in Hong Kong, Ho believed it is the right time to further explore the ethical and controversial issues of community arts. When addressing issues related to the underprivileged, one should handle them properly, and be sensitive and reflective. Otherwise, the project would rub salt into wounds. Ho emphasized that from now on, one should reconsider what art really is. Otherwise, the arts would only be seen in auctions in the future.

### ***Bishan Project: Art Production and Social Engineering***

Ning Ou

The Bishan Project was started in 2011. After filming the documentary “San Yuan Li” in an urban village in Guangzhou and participating in Venice Biennale, Ou Ning’s interest shifted to the rural village. Bishan village, with its many late Qing-dynasty vernacular houses, might be considered a heritage village worth preserving in another province, but in Southern Anhui Province, Bishan is deemed lacking in preservation value in comparison to the province’s many villages with better-preserved heritage sites. Within its 10-mile radius, there are two UNESCO World Heritage villages and half a dozen other historic villages managed by government-owned tourism companies. The Bishan Project explores alternative development models for the countryside. Through cultural festivals and the media attention the festivals have drawn, alongside its own publications, the project has brought social and cultural capital to Bishan.

Ou pointed out that art production in the Bishan Project is rooted in rural culture and has arisen from a reflection on local art institutions and practices. Although art in China today is an extremely lively and flourishing field of endeavor, it has

been increasingly stifled by the public authorities and commercialism. Institutional mechanisms such as biennales, galleries, auctions, and art expositions, which are outgrowths of European and North American museum systems, while vast in their global reach, have already been reduced to urban and national brands for the purpose of marketing, or even carnivalesque forums for commercial trading and financial investment. Ou also noted that art production has been relegated to the assembly line to obey the law of supply and demand, while the power of creativity and social critique is further diluted. Art production and circulation are concentrated in urban areas associated with high population densities and economic development, leading to the highly uneven distribution of production values, which by no means favors border regions or rural areas--ultimately intensifying the injustice caused by regional imbalance.

Despite this, Ou Ning emphasized that historic conservation must not be reduced to just “preserving everything.” Villages need development. A balance between development and preservation is essential and requires effort and wisdom to maintain.

### ***Building an Effective Arts Organization***

Shiree Teng

Teng pointed out that an effective arts organization requires a clear vision, mission, purpose, body of practice, including the knowledge of the impact the organization creates in the community. The organization also needs to build an effective communications strategy so as to compete for funding, staff, volunteers, and visibility.

Teng highlighted that every organization needs the alignment of the following three wheels. First, it is heart and mind, which refers to the vision, beliefs, emotions, ideas, and community. The second wheel is behavior, which includes practices, conversations, and feedback. Teng sometimes sees heart and mind in art organizations, but finds that they lack systems. Therefore, the third wheel concerns systems and structure. An art organization should keep thinking about its systems and strategies. Teng emphasized that an art organization should devote similar energy behind each wheel.

### ***Community-based Art in Taiwan***

Mali Wu

Wu began by introducing her exhibition, *Art as Social Interaction* in Hong Kong. In recent years, artists and non-profit organizations in Taiwan and Hong Kong re-focused on the functions of art as a form of education and a way to enable viewers' re-examination of their outlooks on life. Art is employed as the resistance to social injustice or as an experiential tool, in which people are transformed and thereby prepared to take lead in regional development. Wu addressed that the role and function of the arts in contemporary society has gradually been taken more seriously, and that art has become a symbol of a democratic society.

Next, Wu introduced the situation of community-based art in Taiwan. The phenomenon of Taiwanese art engaging or participating in society has a particularly strong relation to the lifting of martial law in 1987, alongside the social building projects, public art installations, and promotion of cultural citizenship rights since the 1990s. As a result of these policies, it has become common practice for artists to come and live in the community and local campus. Wu noted that community theatre with the purpose of advocacy, theatre-in-education, community video recording, drawing, and soundscape have all become artistic endeavors to empower people, and have played a crucial role in understanding the local culture, learning of art, enrichment of life, fostering of publicness, and so forth. These art activities have also become examples of building a civil society through art.

