

Report

Growth and Aspiration: Arts and Well-being in Hong Kong

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1 Foreword

The arts play an integral role in the British Council's mission to build connections and understanding between the people of the UK and the wider world. They help to stimulate creative expression and to enrich lives at all times, but particularly during difficult circumstances when our well-being may come under strain.

At the British Council, we have been fortunate to work with partners at the forefront of exploring how arts participation can be beneficial in enhancing well-being. In our experience of programmes both in the UK and in East Asia, arts can play a crucial role in creating interaction and encouraging self-expression. As we seek to continue this work between Hong Kong and the UK, it was important that we assessed the environment first. While there has been acknowledgment in Hong Kong of the role that the arts and creative activities can play in supporting individual health and well-being, this role has not been concisely defined nor strongly recognised. By commissioning this piece of research, we wanted to have a baseline understanding of how the arts can enhance the well-being of three vulnerable groups of people – elderly people, persons with disabilities and at-risk youth – in Hong Kong.

Central to the British Council's cultural relations work in building mutual trust and understanding between the UK and other countries is a commitment to promoting equality, diversity and inclusion. And so when we chose to focus on how the arts can foster better well-being for three main groups – elderly people, persons with disabilities and at-risk youth – it was with the understanding that opportunities to engage in the arts are not always as easily available to these people, and that negative attitudes towards difference can be damaging. From our experience, the arts can be an important tool in overcoming these differences.

Other past work in this field includes a partnership with Our Hong Kong Foundation in 2018 to launch [*Celebrating the Inclusive Power of Arts*](#), a research paper that featured Hong Kong's first policy recommendations on arts and inclusion and which called attention to the 'inclusive' functional agency of the arts. The British Council brought UK experts to Hong Kong to contribute to the launch of the paper and to share their expertise and practical experience of using the arts in the UK as a multi-faceted tool for social good.

Substantial evidence showing that the arts can improve well-being was also included in a 2017 report [*Creative Health: The Arts for Health and Wellbeing*](#) published in the UK by the All-Party Parliamentary Group on Arts, Health and Wellbeing, which made a strong case for the arts to help meet major challenges in health and social care while also saving money in these sectors.

Now, with the publication of **Growth and Aspiration: Arts and Well-being in Hong Kong**, we showcase a selection of some of the work already taking place in Hong Kong in this field, with a future view to engaging local stakeholders, and shining a spotlight on some of the good practice also taking place in the UK.

Jeff Streeter

Director of the British Council in Hong Kong

2 Executive summary

2.1 Background

The arts, in a fundamental sense, are a non-verbal language adopted by humans for expression and communication. Long before any verbal or written languages emerged, our ancient ancestors were using images, music and ritual performance to express themselves and communicate. Anthropologists argue that the arts play a significant role in the survival and well-being of individuals and communities alike.

The arts are often associated with masters and masterpieces, skills and artistic qualities. The research team considers this conventional perception as 'Art' with a capital letter 'A', different from 'art' with a small 'a' as discussed in this report. From the perspective of arts and well-being, 'art' is non-judgmental and boundless, opening up millions of possibilities and enabling us to express ourselves and connect with others. These benefits are fundamental to well-being and apply to all.

The power of the arts to promote well-being has been researched and practised to different levels in different geographical contexts, and this report is focused on the situation in Hong Kong. However it has also taken into account evidence from the UK by way of comparison, specifically through two substantial reports published in the UK: *Creative Health: The Arts for Health and Well-being* (2017) published by the All-Party Parliamentary Group on Arts, Health and Well-being, and the *Cultural Value Scoping Project Report* (2018), supported by the Arts and Humanities Research Council.

In Hong Kong, Our Hong Kong Foundation's report as part of its Arts Innovation Research Series II, *Celebrating the Inclusive Power of Arts* (2018), asserts the positive impact of the arts in enhancing social inclusion. However, although the arts are increasingly used by local frontline professionals in the social, healthcare and education sectors in Hong Kong, there is little sustained debate on the relationship between the arts and well-being.

2.2 What is this report about?

This report marks an initial investigation into Hong Kong's receptiveness to the arts as an agent for well-being and relevant practices, with a focus on professionals serving three target groups:

- Elderly people
- Persons with disabilities
- At-risk youth

This report aims to answer some important questions:

- How do Hong Kong stakeholders understand and perceive the arts and its relationship with well-being?
- What are the current practices and goals of social, healthcare and education professionals in using the arts?
- How do these practices help to promote well-being?
- What challenges do these practices face, and what gaps are there in their delivery?
- What is the current state of existing governmental and non-governmental policy support for using the arts to promote well-being?
- Are there any immediate recommendations for promoting the vision and practice of using the arts to enhance well-being in Hong Kong?

2.3 Definitions

The terms ‘the arts’ and ‘well-being’ in this report are defined in their broadest but fundamental senses.

- ‘The arts’ or ‘art’, as referred to in this report are processes of human creativity that are based on the senses rather than rationality, such as painting, drawing, music, dance, ceramics and bodily performance.
- Well-being is a holistic concept with physical, mental and social dimensions that places special emphasis on developmental growth, quality of life, social bonding and human connection.

The idea of combining ‘arts and well-being’ together as the subject of this report is to use the arts as a platform to *enhance* well-being. This refers to artistic interventions that allow participants to experience the positive impact of the arts for themselves. The focus in this report falls not on artistic skill or aesthetic quality, although these factors are not necessarily excluded, but on the experience of participation in dynamic creation. This is referred to throughout this report as ‘art making’, a term that is defined in further detail below. Autonomy and sharing are critical features of such interventions, as they can induce a sense of control, joy and connectedness that enhances developmental growth, quality of life, social bonding and human connection.

Since most artistic interventions of this kind occur not in museums or galleries, but rather in community centres, churches, parks or classrooms, they are often categorised as ‘community arts’ in Western countries. In Hong Kong, this definition is less distinct; the concept is often used interchangeably with reference to arts therapy, arts education, public arts and socially engaged arts. This report’s title uses the phrase ‘arts and well-being’ instead of ‘community arts’. However, the two terms do share a similar vision of using the arts to improve well-being and both are referred to regularly throughout this report.

This report also makes a distinction between two different ways in which people experience the arts: the aforementioned ‘art making’, which refers to active participation in art activities with or without completing a work (for example painting or dancing), and ‘art appreciation’, which refers to more passive art activities that do not involve a creative process (for example visiting galleries or attending concerts).

2.4 Methodology and findings

Due to limited time and resources, this investigation is not a general survey but a baseline study focused on Hong Kong professionals delivering social, healthcare and educational services to elderly people, at-risk youth, and persons with disabilities. It is based on both quantitative and qualitative data obtained from a range of professionals working in relevant fields, including artists, social workers, arts administrators, and philanthropists. Of those who had existing experience directly delivering arts and well-being programmes, most engaged participants in art making, rather than art appreciation activities. 26 interviews and eight case studies were conducted, while 333 professionals answered a survey. A further 70 members of the public also answered a condensed version of the same survey, making 403 survey respondents in total. This data was collected between April and June 2019.

An overwhelming majority of professionals believed that art making can have an impact on well-being:

- 98% of professionals answered ‘yes’ when asked if art making can lead to better psychological and emotional well-being; 85% answered yes when asked the same question in relation to social well-being, and 73% also answered yes when asked this in relation to physical well-being.

Professionals’ perceptions of the arts varied, with some placing emphasis on the importance of self-expression, but also perceiving that enjoyment of the arts can be limited by the extent of knowledge and experience a person has:

- 91% of professionals believed that ‘self-expression and exploration’ are fundamental functions of the arts
- Some of these professionals also believed that ‘knowledge’ (50%) and ‘experience’ (44%) are crucial to enjoying the arts

The current level of time spent engaged with the arts in a work environment was low among the professionals who responded to the study, raising the question of how professionals in the health care, social care and educational sectors might be expected to fully understand and utilise the dynamics of using the arts in their programmes:

- 51% of professionals had not engaged with the arts more than once a month within the three months prior to data being collected

-
- 26% of professionals had no engagement whatsoever with the arts in those three months

However, the results also indicate that Hong Kong professionals who already use the arts in their services are keen and willing to learn more about use of arts for well-being, and to see increased use as part of their service delivery:

- 77% expressed a desire to learn more about the use of arts for well-being
- 92% expressed a desire to see the arts being used more in the course of their work

Our interview findings suggest that existing practices vary in both perspectives and quality and do not conform to a clear roadmap for a consensus in Hong Kong on using the arts to promote well-being. This report suggests that professionals' understanding of why and how particular programmes work or fail requires more theoretical and practical development. Some of the noteworthy observations expressed in interviews included the following:

- Some organisations have been using the arts for over a decade to deliver care but do not have any written guidelines for delivery.
- There exists commitment to using the arts to achieve specific goals for promoting developmental growth (in social and educational services for young people), enhancing quality of life (in social services for elderly people and persons with disabilities), but these practices are not systematically and comprehensively documented or assessed. Instead, evidence of use of the arts for well-being is limited mainly to media coverage and promotional materials for various programmes and exhibitions.

This supports the experience of the author, who has seen Hong Kong practitioners encounter problems in qualifying and quantifying the real impact of arts and well-being programmes. Among stakeholders, including donors, frontline professionals and artists, there are flawed assumptions regarding the development and implementation of artistic interventions for well-being.

- A common misapprehension is that an intervention leading to presentable outcomes (involving more participants, larger exhibitions) is most preferable at the expense of a more impactful approach focusing on a smaller number of participants. This misleading expectation creates significant obstacles for frontline professionals and artists in designing their arts and well-being projects. They struggle to balance the number of participants with the desired impact, to ensure that presentable outcomes are achieved alongside autonomy and free expression, and to implement lengthy programmes with a limited budget. Due to these imbalances, impact is often sacrificed in favour of showcasing superficial outcomes.

Many interviewees agreed that there is also a general lack of education, awareness and debate in Hong Kong regarding how the arts are related to well-being.

- Hong Kong government policies related to well-being make funding available that might be spent on arts-related programmes, but do not provide any policy framework or clear linkage between the two.
- Previous academic research on the relationship of the arts to well-being reveals that Hong Kong society has little awareness of the empowering impact of the arts on the well-being of both individuals and communities.

Such awareness is crucial in order to promote this vision of the arts and well-being, by giving various stakeholders a new mindset with which to consider significant issues such as funding, training, and policy alignment. Even more importantly, a clear vision and common consensus shared within society can encourage inter-professional collaboration, which will facilitate and catalyse the further delivery of the arts for well-being.

2.5 Recommendations

Given the receptiveness of local professionals to the use of the arts to promote well-being, this report argues that:

- Public education and interprofessional sharing and communication should be some of the first steps taken to move forward. Public lectures, seminars, talks and round-table discussions on both the theory and practice of artistic interventions for well-being involving a range of stakeholders should be held to encourage the exchange of ideas, expectations and experiences and foster collaborations and research on arts and well-being. Currently, most efforts to develop arts-based interventions for well-being by government departments and non-profit organisations are developed in isolation; they are rarely shared with other departments or organisations, even within the same discipline. This deters critical discussion and reflection among professionals and on ways of improving these practices.
- A second recommendation is to build a database or resource centre for sharing referrals (organisations and artists with different interests and areas of expertise), knowledge and skills, and information on funding, venues, assessment and research finding. Such a database or a centre could be in either an actual or a virtual space, providing professionals, organisations and donors with access to effective inter-professional collaboration or training. Community artists and arts and well-being projects from other places outside of Hong Kong could also be invited to work with local artists and organisations to conduct pilot projects or provide training.

3 Growth and Aspiration: Arts and Well-being in Hong Kong

3.1 Introduction

The British Council has commissioned this study to assess relevant Hong Kong stakeholders' attitudes towards the capacity of artistic activity to enhance human physical, emotional and social well-being outside the structures of formal medicine. Research was conducted between April and June 2019. Whilst some people in Hong Kong have acknowledged the role that the arts can play in supporting individual health and well-being, this role has received neither wide recognition nor a precise definition. Government officials and relevant stakeholders in civil society have not yet agreed on a clear approach to the use of the arts to promote greater well-being and social inclusion.

Masters and masterpieces, talent and skills are the concepts most people associate with the arts. Perceiving the health and well-being benefits that the arts can have requires a greater definitional emphasis upon the arts' intrinsic nature as a kind of image writing. To distinguish the two, this report designates the former as 'Art' with a capital 'A' and the latter as 'art' with a small 'a'. Art for the famous few; art for humankind at large. In this research, both 'the arts' and 'well-being' are defined in broad but fundamental terms. The arts are forms of human creativity based on the senses rather than rationality, including but not limited to painting, drawing, music, dance, ceramics and bodily performance.¹ 'Well-being' is a holistic concept encompassing physical, mental and social aspects, with a special emphasis on quality of life, developmental growth and needs, social bonding and interpersonal connections.

The vision of 'arts and well-being' is to use the arts as a platform to enhance well-being. This requires artistic interventions that enable participants to experience the arts' positive impact for themselves. The focus falls not on artistic skill or aesthetic quality, although these factors are not necessarily excluded, but on fostering the experience of participation in dynamic creation. Autonomy, appreciation and sharing are critical features of such interventions, as they induce a sense of control, joy and connectedness that enhances developmental growth, quality of life, social bonding and human connection. As most artistic interventions of this kind occur not in museums or galleries, but rather in community centres, churches, parks or classrooms, they are often categorised as 'community arts' in Western countries. In Hong Kong, there is less of a distinct sense of 'community arts'; the concept is often conflated with others like arts therapy, arts education, public arts and socially engaged arts.² This report's title therefore uses the phrase 'arts and well-being' instead of 'community arts'. However, the two terms do share a

¹ The research team acknowledges that poetry and narrative writing may also impact well-being but incorporates neither into its main analysis. The realms of artistic activity investigated in this report are primarily non-verbal, sensory and intuitive in nature. Language is, in contrast, a secondary and learned process. To simplify the case, this report does not mention poetry and narrative writing.

² The two concepts of arts facilitation and community arts are not deeply embedded in Hong Kong's professional environment. These concepts demand lengthy, in-depth discussion among local professionals. Although this is beyond of the scope of this research, these concepts are stated here to invite further discussion.

similar vision of using the arts to improve well-being and both are referred to regularly throughout this report. Hopefully this report will ignite more local discussion of the ways in which the arts can enhance well-being, and the utility of using ‘community arts’ as a master concept in such conversations.

3.2 Research objectives

This piece of research aims to:

- Investigate levels of understanding and perceptions of the use of the arts to promote health and well-being across multiple sectors (social services, health, and education) and relevant stakeholders in Hong Kong.
- Study current practices and the need for arts and well-being in health, education and social services.
- Examine the difficulties and challenges facing the use of the arts to promote well-being (physical, mental and social).
- Analyse existing governmental and non-governmental policy support for arts and well-being.
- Identify potential approaches to, and opportunities for, an arts and well-being project with a particular focus on three main target groups, elderly people, at-risk youth and persons with disabilities.

3.3 Methodology

This research started with some important questions:

- How do Hong Kong stakeholders understand and perceive the arts and its relationship with well-being?
- What are the current practices and goals of social, healthcare and education professionals in using the arts?
- How do these practices help to promote well-being?
- What challenges do these practices face, and what gaps are there in their deliveries?
- What is the current state of existing governmental and non-governmental policy support for using the arts to promote well-being?
- Are there any immediate recommendations for promoting the vision and practice of using the arts to enhance well-being in Hong Kong?

Due to limited time and resources, this research was not a general survey but a baseline investigation focusing on professionals delivering social, health and educational services to elderly people, at-risk youth and persons with disabilities. It is based on both quantitative and

qualitative data obtained from a range of different social stakeholders, such as artists, social workers, arts administrators, philanthropists and members of the public via two questionnaire surveys, 26 interviews, and eight case studies.

- **Questionnaire:** Two questionnaires were designed and conducted between mid-April and the end of June 2019. A longer online version targeting professionals was sent to government departments/units and NGOs related to social, healthcare and education services.³ Medical professionals, special education teachers, social workers, community artists, arts therapists and foundations on our contact list were also invited to participate. A shorter, simplified version of the questionnaire was conducted with members of the public on the street⁴ on a smaller scale, simply to gain a sense of the similarities and differences between the attitudes of the public and professionals. The survey elicited 333 and 70 responses respectively, providing general data for analysing existing conceptions and perceptions of the use of the arts to promote health and well-being.
- **Interviews:** 26 interviews were conducted with stakeholders who are using or interested in using the arts for well-being, in order to gain a more in-depth understanding of current practices and expectations. The interview subjects included 15 social workers and administrators working in healthcare, special education, elderly and disability services, seven community artists, two arts therapists and two donors.⁵
- **Case Studies:** Among the interviews, eight cases were studied in further depth to illustrate current practices, challenges and gaps in the use of the arts for well-being. These case studies also indicate some promising potential partners for a pilot arts and well-being project aimed at elderly people, at-risk youth and persons with disabilities.

3.4 Findings

Findings are categorised as follows: 1) the current situation, 2) existing policy and research on arts and well-being, and 3) challenges and gaps.

3.4.1 Current situation

The primary objective of this research is to investigate key local stakeholders' understanding of, and receptivity to, the pursuit of well-being through the arts.⁶

³ See Appendix I for further background information on the questionnaire respondents.

⁴ The public survey began in early June and was abruptly stopped owing to there being ongoing social unrest in Hong Kong after 12 June 2019.

⁵ See Appendix II for a list of interviews conducted. 'Community artists' are those who produce arts and arts-related programmes as freelancers and in collaboration with social service organisations.

⁶ 'Stakeholders' here refers to community artists, arts professionals, healthcare professionals, social workers, educators and relevant government officials. Initially, the research aimed to include recipients of health, social and education services and their family members through simple structured interviews. Unfortunately, this became unrealistic in mid-June 2019 due to the social unrest in Hong Kong.

The responses to the two questionnaires show that people believe that the arts have positive impacts on well-being, especially mental well-being. Of the 333 professional respondents, 98% and 85% affirmed that art making can lead to mental and social well-being, respectively (Fig. 1). Very similarly, 98% and 83% believe that art appreciation can lead to mental and social well-being respectively. However only 49% believed that art appreciation can lead to physical well-being, compared to 73% that believed in art making leading to physical well-being; this suggests a stronger belief in the capacity for art making to foster well-being when compared to that of art appreciation. Of the responses from members of the public, 83% believe that the arts are good for well-being. Significantly, most of the respondents already involving arts in their work indicated that they were eager to learn more about arts and well-being and wanted to see more of the arts being used in their workplaces (Figs 2 and 3).

Fig. 1: Responses from professionals on whether art making can lead to...

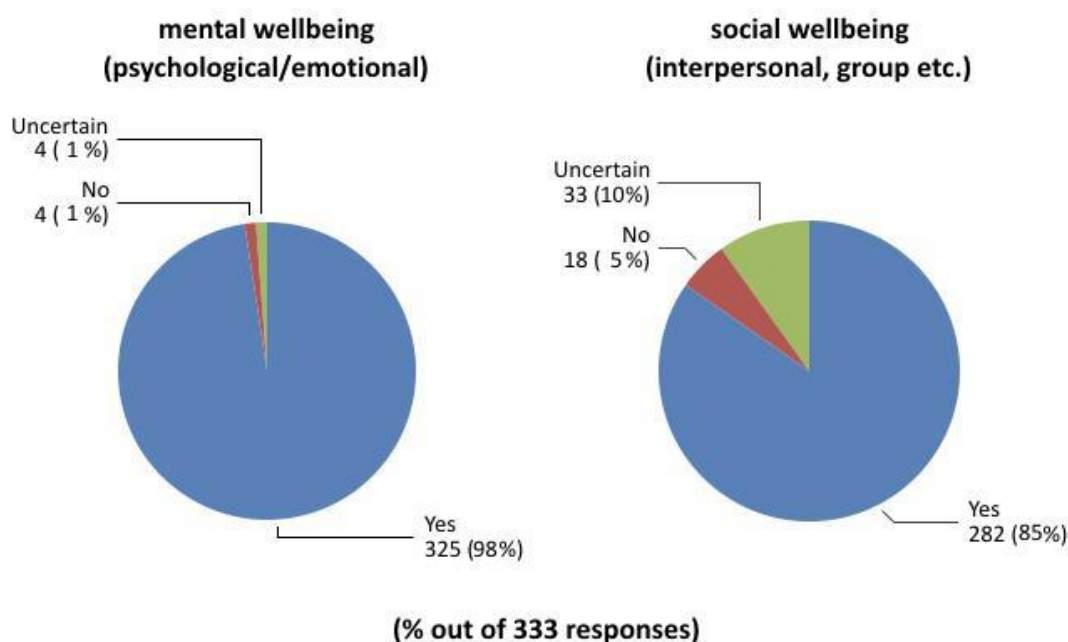


Fig. 2: Responses from professionals on whether they would like to...