FORUM ON COMMUNITY ARTS 2016:  
FORUM ON COMMUNITY ARTS & HERITAGE PRESERVATION  
(APRIL 8-10, 2017)



**Introduction**

The concept of community arts can be traced back to the 1960s, when the artists reflected on the meaning of art. Should art be trapped by museum walls? Could the arts communicate with the citizens outside the walls? Could art respond to or even change society? The pioneers of community arts drew us beyond art that was just meant for the elites; they believed that art should empower the underprivileged and bring in breeze for social change. Some of them practiced art as a means of cultural preservation, addressing issues such as the marginalized indigenous culture, the natural ecosystem torn apart by development, the community culture threatened

by modernization, etc. Today, the importance of inheritance and preservation of the culture of marginalized communities is gaining visibility in the eyes of the public, and there are more and more people around the world getting involved in promoting community arts as cultural preservation.

The lists of artists, community workers and scholars, both local and overseas, working within the fields of community arts, are invited with honor. Overseas guests include Mr. Dan Baron Cohen (Brazil), Prof. Su Yao-hua (Taiwan) and Miss Camylla Alves (Brazil). They will share with us local and overseas cases of how community arts preserve culture. There are also workshops sharing different methods of practicing community arts as a way of preservation. We hope that it will be an opportunity to put our heads together and facilitate the communication between the industry and the public.

***Day 1: April 8, 2016***

SECTION I

*Performing a Sustainable Future*  
Dan Baron Cohen

*Dance Performance: "Roots and Antennas" & "River-Source on Fire!"*  
Camylla Alves

***Day 2: April 9, 2016***

SECTION II

*Community University of the Rivers: Cultivating Transformative Arts-based Pedagogies in Formal Education in the Amazon.*  
Dan Baron Cohen

Panel 1: History, Cultural Memories and Preservation  
*Literary Heritage & a World Garden City in Global Vision:  
Where Should Chengdu Go?*  
Kwok Kwan Ng, Kenny

*Heritage Activism: Protecting Hong Kong's Heritage and Urban Areas*

John Batten

*Current Situation of Preservation in Hong Kong*

Kwok Wai Lau

Parallel Workshops

*"Dance for Life Experience Afro-Indigenous Energies from the Amazon!"*

Camylla Alves

*Heritage Preservation and Theatre*

Chiu Yu Mok

*Sharing on Organizing Preservation Activity in Hong Kong*

Kwok Wai Lau

**Day 3: April 10, 2016**

SECTION III

*Contemplating Socially Engaged Art: Perspective at the Founding of Treasure Hill Artist Village*

Yao Hua Su

Panel 2: Preservation with Community Arts

*Documentation Other than Records: Documentary Theatre and Bodily Memory*

Sim Fong Lai

*Working with Wastelands: Emptyscape Art Festival and Ping Che*

Sampson Wong

*Community Culture: The Political Wrestling in To Kwa Wan as an Experimental Field*

Abraham Lai

**Sharing Session:** Possibilities and Challenges: Case Studies on Preservation

*We Search for Keywords*

Amy Chan

*Revitalizing Shing Ping Village*

Chu Yiu Kwong

*“Aquilaria Sinensis Ambassador” Training Programme*

Pui Han Ho

*The Music of Sham Shui Po & Tea, an Exploration of Rites of Passage*

Ka Ki Lui, David

*Community Writing*

Tang Siu Wa

Roundtable Discussion

*Possibilities and Challenges: Case Studies Preservation (Can't)*

Dan Baron Cohen, Yao Hua Su

**Summaries of Keynote Speeches**

***Community University of the Rivers: Cultivating Transformative Art-based Pedagogies in Formal Education in the Amazon***

Dan Baron Cohen

Cohen introduced his community arts service in an Afro-Indigenous community of Cabelo Seco in the Amazonian city of Marabá, Brazil, and addressed issues of violence and racial, economic, and gender inequality. He is dedicated to breaking the vicious circle of violence and inequality by providing the chance of arts engagement to the local youths. Cohen revealed the challenges of pedagogical survival and innovation, and reiterated that formal education is in deep crisis in the very specific geopolitical context of the present industrialization of the Brazilian Amazon.