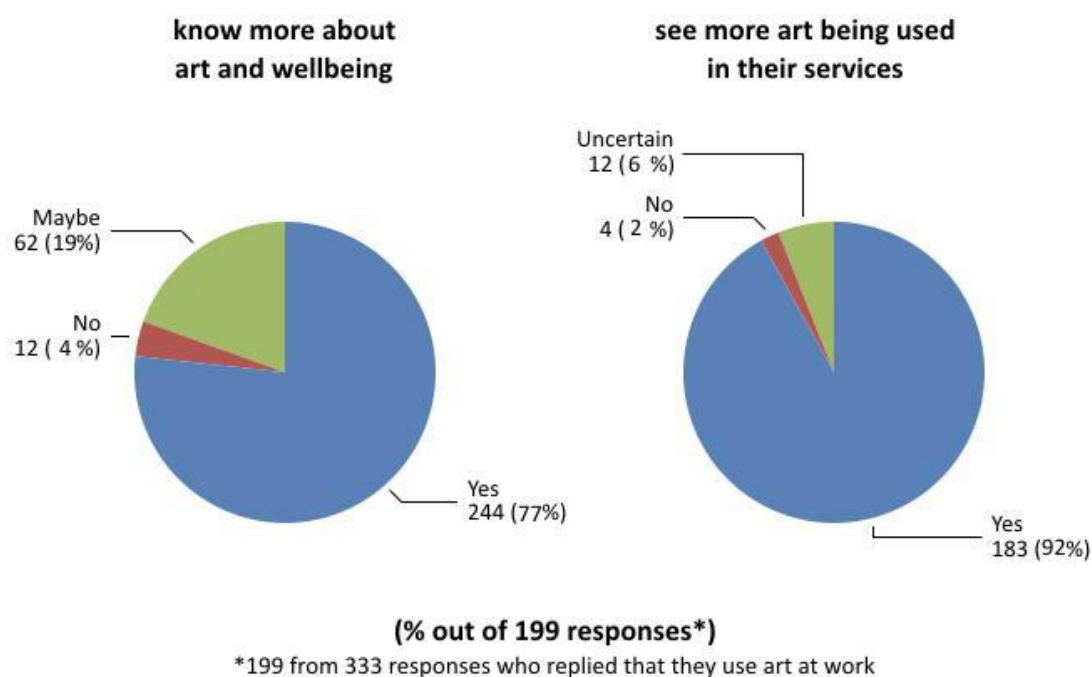
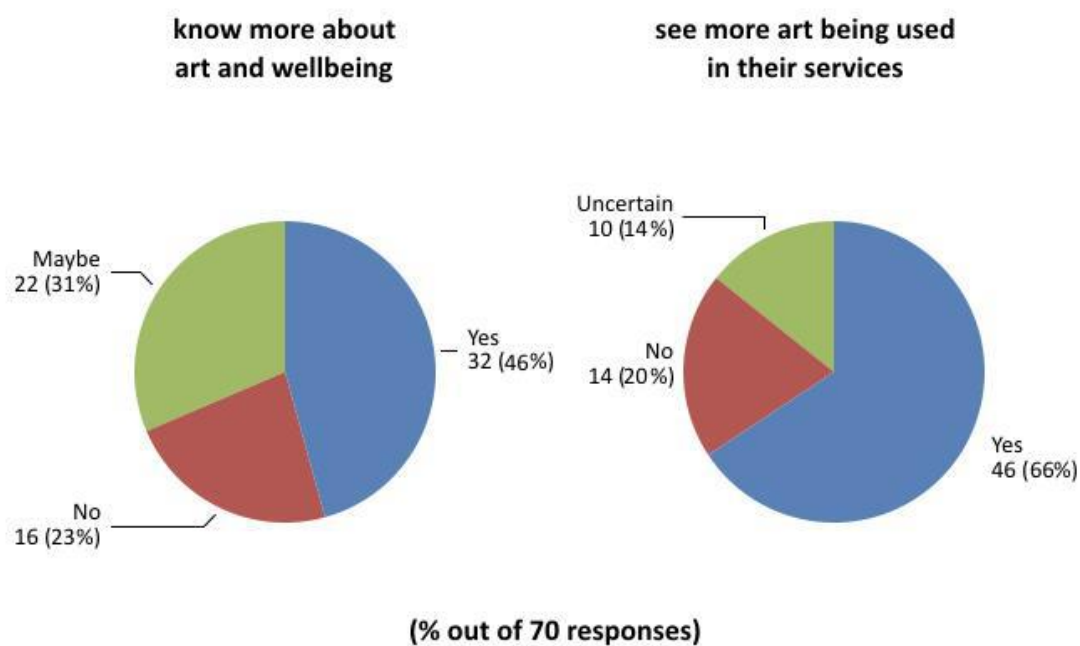
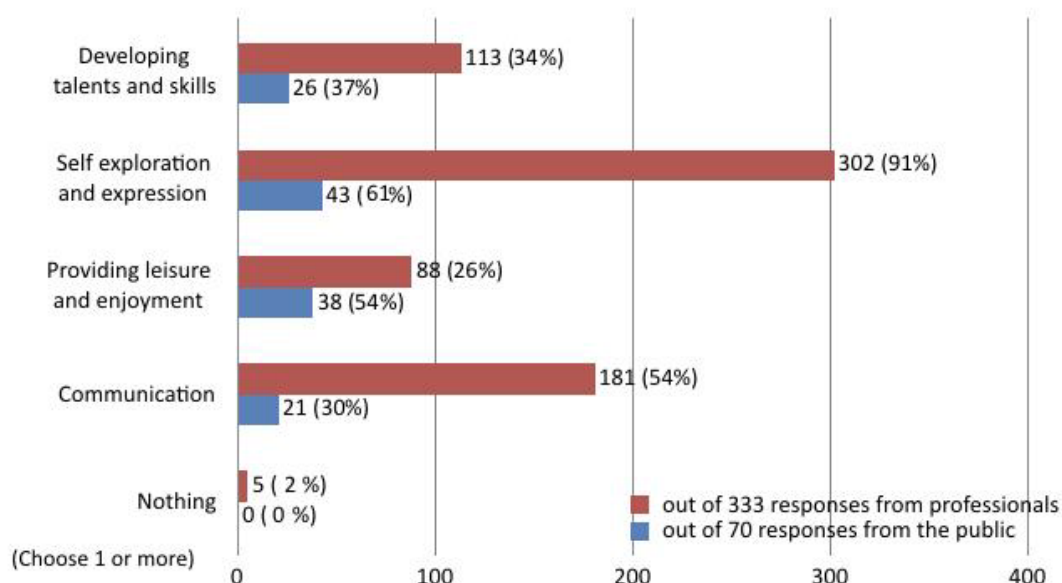


Fig. 3: Responses from the public on whether they would like to...



Regarding the most fundamental functions of the arts, 91% of the professional respondents and 61% of the general public chose 'self-expression and exploration' (Fig. 4). The second most favoured function among professionals was 'communication', and among the public it was 'providing leisure and employment'.

Fig. 4: Responses from professionals and the public on the fundamental function(s) of art



In terms of the requirements for enjoying the arts, 'time' and 'knowledge' were the two factors most frequently chosen by both professionals and members of the public, followed by 'experience' (Fig. 5). This suggests that even people who think artistic activity facilitates self-expression perceive the endeavour as somewhat limited by knowledge and experience. This can be an obstacle to realising a vision of using the arts for well-being. Art with a small 'a' requires neither knowledge nor artistic skills, but a free, open, exploratory creative process. Of the professionals, 70% believed 'time' to be a required factor for the enjoyment of the arts. Many indicated that they had personally seldom experienced the benefits of the arts. More than half of the professionals surveyed admitted that they had not engaged with the arts more than once in the three months prior to the survey, and 26% had never engaged with the arts (Fig. 6) during that time. Without personally experiencing the creative process, professionals may not be able to fully understand the expressive power of the 'here and now' in the process of artistic creation.

Fig. 5: Responses from professionals and the public on the factor(s) required to enjoy art

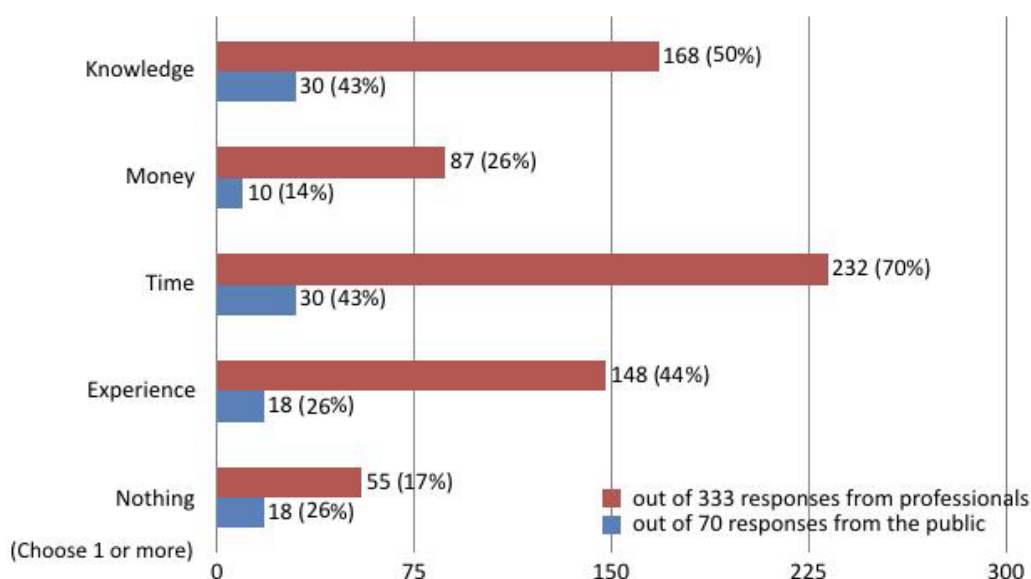
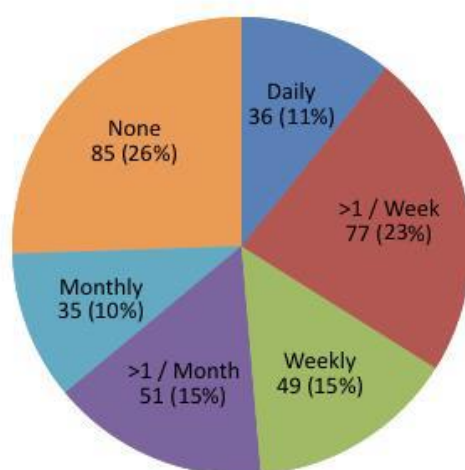


Fig. 6: Responses from professionals on whether they were involved in art making within the last 3 months



(% out of 333 responses)

Of the 333 professional respondents, **199 (59.7%)** are already using the arts in their workplace (Fig. 7). Those in social and non-governmental organisations conceive a wider range of purposes in their use of the arts than those in education; Fig. 8 shows the range of purposes for which the arts are being used by professionals. Our interviews also indicated that there is no

overall consensus regarding these uses in the social, healthcare and education sectors. Even within the same sector, the expectations and quality of arts programmes varies a lot based on organisations' different missions and the diverse range of ideas held by management in terms of arts and well-being. Fewer than half of the arts programmes that were mentioned during the study were conducted by part-time artists or arts therapists. The remainder were administered by internal staff without basic training in the arts (Fig. 9). This is less than ideal: staff without arts backgrounds are less likely to fully grasp the possibilities and limitations of different media. Watercolour painting, for instance, is a powerfully expressive medium but its unruly quality can easily frustrate those who pick up a brush.

Fig. 7: Responses from professionals on

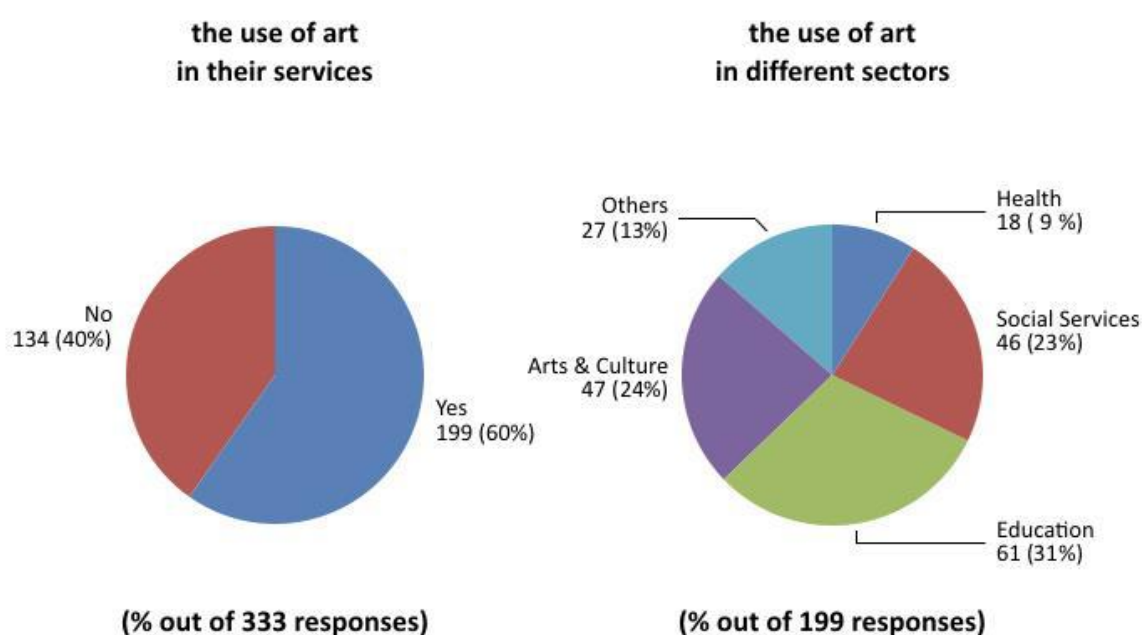
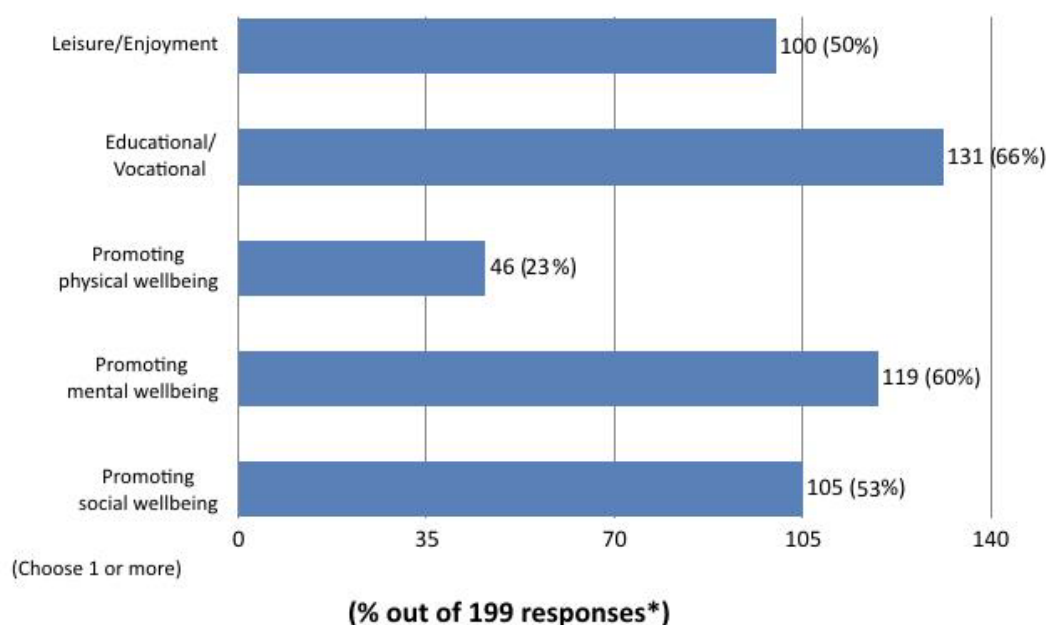
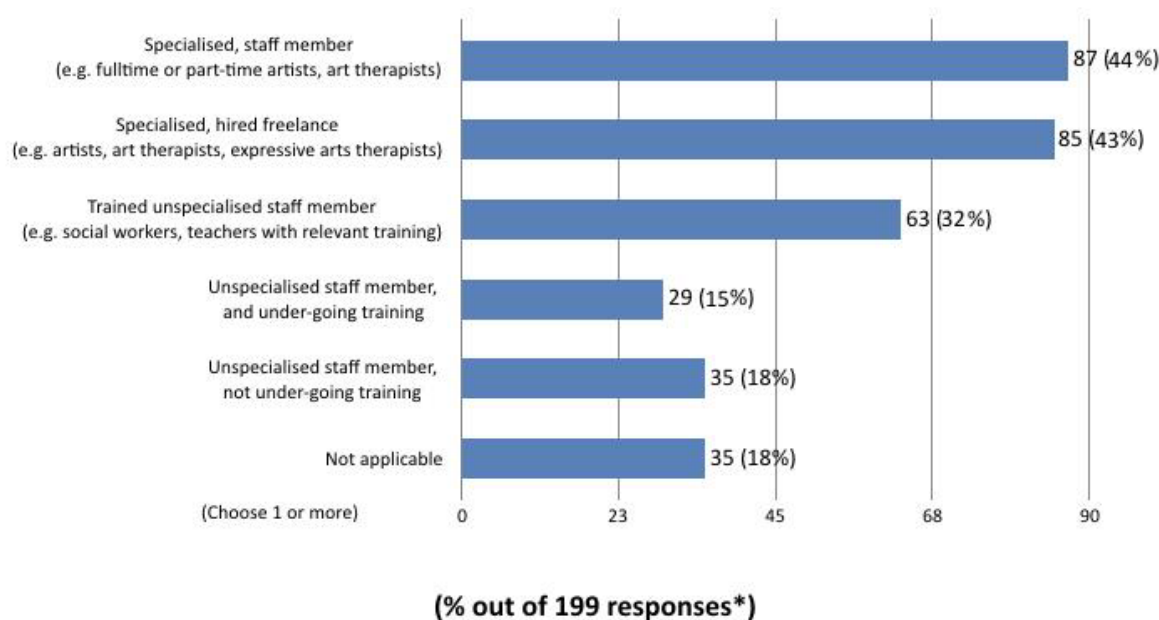


Fig. 8: Responses from professionals on the purpose(s) of art being used in their workplace



*199 from 333 responses who replied that they use art at work

Fig. 9: Responses from professionals on the staff(s) who provides services through the arts