Through a series of videos produced with young arts educator-coordinators, Cohen demonstrated how the Community University of the Rivers nurtured the young with arts-rich inter-subjective pedagogical culture, with the mission to preserving the culture within the context of the residents' particular living environment and community empowerment through arts.

***Contemplating Socially Engaged Art: Perspective at the Founding of Treasure Hill Artist Village***

Yao Hua Su

Su opened with an introduction of the history of Treasure Hill Artist Village, which is an elevated patch of old houses in Taipei's Gongguan district. The artist village used to be a military dependent village, much like the Rainbow Village in Taichung. Apart from being the home for many KMT military veterans in the past, it also served as a strategic location for anti-aircraft monitoring. By the 1960s and 1970s, this area was regarded as nothing more than a sprawl of deteriorating illegal makeshift housing arrangements. Su also revealed the long and extensive negotiations between the Taipei City Government and the local residents, which eventually led to a compromise solution to renovate the area instead of tearing down the existing structures.

Through a series of videos, Su described how she and her colleagues, as well as artists, encountered and avoided conflicts with residents during the renovations. She presented the importance of the arts in building platforms for people of different generations, social classes and cultural backgrounds to think about contemporary society.

After renovations were completed in 2010, the houses that were previously deemed unsightly became a popular destination for locals and tourists alike. Su also discussed how cultural administrators should balance the relationship between innovation and preservation: The key is to be aware of the boundary of art creation and the evaluation of the art programme.



Since 2014, the MA Programme in Cultural Management and the Centre for Cultural Studies have been organizing forums on community arts, with the mission of exploring concepts, philosophies and the implementation skills of community arts. The forum is designed to facilitate knowledge exchange between academics and practitioners, strengthen the academic network between local and overseas scholars in community arts, encourage active participation, and to nurture new practitioners in community arts.

**Day 1: April 8, 2016**

SECTION I | ARTS OF THE CAPITAL AGE IN ASIA

*Love and Barrier - Museum Programs for Elders in Taiwan*

Wan Chen Liu

*Ten Years of Theatrical Journey: Practices of Yukio Ninagawa & Saitama Gold Theater*

Hiroshi Watanabe

Parallel Workshops

*Lessons from London: Techniques for Making Art with Older People*

Paul Margrave

*The Senior Citizens Theatre in Japan: Saitama Gold Theater and Its 10 Years of Practices*

Hiroshi Watanabe and Sachiko Ukegawa

*Encountering Life - Museum Object-based Dialogue with Elders*

Wan Chen Liu

**Day 2: March 26, 2017**

SECTION II | SENIOR CITIZENS AND ARTS

*Coming of Age? Older People's Arts as Social Movement & Craft*

Paul Margrave

*Create with Elderly*

Grace Cheng

*Given a Second Life: Empowering Retiree through Drama*

Kitty Kong

*Magic of Arts? Collaboration and Transformation of Grey and Green Ping Pong*

Cally Yu

*Promoting Arts Development of Senior Citizens in Hong Kong: Passion Triumphs Age*

Performance and Sharing by Men in Jazz

### **Summaries of Keynote Speeches**

*Encountering Life - Museum Object-based Dialogue with Elders*

Wan Chen Liu

In her presentation, Liu pointed out the urgency of addressing Taiwan's rapidly aging population and suggested potential directions for coping with Taiwan's aging society, which include developing museums' creative service for senior citizens.

Liu also discussed the characteristics and functions of museums and creative service for the elderly, reflecting on the values and purposes of museums in an aging society. Museums are well positioned to create opportunities for older adults to continue to make meaningful contributions through volunteering and part-time employment.

Liu emphasized the importance of the museums' attitudes in an aging society, such as passion, patience, and professionalism. In her closing remarks, Liu advocated the development of museums by enlivening the museological core of each institution through exploring the actions and attitudes that determine a productive and value driven approach to creative aging.

*Coming of Age? Older People's Art as Social Movement & Craft*

Paul Margrave

Margrave has worked specifically with seniors since 2004. From 2008 to 2012, he served as the director of the Capital Age Festival, an annual event celebrating and showcasing the creativity and arts of older Londoners. Participatory art involving older people serves to address age discrimination by raising awareness and expectations within the wider community and helps to break down stereotypes and reduce stigmatising attitudes and behavior. When dealing with seniors, Margrave

pointed out that one has to let go of judgments and prejudices, understand the meaning of interaction, and be patient.

***Ten Years of Theatrical Journey: Practices of Yukio Ninagawa & Saitama Gold Theater***

Hiroshi Watanabe

Watanabe pointed out that in contemporary culture, youth is celebrated and old age is dreaded. However, old age is proof that one experienced deep emotions and many days of ordinary life. Under Ninagawa's direction, Saitama Gold Theater was launched in 2006 and has featured performers aged 55 or older, with the aim to offer seniors the opportunity to discover a new perspective of themselves through theater based on their own personal history. Watanabe says the troupe is an attempt to integrate aging into theater, demonstrating creativity different from that of professional actors. Yet, as the first senior theater troupe, there were no prior case studies to learn from. Watanabe listed challenges such as recruiting senior performers, as well as scheduling the classes and rehearsals for senior performers.

FORUM ON COMMUNITY ARTS 2018:  
COMMUNITY ARTS KEYWORDS  
(MARCH 17-18, 2018)



## Introduction

In the last ten years Hong Kong has witnessed a rapid growth of community arts, when arts as well as social service groups are taking active initiatives in utilizing arts to meet various communal needs. Responding to the urgent needs, many groups jump right into action and learn the techniques and related knowledge as they move on. Recognizing the need for support in the elaboration of the practice and understanding of community arts, the MA Programme in Cultural Management and the Centre of Cultural Studies at CUHK have been annually organizing a forum in community arts since 2014. In the past, specific topics such as heritage preservation,

the silver hair generation, etc., were identified each year, with talks and workshops organized to nurture practical skills, creative planning and to generate discussions within the identified areas.

This year we decided to take on a slightly different route, focusing on the conceptual and ethical part of community arts. As community arts frequently deal with the marginal and the underprivileged, sensibility and clearly set operational principles are essential. The forum identifies a few “keywords” commonly used in community arts to start a discussion of those frequently used, seemingly simple but in fact highly complex terms, such as community, arts, empowerment and cultural rights. After many years of fieldwork in the community, we have progressed to a point when we need to think about the philosophies and ethics relating to a highly complex form of art that takes art out of the market and brings it back to the people.

**Day 1: March 17, 2018**

SECTION I

*On Making Things with People, Or How I learn to Stop Objectifying and Love Art*  
Ian Alden Russell

*Keyword Panel: Community*  
Lok Yi Fan, Helen and Wan Chi Fong, Vangi

*Keyword Panel: Cultural Rights*  
Chiu Yu Mok and Wai Yi Lee

**Day 2: March 18, 2018**

SECTION II

*Dreams Can Become Reality: Community, Art, Power and Cultural Rights*  
Matt Jennings

*Keyword Panel: Empowerment*  
Him Lo and Hung-Yi Chen

### Small Group Discussion on Case Studies (Parallel Sessions)

*Community Arts, Subsidized Housing, and Urban Development: Dilemmas and Lessons from Providence, Rhode Island*

Ian Alden Russell

*“Acts of Care”: Applied Drama, Puppetry and “Sympathetic Presence” in Health Care and Nursing Education*

Matt Jennings

*Ecology Engaged Community Empowerment Project*

Hung Yi Chen

*Display of “the Miserable”*

Hing Kay Ho, Oscar

### Parallel Workshops

*Sometimes All It Takes Is a Game*

Ian Alden Russell

*“Acts of Care”: Applied Drama, Puppetry and “Sympathetic Presence” in Health Care and Nursing*