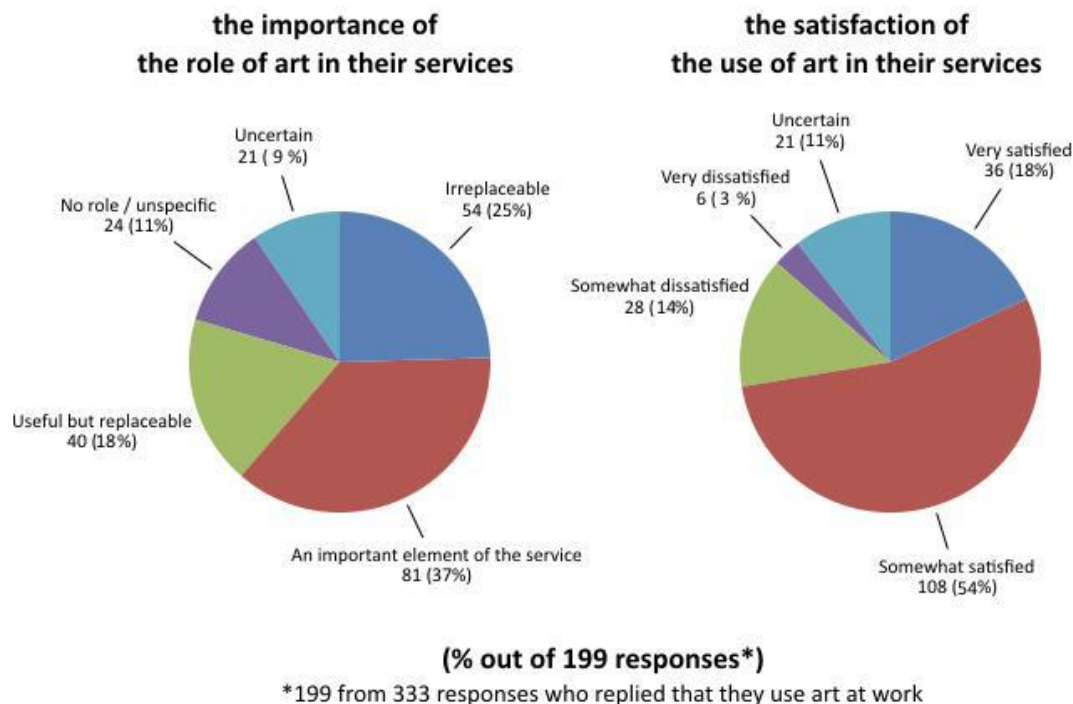


*199 from 333 responses who replied that they use art at work

Our interviews brought to light a few organisations committed to the effective use of the arts to pursue specific health and well-being goals. Such goals include promoting growth and development (in social and educational services for young people), enhancing quality of life (in elderly and disability social services) and promoting human connection (in elderly and disability social services). Although many of these organisations have been incorporating the arts into their services for over a decade, these practices still lack coherence. Leaders and policymakers in the senior echelons of organisations are often ambivalent and insufficiently informed about arts and well-being and lack guidelines for arts administration. Nearly all of the arts practices discussed were not systematically or comprehensively documented and assessed, and evidence of these uses of the arts for well-being were limited mainly to pieces of media coverage and promotional materials for programmes and exhibitions. Given this situation one arts administrator explicitly stated that their primary goal was to improve their social service, the arts were only one of several means to this end. Nonetheless, in their experience they had witnessed the positive impact of artistic activity on service users.

Indeed, **81% of the 199** professional respondents already using the arts declared that it is an important element of their services, and **25%** claim that it is irreplaceable (**Fig. 10**). However, only **18%** felt very satisfied with the quality of the arts service they provided. Unsurprisingly, therefore, over **70%** of the respondents were keen to know more about arts and well-being. Such a demand is evinced by the range of perspectives shared and issues raised in response to the two questionnaires' open questions. Respondents raised many specific topics of interest related to arts and dementia, arts and the environment, as well as arts and neuroscience, along with some more general thoughts on arts and well-being in the workplace and the role of the arts in promoting social well-being. This demonstrates that many frontline professionals already place faith in the capacity of their services to foster well-being through the arts, and are eager to learn more about how to nurture this relationship further.

Fig. 10: Responses from professionals on



3.4.2 Existing policy and research on arts and well-being

Many countries have clear policies and studies supporting the use of the arts in society for better well-being;⁷ Hong Kong's government, in contrast, does not have any specific policy on this subject. Although various government departments, such as the Labour and Welfare Bureau (LWB), Home Affairs Bureau (HAB), Education Bureau (EDB) and Social Welfare Department (SWD), have developed schemes to enrich social services for specifically targeted groups, most of these are not policy papers but funding schemes to enrich social services for specifically targeted groups. For example, the LWB focuses on how money might be allocated to arts programmes for persons with disabilities and children. Likewise, another scheme, the Arts Development Fund for Persons with Disabilities was opened to applications in March 2019. Its purpose was 'to enhance arts knowledge of persons with disabilities, foster their interests in arts and explore their potential through the provision of elementary and continuing arts programmes and help those who have great artistic potential to strive for excellence and develop their career in performing, visual and creative arts'.⁸ Indeed, most programmes for persons with disabilities focus on education and career development rather than well-being. The Funding Scheme for Children's Well-being and Development, supported by the LWB's Commission on Children, aims to 'encourage and enable non-governmental organisations, schools and child concern groups, etc. to undertake promotional and public educational projects

⁷ Appendix III is a list of organisations supporting arts and well-being in places outside of Hong Kong.

⁸ Development Fund for Persons with Disabilities website:
https://www.swd.gov.hk/en/index/site_pubsvc/page_supportser/sub_adfpd/.

on children's related issues to promote the rights, interests, well-being and development of children'.⁹ Again, there is no policy guideline and no mention of the role of the arts (only 'culture' and 'recreation') in promoting the well-being of children. Another recent LWB-supported scheme, 'LCQ20: Development and Popularisation of Gerontechnology Products',¹⁰ encourages the use of technology to improve the lives of elderly people. The proposal does not explore the potential role of artistic activity in elderly people's well-being.

Two of the HAB's policy areas, youth and culture, use the arts to achieve the Bureau's mission of promoting citizens' well-being. The Bureau has set up diverse subsidy mechanisms to support arts projects. However, these programmes are limited to the social and leisure aspects of the arts and are not based on an overarching policy for the arts and well-being. For example, the HAB's Social Innovation and Entrepreneurship Development Fund¹¹ does not address the arts in its statements about its initiatives. Many of its funded projects nonetheless incorporate artistic elements into its efforts to promote social inclusion by drawing attention to the needs of persons with disabilities and elderly people.

In terms of research, Anne Bamford, Rachel Chan and Samuel Leong of the University of Education in their Executive Summary for the Public Arts Education Report (2011), *Quality People Quality Life: Developing Hong Kong into a Creative Metropolis through Arts Education*, recognise the arts as a means for achieving inclusion for the underprivileged and persons with disabilities (p. 4). The report emphasises the importance of audience engagement, particularly among young people (p. 9) and highlights the need for arts programmes for persons with disabilities (pp. 12-13). The authors also point to the social dimensions of the arts, and even its 'therapeutic function' (p. 18). The Arts Participation and Consumption Survey (2018) commissioned by the Arts Development Council concludes that people exposed to the arts earlier in their lives are more likely to also participate in the arts later in life. Another recent investigation, *Celebrating the Inclusive Power of Arts* (2018), was conducted by Our Hong Kong Foundation. The resulting report acknowledges the inclusive power of the arts and recommends 'the use of arts therapists in health and social welfare sectors to reinforce medical-social collaboration' (p. 13). All of these studies affirm the significance of the arts but fall short of providing complete theoretical frameworks or implementation principles for arts and well-being projects.

Since 2007, Professor Sophia Law has been researching the intrinsic nature of the arts as a language written in images and its impact on the development of individuals and communities. Since 2009 she has taught a course at Lingnan University called *Art and Well-being* in which she adopts an interdisciplinary approach, bringing together the hypotheses of anthropologists, the findings of neuroscientists, the clinical studies of arts therapists and cognitive psychologists, and the work of trauma scholars and arts theorists to examine why and how the arts are related to individual and community well-being. In the last decade, she has conducted a series of arts facilitation research projects with artists, social workers and arts therapists to study the effectiveness of using the arts for people in need. Most of these projects spent a year or more

⁹ 'Funding Scheme for Children's Well-being and Development' website: https://www.lwb.gov.hk/coc/index_e.html.

¹⁰ 'LCQ20: Development and popularisation of gerontechnology products.' website: https://www.dh.gov.hk/tc_chi/legislative/legislative.html.

¹¹ Social Innovation and Entrepreneurship Development Fund website: <https://www.sie.gov.hk>.

targeting specific groups such as students with special educational needs (SEN), elderly people with dementia, child victims of family violence and persons with disabilities.¹² Another relevant academic study on arts in the community is Dr Samson Wong's PhD thesis, *Defining Community Art: The Theoretical and Practical Reconstruction* (2016), which is based on local artists'¹³ projects working with different Hong Kong communities. Wong's definition of community arts helps to clarify the concept's meaning and its relevance to arts and well-being.

3.4.3 Challenges and gaps

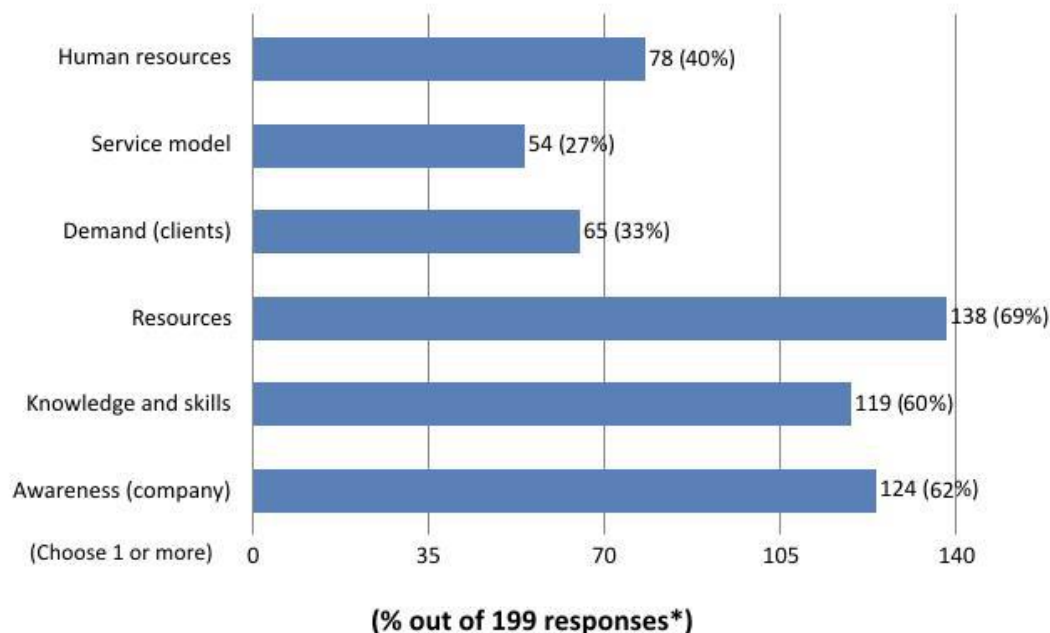
The first challenge is to introduce 'art' with a small 'a' to different stakeholders, especially to those willing to learn more about arts and well-being. If lacking a clear vision of the relationship between the two, policy makers, philanthropists and professionals can easily perpetuate flawed assumptions regarding the development and implementation of artistic interventions. A common misapprehension is that an intervention culminating in a noteworthy event(s) (involving more participants, larger exhibitions) is necessarily more impactful than a more intimate, ongoing approach focusing on a smaller number of participants at each time. This misleading expectation, as indicated by the findings of this report, creates huge obstacles for frontline professionals and artists in designing arts and well-being projects. As a result, most arts-related projects are short courses lasting for less than 10 weeks, or one-off events with an impressive number of participants. It is still a struggle for artists and arts administrators who understand that more substantial benefits tend to depend upon a participants' ability for in-depth reflection and to internalise creative experiences. The challenge remains in terms of balancing the number of participants with the desired impact, to ensure that presentable outcomes are achieved alongside autonomy and free expression, and to implement lengthy programmes as long as possible on a limited budget. Many programmes end up as short leisure or vocational courses focusing on skill and talent development. Due to these imbalances, impact is sacrificed in favour of showcasing superficial outcomes. The gap between 'Art' and 'art' requires considerable further attention.