Matt Jennings

### **Summaries of Keynote Speeches**

***Dreams Can Become Reality: Community, Art, Power and Cultural Rights***

Matt Jennings

Jennings shared that community arts can increase awareness of social issues, improve community health and wellbeing, develop solidarity from within and between community groups, support economic development, improve security and quality of life, as well as help people celebrate shared identity and diversity. He related the term “empowerment” to how individuals and groups can develop their capacity to learn, imagine and change themselves and their world for the better. However, the term can reinforce an unbalanced relationship, whereby someone has to give power to someone else. By contrast, community arts practice should enable

people to recognize and implement the power that they already have individually and collectively.

Jennings has worked in Northern Ireland since the 1998 Belfast Agreement, which was established after 30 years of armed conflict (known locally as “The Troubles”). His practice emerged from this context. He investigated the significance of community and identity in the context of a community performance project, *Theatre of Witness*. The performances weave the performers’ stories together through music, spoken word, and film into a dynamic theatre that humanizes the “other” and cultivates compassion and empathy.

With specific reference to *Crows on the Wire*, a theatre and education project addressing the experience of police officers during and after the conflict, Jennings introduced issues of power in relation to the role of state security forces in Northern Ireland. He pointed out this project depicts the anger and disaffection felt by some members of the Royal Ulster Constabulary (RUC) and the impact that this had on their sense of identity. It also addresses the perception that the RUC was sectarian and corrupt.

Jennings also talked about the cultural rights embodied in the above-mentioned community projects. Jennings pointed out that Big hART, an award-winning Australian company, has developed an approach to working with community groups, including indigenous Australian communities, that not only presents their experiences and concerns in powerful works of art, but also promises to deliver on policy objectives that establish legal protection for the civil rights of their co-creators. To Jennings, art has the capacity to create aesthetic objects and events out of our experiences, and make us reflect on what we think and feel about our place in the world.

***On Making Things with People, Or How I Learn to Stop Objectifying and Love Art***  
Ian Alden Russell

Russell’s presentation takes inspiration from cultural heritage, film, theatre, and the performing arts in order to reframe visual art and make visible the many hands and voices that sustain it within our communities.

He introduced Fatma Bucak’s project titled *Damascus Rose*, in which the artist attempted to save the Damask rose from the devastation of the Syrian Civil War.

The artist worked with a network of collaborators to transport young cuttings of the rose from fields close to Damascus in Syria to Turkey, via Lebanon, Saudi Arabia, and Italy. At the end of the war, the cuttings will return to Damascus to be replanted and cultivated anew. Russell said though artworks may appear to be static objects, the process of production is collaborative, and countless individuals contribute time, energy, and their agency to the production and presentation of art.

Next, Russell pointed out there are many competing definitions and understandings of what “art” is. Likewise, the conceptions of what constitutes a “community” can be as diverse as the groups of people who identify as one. He explained that the word “community” means both a group of people and a geographic location. It frequently comes in plural form when describing people as one recognizes the multiplicity of the grouping of people. One of the common objectives of community arts is to liberate arts from the mainstream, elitist arts that alienates the public from actively engaging in the creative process. Despite the multiplicity of interpretations, dominant legislative policies relating to both art and community stem from an understanding of art as an object and community as a bounded group of people.

In conclusion, Russell suggested it is hard to divide art, people, and community. Arts in the community could on the one hand go on to original communal creative expressions such as rituals, at the same time adapt to new, popular media such as digital creative expression.