The abovementioned gap reflects society's generally poor awareness of the arts' potential contributions towards well-being. Asked what needs to be changed for the arts to play a more important role in their workplaces, 60% to 70% of professionals who use the arts in their services indicated that 'resources' and 'awareness' are their primary concerns (Fig. 11).

¹² Most of these series are substantial studies that lasted for a year or more. Details can be found on Professor Law's publication webpage at <https://works.bepress.com/sophialaw/>.

¹³ Community artists are trained musicians, painters and dancers who use the arts to achieve specific goals like enhancing social inclusion, promoting self-esteem and human connection. They are usually freelancers and collaborate with NGOs on specific projects.

Fig. 11: Responses from professionals on the factor(s) required for the arts to play a more important role in their services



Likewise, nearly all of the centre supervisors, artists and arts administrators interviewed noted that a poor level of general knowledge about arts and well-being can create great obstacles for those seeking funding, support and other resources like space, venues and training. Increasing awareness of the arts' value among leaders and government administrators can help bring organisations considerably closer to implementing ambitious visions of increasing well-being through the arts. For example, graffiti art is a good way to engage and unify at-risk youth. Yet proposed programmes harnessing these energies often fail to reach realisation. Seeing them through requires receiving the endorsement of multiple (and sometimes reluctant) government departments, in a climate where only limited numbers of policymakers and administrators support community arts or understand the meaning behind the activity.¹⁴

The second major challenge is to encourage and facilitate inter-professional sharing and collaboration. Real social change demands interdisciplinary wisdom and joint effort. Hong Kong suffers from rigidity in its organisational structures and its professionals' mindsets. Government departments and professionals of different disciplines are often sequestered and work independently. Substantial cross-disciplinary collaboration is rare and employing someone from a totally different professional background is considered unthinkable in many professional sectors. Even organisations that have used the arts in their services for years lack full-time staff

¹⁴ Recently, the government's Art Promotion Office has conducted an Urban Art Project at the Back Alley in Kwun Tong. As mentioned in the beginning of this report, the definition of community arts and the vision of arts and well-being are not clear and demand more debate and discussion in Hong Kong.

members from arts-related backgrounds. The post of Art Development Officer has only been created recently and is still not common in social and healthcare services.¹⁵ Furthermore, as pointed out by some of our interviewees, the sharing of practice, even among professionals within the same organisation, is not common. This inhibits the exchange of promising practice and ideas and impedes open conversation and critical reflection. Most of all, a lack of communication discourages proper documentation and analysis of each practice's effectiveness.

It follows from the above that the third major problem facing arts and well-being efforts in Hong Kong is the lack of an effective platform for sharing successful practices and relevant information among practitioners, including the specific perspectives and expertise of different community artists, the names of organisations interested in using the arts for intervention, and available funding schemes for new projects. Such a platform would promote inter-professional networking, facilitate the exchange of ideas and connect potential collaborators. It could also help resolve the fourth problem identified by this report – a lack of substantial studies on arts and well-being drawing upon a range of professionals' commitments and experiences.

3.5 Recommendations

Local frontline professionals are demonstrably ready and eager to learn more about arts and well-being. Most of those interviewed for this report expressed willingness to become involved in potential collaboration and research involving the arts as an intervention for well-being. The following are some recommendations.

A series of events to kindle the vision of arts and well-being

Public education on arts and well-being can widen people's perspective of seeing the arts with a small 'a'. More significantly, seminars and the sharing of practices among a range of stakeholders could raise awareness of the positive impact of the arts on well-being. This could be done through the following series of inter-connected events:

- A full day seminar involving different stakeholders (talks about arts and well-being, community arts, and the sharing of good practice and expectations by professionals and donors), followed by;
- A round table discussion with participants recruited from the seminar for professionals who are interested in more in-depth exploration;
- The creation (if possible) of a platform for continuous communication (a core working team consisting of committed professionals recruited from the round-table discussion seminar).

¹⁵ In our interview, Ms Eve Wong of the Queen Elizabeth Hospital Adolescent Centre admitted that although the Centre conducts many arts programmes and even arts therapy sessions for its service users, it has not hired any full-time arts therapists or artists.

Training seminars conducted by overseas specialists to fill knowledge gaps

Inviting established community artists from abroad to give training sessions for local professionals could also bring about positive results. This would broaden local professionals' perspectives in terms of the use of the arts to promote well-being, particularly with respect to processes that can be used to facilitate expression and communication, rather than end products or skills development. The protests in Hong Kong that began in June 2019 have created new incentives for addressing mental well-being struggles among Hong Kong youths in particular. This report recommends a training seminar by visiting community artists or arts therapists specialising in youth services.

A potential pilot Arts and Well-being project

This report has identified some potential partnerships for a pilot Arts and Well-being project. These include the Sunshine Complex for Elders run by Tung Wah Group of Hospitals, St James' Creation, a centre specialising in ceramic art for persons with disabilities and the Free Methodist Church Tuen Mun Children & Youth Integrated Centre for at-risk youth. Case studies of these organisations' work can be found within this report.

3.6 Conclusion

The arts in the context of arts and well-being is relevant to all. It is non-judgmental and limitless, opening up millions of possibilities and enabling us to express ourselves and connect with others. Its expressive and communicative power is fundamental to our well-being. Although a vision of arts and well-being has yet to be fully realised in Hong Kong, local professionals are ready and eager to take the next steps.

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5 Case studies

5.1 Case study I (Elderly people):

Tung Wah Group of Hospitals Jockey Club Sunshine Complex for the Elderly (JCSC)¹⁶

「唔好再單方面以為老人家只可以食同訓啦 只要您願意發掘 我哋嘅潛能無限！」

*Don't ever think that elders are just eating and sleeping,
As long as you are willing to explore, we have millions of potentials!*

[JCSC on Facebook](#)

The Jockey Club Sunshine Complex (JCSC) was originally an elderly persons' home founded in 1971. The old home was rebuilt as the new JCSC in 2016 and has served more than 400 elderly residents since then. It advocates a new vision of an elderly persons' home by integrating the arts into its long-term care services. It has created the post of Arts Development Officer (ADO), whose background is not in the social sciences, but in the arts.

The JCSC's mission is to create an arts institution for active ageing and elderly rehabilitation (「藝術院舍、活力復康」). It is committed to integrating various art forms into its daily services to improve the quality of life of its elderly residents. The centre runs regular arts classes, such as pottery and painting, usually three times a week, to explore and develop the artistic interests and skills of the residents. To encourage residents to engage in the arts, the centre created an arts space called *Artitude* in October 2018. The space provides arts materials and opens three times a week. It is also available on-demand for residents to enjoy creating work on their own.

The ADO continually seeks out new ideas and collaborations in order to run a variety of arts-related programmes. These programmes usually last for 10 weeks. One past example is an intergenerational art-jamming programme in collaboration with the Singapore International School, which is located next to the JCSC. The programme used the arts to bridge both generational and language barriers between the school pupils and elderly participants. Other examples are a recently organised flash mob (快閃) and another programme titled *Jumping Here and There and Partying* (騰嚟騰去開 PARTY) which comprised of a clay workshop and story-telling programme for the elderly participants to share their experiences with primary school students). Most of the arts programmes are delivered by the ADO alongside trained staff, but the centre also recruits artists for other specific collaborative programmes.

¹⁶ An interview with the Centre's Senior Supervisor Miss Catherine Kwok, Arts Development Officer Miss Wingyi So, physiotherapist Mr. Joseph Tang, and social worker Miss Yuki Lam was conducted on 3 June 2019.

Objectives and vision of using the arts

The JCSC has adopted the arts to encourage active ageing with a good quality of life by promoting the physical, social and mental well-being of its residents. Catherine Kwok, Senior Supervisor, points out that conventional elderly care home services are more structured around routine, which can unintentionally minimise elderly people's sense of control over their daily lives. Rigid routines, together with the declining physical fitness of the residents, can make them rather passive, and in some cases engender feelings of helplessness. The centre perceives the arts as a way of offering opportunity for expression and emphasises process over product.

With an emphasis on process, the centre uses the arts to induce joy and a sense of control and capability among elderly people whose physical fitness has declined as they have aged. By fostering creativity, the programme challenges the conventional perception of ageing where older people are perceived as being incapable of doing many things. The *Flash Mob* (快閃) programme is one of the best examples of this: a group of elderly residents performed for fun in public, and successfully created a new image of the residents living in an elderly persons' home.