FORUM ON COMMUNITY ARTS 2019:  
THE ARTS OF HEALING: INDIVIDUALS, COMMUNITIES & SOCIETY  
(MARCH 22-23, 2019)

Forum on Community Arts 2019

**The Arts of Healing**

Individuals, Communities & Society

22.3.2019 (13:00-21:00)  
23.3.2019 (11:00-21:00)  
Rm 209A, Cheng Yu Tung Building  
The Chinese University of Hong Kong  
香港中文大學鄧裕彤樓209A

Local Speakers 本地嘉賓講者  
Chen Chu-hsi 陳楚熙  
Chang Sin-Yee, Grace 鄭新儀  
Ho Hing-Kay, Ciccar 何慶基  
Kiki Ng 吳綺琪  
Lim Kok Wai, Benny 林國偉  
Lui Hsiao 劉孝賢  
Ting Wing Yan, Vivian 丁韻茵  
Winnie Fung Wing Yan 馮慧茵  
Yeung Sau-Chuk, Ricky 楊秀卓

Free Admission 免費入場

Co-organized by 共同主辦  
CUHK 香港中文大學  
The Chinese University of Hong Kong  
CUHK 香港中文大學  
Centre of Culture Studies  
Center of Culture Studies  
with the support of 支持  
大學院  
Institution is required by 15 days  
請於活動前15日報名

以藝術治療：個人・社群・社會  
社群藝術論壇二〇一九

## Introduction

Many people are wounded in our society: physically and psychologically wounded, wounded by discrimination and misunderstanding, wounded by loneliness, and wounded by a suppressive system.... The arts might not be able to heal all the wounds, but could soothe the pain, rebuild the confidence, break down loneliness and empower one to seek change to heal the wounds. Since 2014 the MA Programme in Cultural Management and the Centre of Culture Studies of CUHK have organized the annual forum in community arts, and the topic this year is about the power of arts for personal as well as social healing. Experts from Israel, Japan, Taiwan and

Hong Kong will share their knowledge and experience in this area through lecture, discussion and sharing. All interested individuals are welcome.

**Day 1: March 22, 2019**

SECTION I

*Arts and Healing for Personal Unity*

Sau Churk Yeung, Nanxi Liu, Wing Yan Fung, Sim Yee Cheng

*Arts and Healing for Communities: Transform Life Through Theatre*

Chia Jung Chang

Film Screening

*Disturbing the Peace* (2016) Israel | Palestine | USA. Dir. Steve Apkon

Post-Screening Discussion

Chen Alon

**Day 2: March 23, 2019**

SECTION II

*Art and Communities After the 2011 Earthquake in Japan*

Yoshitaka Mōri

*When Contemporary Theatre Meets Village*

Chu Hei Chan

*Dialogue, Reconciliation and Activism - Polarized Theatre of the Oppressed*

Chen Alon

Film Screening

*Between Fences* (2016) Israel | France. Dir. Avi Mograbi

## Parallel Workshops

*Aqua Round Assembly Theatre*

Chia Jung Chang

*Game, Play, Acting – Theatre Techniques for Polarized Groups*

Chen Alon

*Art Facilitation in Hospital Wards and Communities*

Sim Yee Cheng, Grace

## **Summaries of Keynote Speeches**

*Dialogue, Reconciliation and Activism – Polarized Theatre of the Oppressed*

Chen Alon

Alon worked with the techniques of the Theatre of the Oppressed by Augusto Boal and co-developed the Polarized model of the Theatre of the Oppressed, which framed Alon's projects in the last two decades. Through a theatrical process Alon enabled non-violent dialogues between polarized groups from a variety of Israeli and Palestinian sectors, such as prisoners, drug addicts, homeless people, asylum-seekers, and refugees, and established political-activist alliances with the aim of enacting changes.

The Polarized Model posits that the use of theatre is fundamental for an understanding of the creation, development, and preservation of the social power relations between polarized groups and that the representation of both individuals and their "Rainbow of Identities" (a symbol of multiple identities), materializes and enables actual visibility of the power relations, and enhances the transformative potential of the two sides. Alon presented the works that he has done with Combatants for Peace (co-founded by Alon), an alliance of Palestinians and Israelis ex-combatants, and deploys the practice alongside direct actions and alternative memorial rituals. He also introduced Holot Legislative Theatre, a group he co-founded, composed of African Asylum seekers and Israeli allies. Through Theatre of the Oppressed interactive performances, the group aims to arouse public and legal debates leading to political transformation.

***Arts and Healing for Communities: Transform Life Through Theatre***

Chia Jung Chang

Chang believes theatre can act as a way of healing for people and has developed an interest in exploring the complexity and diverse layers of one's life and cultural origins.

Chang created a theatrical model called Aqua Round Assembly Theatre (水面劇) which combined theatre techniques, counselling and healing practices. Chang reiterated that drama therapy uses drama at the service of the client rather than expecting the client to serve the needs of the drama. Aqua Round Assembly Theatre allows the participants to experience the power of healing, both individually and collectively through bringing out their ability to recognize and hold on to the multiplicity of life experiences and humanity.

***Art and Communication after the 2011 Earthquake in Japan***

Yoshitaka Mōri

The 2011 Tohoku earthquake, tsunami, and the following Fukushima nuclear power plant accidents have changed the lives and communities in the Tohoku area. Mōri pointed out that the incidents have had a great impact on people's understanding of the relationship between art and society. Many artists began to be involved with different social and cultural projects after the earthquake, from local recovery projects, workshops, media production, art exhibitions to anti-nuclear plant movements. Eight years have passed since the earthquake, marking the moment when the categories of art and culture, society and politics were dissolving, overlapping, and reorganizing themselves.

FORUM ON COMMUNITY ARTS 2020:  
ART AT A DIFFICULT TIME  
(MAY 28-30, 2014)



2020  
28-30.05



## Introduction

The last few months have been one of the darkest periods in the history of Hong Kong. On the one hand, the city suffers from a pandemic that has put everyone in isolation and fear; on the other hand, we are witnessing political turmoils. How should one deal with these layers of violence and fear? Can art help in such a difficult time, with its power and comfort, to connect, and rejuvenate? Bringing together artists, community cultural workers and art therapists, the forum hopes to reconfirm the power of arts in dealing with and fighting against difficulties through a series of talks, discussions and workshops by active practitioners from Hong Kong and from various parts of the world.

**Day 1: May 28, 2020**

SECTION I | ARTS AND PANDEMIC

*Transforming Violence into Good Living through Community Performance on the Edge*  
Dan Baron Cohen

*Dance for Community Healing*  
Suhaili Micheline

*Art for Hope – Turning Anxiety into Creativity*  
Tristan Chan

*‘Care in a Crisis’: Health Action Training (HAT), Applied Drama and Digital Pedagogy to Support Person-Centred Nursing, in the Context of UK Health Policy during the COVID-19 Emergency*  
Matt Jennings, Patrick Deeny and Karl Tizzard-Kleister

**Day 2: May 29, 2020**

SECTION II | ARTS AND POLITICS

*Concealment, Permeant and Camouflage*  
Kacey Wong

*Natural Reflection*  
Chun Fai Chow

*Art in Isolation*  
Yan Chi Lai

*Body Memory*  
Cheun Yin Mui

**Day 3: May 30, 2020**

SECTION III | WORKSHOP

*Health Action Training: Applied Drama for Person-Centred Care and Health Communication\**

Matt Eennings, Patrick Deeny and Karl Tizzard Kleister

*Could Aqua Drama Therapy, Creation of “Hu”*

Chia Jung Chang

**Summaries of Keynote Speeches**

***Transforming Violence into Good Living through Community Performance on the Edge***

Dan Baron Cohen

Cohen began by sending his greetings from the Amazon rainforest. Through the lens of his phone camera, Cohen provided background information about the community and the community university.

Cohen then showed a video that traces the educational and cultural origins of seven collective processes, which were documented through photo narratives and interviews. The video presented several community performances including *Bike Rides*, *Summer Kite Festival*, and *Library Leave of Life*. Storytelling, dance-drama, and sculpture are used as pedagogical languages to teach locals from Brazil’s landless and indigenous communities to cultivate solidarity, personal and collective motivation. All these art activities cultivate a new world of participatory democracy.