JCSC staff have witnessed how the joy and autonomy experienced in the art making process enhances the self-confidence of the elderly participants, making them more candid and improving their motivation. The work that the participants produce allows them and others to see that elderly people can still enjoy life. In many cases, such recognition eases some of the anxiety felt by relatives and improves relations with JCSC staff, increasing their appreciation of the JCSC service and reducing complaints. The following is an illustrative example.

Elder P was a newcomer at JCSC and had a tense relationship with his son and staff. He would call his son 30 times a day to voice his dissatisfaction with his situation. His case social worker later encouraged his son to visit one of the centre's arts classes and persuaded them to create an art piece together. Through this interaction, the son gained a better understanding of his father, his creative ability and his thoughts. This improved the relationship between father and son and established better trust in the staff from the son.

Another example of the centre's vision of using the arts is an end-of-life programme called *Big Hand Holding Small Hand* (大手牽小手), designed for the families of terminally ill elderly people. The programme invites family members to make hand moulds of elderly relatives holding hands with family members. The process of making enhances a sense of togetherness and warmth felt by the two hands, while the final product is a visual record of the closeness and loving feelings felt through the process of ageing and dying. This programme caters not just for the well-being of the terminally ill, but also of the family members who are going through the pain of losing their loved one.

Factors and gaps

Despite these innovations, Senior Supervisor Catherine Kwok is clear that it takes a long time and great effort to change existing service models, as there are many old practices and perspectives that are deeply embedded and resistant to change. For example, it has taken time for her staff to understand the role of the ADO. They initially did not see why social services

needed arts provision and why the centre would hire someone without a social work background. Kwok believes that shared professional expertise can make changes for the better, and with the help of the ADO, the centre's residents have become happier and more autonomous. These changes have opened up a new perspective on the centre's services, establishing the importance of having not only social workers but also staff who are open and ready to bridge the gap between different professions. Increased communication and collaboration are useful and important in this regard.

Staff exposure to the different uses of the arts has helped JCSC staff to break out of their comfort zones in service provision. It has also helped them to experience and understand the dynamics of art making. The ADO has designed arts programmes that involve staff at all levels; one recent example was a Christmas card-making and exchange programme for all staff at the centre.

One lesson from the centre's innovations is that in order to achieve well-being through the arts, one must be convinced of the impact of the arts on well-being. Public education and more interprofessional communication and sharing of the practices and knowledge of arts and well-being are important in this regard.



Image credit: Wingyi So

5.2 Case study II (Persons with disabilities): St James' Creation (SJC)¹⁷

St James' Creation's creative and teaching teams are largely made up of persons with different (dis)abilities. Through ceramics and fibre arts they share the fun of life with others, bringing motive power of joy to both makers and viewers.

<https://sjc.sjs.org.hk/>

St. James Creation (SJC) has evolved from a pottery workshop launched in 1999 to provide a platform for people with physical and intellectual disabilities to create and enjoy the arts. These participants call themselves 'happy artisans'. They adopt different art-forms, especially ceramics, textiles and other visual arts, but also singing, dance, Chinese drums, and drama. SJC run regular leisure-based workshops four to five times a week, and also conduct weekly educational programmes with special schools. The team aims to run one small and one large exhibition or performance event annually to promote social inclusion; the large event involves public participants. SJC also conduct more substantial long-term programmes when the required funding is available. All of the programmes are delivered by trained staff or external artists.

SJC is particularly well known for its work with ceramics and textiles, with which it tailor-makes programmes with specific targets for service users. For example, specific training workshops are designed for artists with intellectual disabilities to help them to become teaching assistants and teachers who lead ceramics courses for the public. The training is not focused primarily on technical skills but more on social communication, to prepare participants with the skills needed to teach. Another example is *Our Stories*, a two-year programme aimed at widening the social networks of artists with intellectual disabilities. 15 artists are selected to pair with 15 people from different backgrounds on a one-to-one basis. Each pair meets and works together once a week for six months. Work produced by the 15 pairs is exhibited on trams and shops in Wan Chai, with the aim of achieving real inclusion.

Objectives and vision of using the arts

SJC has adopted the arts as a platform for developing the interest and potential of its service users and does not see the arts as limited by any form of disability. Instead, the arts provide a non-verbal platform to help persons with disabilities to build relationships and connections with others. When artists with intellectual disabilities are leading a ceramics class, a strong connection forms between them and the public participants, which is a great opportunity for others to understand the teachers better as individuals. More significantly, the process is joyful and full of fun. This enhances both the psychological and the social well-being of both parties.

¹⁷ An interview with Miss Cheryl Cheung (Senior Manager) and Miss Karpo Tang (Arts Development Officer) was conducted at SJC on 3 June 2019

The arts provide persons with disabilities with opportunities to achieve and display their individuality. Family members feel pride when they see the unique work made by their loved-one, especially when these works are shown in exhibitions. The talent and achievement attained by artists with disabilities can also help to improve public awareness around disability.

Factors and gaps

Miss Tang Kar Po, Arts Development Officer, explicitly states that SJC's mission is to be human-oriented (以人為本), which is fundamentally important in using the arts for well-being. Both leaders and other staff members are important in enacting this in practice; both need to be aligned with the values of using the arts to promote well-being.

Public education in arts appreciation and the involvement of persons with disabilities are needed to promote the arts and well-being (especially for the social well-being of persons with disabilities). Miss Tang believes that the arts are a good means for the public to understand persons with disabilities better as people, rather than solely through the identity of disability. For example, more public seminars on arts and disability would be helpful to connect people for better social inclusion. The arts are a good means of enhancing that connection. The earlier the connection is built, the better the impact on inclusion. Thus, she believes that public education in the arts and on disability should be started at a young age in schools.

Funding support and space are constant challenges for SJC. To achieve real social impact, the centre needs to run long-term programmes (at least a year or more), which requires significant resources.



Image credit: St James' Creation

5.3 Case study III (Persons with disabilities)

i-dArt (I Do Different Art)¹⁸

Art is a barrier-free common language. To appreciate beautiful things and to do creation freely are inborn abilities and rights of human beings. The focus of art appreciation should be on the power that the creators give to their creations and also their abilities, instead of their intelligence or physical ability. Holding such beliefs, i-dArt connects people with different abilities and explores more possibilities and creative spaces in the community. In addition, we encourage more people with different abilities to participate in art so as to promote social inclusion.

<http://i-dart.tungwahcsd.org/>

i-dArt is an arts team within the rehabilitation service department of Tung Wah Group of Hospitals (TWGH), based at the Jockey Club Rehabilitation Complex (JCRC) in Aberdeen which hosts around 1,000 residents with moderate to severe disabilities. According to Ms Meeling Yeung, JCRC Superintendent, i-dArt has been using different art-forms such as singing, painting, ceramics and textile weaving (*saori*) for over 20 years as part of their services. i-dArt runs two community arts spaces that aim to promote social inclusion through the arts.

The name i-dArt stands for ‘I do different art’ and was first used for the first community arts space run by the JCRC in Kennedy Town in 2010. The space exhibits and promotes artwork created by artists with disabilities. In 2013, i-dArt started to run a three-year art course; in 2016 11 persons with learning disabilities and five residents of the JCRC with physical disabilities graduated from the course. These graduates developed an immense interest in arts and creativity, and quite a few of them are now recognised artists in Hong Kong. The course was later revised to provide a four-year curriculum targeting people with learning disabilities in 2016 and has been running since then.

Objectives and vision of using the arts

Ms Yeung describes how TWGH originally saw the arts as entertainment or a hobby in their rehabilitation services. Later, they become aware of the value of the arts for pleasure and enjoyment as ‘a basic human need’, similar to that arising from running or other physical exercise. After securing funding, they hired an Art Development Officer (ADO) and used the arts on a bigger scale and in a wider context. Miss Bellini Yu, the first ADO at JCRC, emphasises that the arts can be used as a tool for self-expression, as well as a medium for inclusion and social engagement with others and the community. The best example of this is *Arts in Harmony*,

¹⁸ An interview with Ms Meeling Yeung (Assistant Superintendent, JCRC) and Miss Bellini Yu (Arts Development Officer) was conducted at i-dArt on 8 May 2019.

a year-long arts programme supported by private funding, with a clear target to include persons with disabilities through the arts.

Based on her experience, Ms Yeung explains some of the ways that JCRC have seen the benefits of art making for their residents' mental and social well-being. Participants with disabilities have shown increased self-confidence, are better focused on their goals, have a more harmonious relationship with their families and are generally happier. Ms Yeung has remarked that the arts have helped residents with disabilities to achieve a better quality of life, acceptance and also a better connection with others. Equally significantly, the arts have helped them to gain dignity for themselves and their family. Below are some compelling and illustrative cases taken from the residents of the JCRC.

Case Study 1 (KP)

KP has autism and a severe intellectual disability. He has obsessive behavioural issues, such as throwing and playing with paper, including soiled tissues and toilet paper. He often becomes absorbed in moulding and shaping paper into forms and shapes. His art pieces, which were originally perceived as 'ugly' and 'unhygienic', created a lot of conflict and issues with both the caretakers at the JCRC and also his family. However, the i-dArt team took his creativity seriously and submitted his art pieces for international competitions. They were well received and were exhibited in Canada, Japan and Hong Kong. This significantly changed others' perception of his behaviour from a troubling act to a creative one and helped him to gain back his dignity. There was a huge improvement in his relationships with his mother and his caretakers as a result. To further his arts development, he was introduced to pottery and paper art installation. Since then, his overall behaviour seems to have become calmer and more stable, and his mother now feels more proud of her son.

Case Study 2 (CK)

CK has autism and is one of the graduates of the i-dArt three-year arts course. According to his mother, his father used to feel shame about his son's disability and never visited him throughout his initial years living at JCRC. CK's art is very distinctive, and he has produced a series of 'fathers' painted in coloured pencil. The series was selected for exhibition in Taiwan, and his father accompanied him to the exhibition. The trip provided his father with an opportunity to better understand CK. CK's father was touched by CK's obsession with the theme of 'father'. His father started to feel proud of his son and has since improved his relationship with him.

Case Study 3 (YC)

YC has a severe intellectual disability. She is one of the graduates of the i-dArt three-year art course. During the programme, she developed a very individualistic drawing style filled with repeated oval shapes that she calls fish. The programme helped her to increase her curiosity about her surroundings and improved her self-confidence. She has become more driven and assertive since she graduated in 2016.