Through a step-by-step analysis, Cohen explained how the community performance serves as a foundation for personal and collective transformation. He also noted that the most important thing in community performance is to gain confidence in governing a community and to develop participatory democracy in order to build a sustainable future.

### ***Dance for Community Healing***

Suhaili Micheline

After graduating from Victorian College of the Arts in Australia, Micheline returned to Malaysia and joined her mother in running and teaching classes at the dance school her mother established in 1989. Suhaili has always supported families with very gifted children but could not afford to take dance classes.

During the Covid-19 outbreak, Micheline tried to facilitate online dance classes activities first via Facebook and Instagram and then moved to Zoom. She decided to give free classes when the government decided to implement the Movement Control Order in March 2020. The idea was to make dance accessible and less stressful for everybody. She reiterated that dance healed her when she encountered difficulties and her strong belief that the art form could also heal others.

### ***Art for Hope – Turning Anxiety into Creativity***

Tristan Chan

Chan asked the audience if they felt anxious during the pandemic. She then shared facts and data about coronavirus anxiety in the US, and explained how the pandemic has caused imbalance for many people.

The arts play a role in improving health and wellbeing by sharing various case studies of art therapy. Chan elaborated on the differences between art therapy and art as therapy. Art therapy seems to become harder during the pandemic because it requires space, materials, and face-to-face communication. Much of the global art therapy community was propelled almost overnight into navigating how to adopt technology as a primary and essential platform for delivering services. Utilizing computer-assisted technology, online platforms and telehealth become a new phenomenon to art therapy. Meanwhile, she further explained art as therapy from the perspective of art appreciation, guided art activities, and engagement of art practice. Chan pointed out that art has become a universal practice to take care of mental health during the pandemic.

Chan concluded the presentation with an image titled, *HOUSE*, created by Hana Kohnova to further elaborate on how art turns anxiety into creativity and brings hope. Kohnova was one of the children killed in the concentration camp in the

Czech Republic. The painting presented a house of her memory. Chan explained that although most of the adults in the concentration camp then were in harsh circumstances, they were still trying hard to find materials for the children to do art. They believed art could bring them joy and hope to soothe their pain and soften their hearts.

***‘Care in a Crisis’: Health Action Training (HAT), Applied Drama and Digital Pedagogy to Support Person-Centred Nursing, in the Context of UK Health Policy during the COVID-19 Emergency***

Matt Jennings, Patrick Deeny and Karl Tizzard-Kleister

Jennings introduced the Health Action Training, or HAT, which is a newly formed company based in the Derry/Londonderry area of Northern Ireland. It brings together experts in the fields of nursing and applied drama together to provide unique, exciting, and effective interpersonal training for healthcare students and professionals. He then shared a video titled, *Clap for Our Carers*, which was a social movement created as a gesture of appreciation for the workers of the United Kingdom’s National Health Service (NHS) and other key workers during the global pandemic.

Deeny further discussed the issues faced by nurses including the pay freeze in 2017 and the Royal College of Nursing’s (RCN) strike in Northern Ireland, which is the first of its kind. Apart from financial problems, emotional problems are a huge difficulty for both hospital workers and patients. Deeny pointed out that stress, trauma, isolation, precarity, poverty (food banks for nurses), and emotional communication difficulties exacerbate the already tense situation of hospital workers. Despite the depressing facts, Jennings added that people are not powerless in the face of the power by corporations and states. Art can respond and artists can help.

Kleister then explained the ethics of care and the aesthetics of care in theatre. He pointed out that care is not just about making someone better physically by removing the virus. Nurses can make someone better through their emotions and sensations.

Jennings further explained the five categories of aesthetics, namely care, frame, instrument, medium, therapy and skill sets. He reiterated training can enhance “sympathetic presence” and “person-centred care” for a wide range of professions, including police and military. Moreover, arts engaging with society as pedagogy and

activism could build capacity for care and understanding of human communication. In his closing remarks, Jennings pointed out that care is the underlying aesthetic of the existence of the interdependence of all human beings. An organization system based on control rather than care (individual or political) cannot survive.