Case Study 4 (YH)

YH is also one of the graduates of the i-dArt three-year art course. Praise for his illustration style encouraged him to collaborate on an illustrated story with the writer of a Sunday column in the

newspaper *Ming Pao*. This was a great challenge for both YH and his arts facilitator. The story written by the writer was complicated and contained many layers of meaning, while the role of the facilitator was to choose a suitable artist who had an artistic style that would fit the mood of the story and provide relevant references for the artist. In this case, it was difficult to judge whether YH understood the story, and whether his interpretations of the story aligned with those of the author. Indeed, seeking a mutual understanding of the story might not have been the ultimate goal of the collaboration at the end. The main challenge was to transform the story into images through the thoughts and ideas of YH, rather than the facilitator.

Factors and gaps

Miss Yeung states that for the arts to have an effective impact on well-being, she believes a programme needs to be at least a year long. However, finding funding and recruiting arts programmers who can work on long-term programmes is difficult. Training and educating staff at care centres is also important to give them an understanding of the meaning of the arts, as well as appropriate attitudes towards the arts and practices of using the arts to promote well-being.

Miss Yu has been struggling to use the arts for social inclusion. One of the difficulties she has faced is the labelling of artists with disabilities and the effect it has on how the public perceives their work: most people take an over-sympathetic attitude towards them rather than taking their work seriously. She is constantly aware that presenting these artists' work needs careful consideration, as public attitudes can affect these artists' mental and social well-being. She has concluded that educating the public on disability and the value of the arts is very important. Another difficulty that she has encountered is the barrier of verbal communication with some artists. Working with artists with intellectual disabilities who cannot verbally communicate and express themselves puts her in a difficult position as a facilitator, since she needs to provide what is necessary to encourage the artist's potential without taking over authorship.

The question of how to open up parents and family members to appreciate the art made by artists with disabilities is also a great challenge. Miss Yu has observed that arts facilitation varies according to the artist's individual needs, level of knowledge and skill. A family's appreciation often arises from others' acclaim for and recognition of their loved one's artwork. Public education in the importance of the arts as a form of personal development would be useful.

The purpose and vision of i-dArt is best summed up on its website:

*I do different Art with my unique i-d,
Art enriches lives,
With different perspectives, different talents will be shown,
Art not only links up people with different abilities, but also opens my soul of creativity.*

<http://i-dart.tungwahcsd.org/>

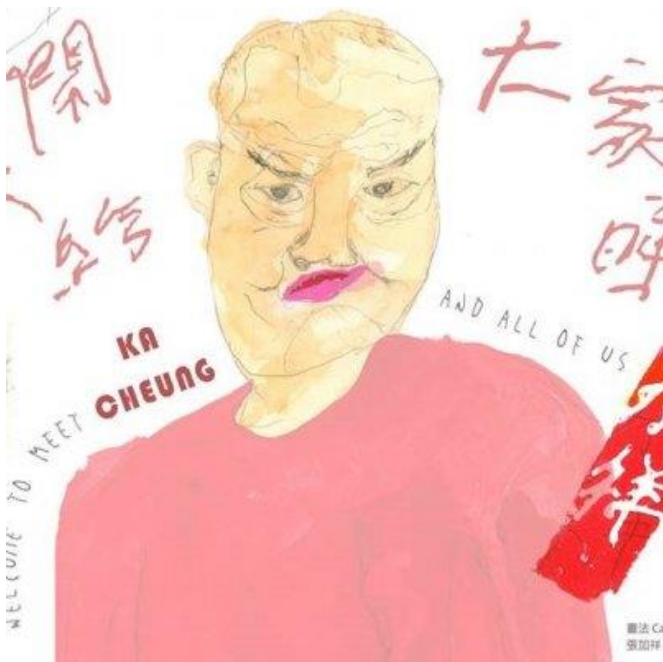


Image credit: i-dArt

5.4 Case study IV (Youth)

Free Methodist Church Tuen Mun Children and Youth Integrated Centre (FMCTMCYIC)¹⁹

We integrate the arts into our social services and our use of the arts is not about healing nor technical skills, but on promoting personal development and well-being of our youth members.

Ms Anka Ma (Director of Free Methodist Church, HK Social Service Division)

A community centre serving the children and young people of Tuen Mun, the Free Methodist Church Tuen Mun Children and Youth Integrated Centre (FMCTMCYIC) has strong artistic components. For example, one of the floors is painted in the style of Mondrian and another in the style of van Gogh. The Centre is equipped with a studio for the visual arts, an open kitchen, a dance room and a music room. The corridors and open space of the lift lobby can be converted into a small gallery space, showcasing works created by young members. According to the Director, Ms Anka Ma, the Centre targets at-risk youths in particular. By engaging young people with the artform of their choice, the Centre serves as an inviting and safe space that offers an alternative to being on the street.

The Centre's offer has included many different artforms for over 10 years, including the visual arts (painting, drawing, ceramics and photography), performance arts (dance, drama and music). It runs regular arts programmes in a course format (twice a week) and project-based programmes whenever external funding is available. All programmes are conducted either by internal staff (trained social workers) or external professional artists, depending on the nature of the programme.

Objectives and vision of using the arts

The main objective of these arts programmes is to promote developmental growth for youth members. The Centre defines well-being as healthy developmental growth as a whole person. The focus of its use of the arts is not on healing or acquiring technical skills, but on the promotion of well-being. The Centre provides its members with a creative space to express and release their thoughts and feelings by engaging them in artistic creation. The process helps the members to develop important developmental skills, such as planning, organising, problem-solving and social communication. It also improves their self-esteem and helps them to develop their own identity through self-exploration. Ms Ma has witnessed the impact of the arts in promoting a balance of physical, mental and social well-being among youth members.

Ms Ma's belief in the arts is clear when she points out that the arts connect people to nature and aesthetic experience, which is fundamental for humanity. She explains her belief that through

¹⁹ An interview with Ms Anka Ma (Director of Free Methodist Church, HK Social Service Division) and Ms. Joan Wong (Service Supervisor, FMCTMCYIC) was conducted at the Centre on 9 May 2019.

the creative process; a young person can become connected to his or her arts materials, which nurtures a sense of appreciation and extends the inner self to the world and to others. The dynamic of the creative process is an important step in improving mental well-being, building connections, and advancing social and community development.

Different programmes are prescribed or suggested to the youths according to their individual needs. Case social workers and instructors encourage members to explore their interests and give recommendations accordingly. For example, youths with weak verbal communication and social skills are encouraged to join photography courses, where they can use photography as a means to express themselves. In the past, some of the participants of a photography course were recommended to join a year-long programme called *Art Fulfilment* (藝有所成), which involved community participation to help them to develop their social skills.

Factors and gaps

Resources and support are key factors in order for the Centre's programmes to be successful and impactful. The Centre is constantly struggling for financial resource and it is currently impossible for the Centre to run more in-depth arts programmes for youths in need, even though there is demand for more.

The staff at the Centre also believes that public education on the importance of the arts for personal development is equally important. Many parents consider the arts to be dispensable and opt for tuition classes in mainstream academic subjects over arts programmes. In addition, there is a lack of support in the government's vision and policy on arts and culture in this field. There is a disconnect between service providers and policy administrators on the procedure for implementing arts programmes, and this often reduces the potential of what a programme can offer. For example, the practice of graffiti art requires endorsement by various government departments. A lack of trained professionals to facilitate arts programmes in the community also limits the promotion of arts for well-being.

5.5 Case study V (Youth)

Tung Wah Group of Hospitals Tuen Mun Integrated Services Centre (TWGHTMISC)²⁰

Our Dancing Life Academy has been running annual performances of street dance at different leisure and cultural centres for seven years. We cross over with other street organisations and HKU Space.

Ms Kitty Heung (Centre Supervisor)

The Tung Wah Group of Hospitals Tuen Mun Integrated Services Centre (TWGHTMISC) primarily serves young people in Tuen Mun between the ages of six and 24 years old, as well as their families. The Centre has adopted the arts in their services for over 10 years and employs an Art Development Officer (ADO) to work on these arts programmes. The Centre is particularly proud of its performing arts programmes (dance, drama, music), although they also run courses in photography, painting and video art. It runs regular programmes in a course format (once a week) and other long-term projects such as the *Dancing Life Academy (DLA)* and 快樂劇團 (*Happy Theatre*). Most of the Centre's programmes are led by social workers and officers with an arts background or relevant training. For some large programmes, including *DLA*, and the *Live for Life Band Show*, they recruit and work with professional artists.

DLA focuses on street dance and provides training courses for young people to become street dance teachers. Those who join *DLA* and complete 200 hours or more of dance classes receive a certificate. In the past, *DLA* has done crossover work with other street dance organisations and HKU Space (The University of Hong Kong's school of professional and continuing education). It has put on annual shows at various leisure and cultural centres for the last seven years. It also runs street dance competitions for local youths from other Asian countries, while also encouraging youths to explore street art culture such as graffiti.

快樂劇團 (*Happy Theatre*) is a drama project run in collaboration with Hong Kong Academy for Performing Arts, producing two shows a year. Another three-year visual arts project is called 猜情尋, which engages different communities in making art and holds exhibitions for the participants to display their artwork. The mission of the project, according to a promotional leaflet, is 'to nurture aesthetics, explore the inner self and enhance appreciation'.

Objectives and vision of using the arts

Ms Heung states that the Centre uses the arts to provide a kind of life education for young people, since it is an easy way to get them engaged. She believes that the arts are powerful and helpful for youth development in terms of building social networks and professionalism. She defines well-being as encompassing multiple aspects: physical, mental, social and spiritual.

²⁰ An interview with Ms Kitty Heung (Centre Supervisor) was conducted at the Centre on 28 May 2019

In her opinion, the arts work especially well for those with low self-esteem. While initiation and motivation are important, peer influences are significant in youth social services. The Centre's programmes aim to help youths to develop their interests, make friends and build professional career paths. For example, the *DLA* programme recruits youths with the right body type for street dance, and after completing a series of training programmes, some of the participants become tutors who teach street dance to younger participants at the Centre or in other rehab centres.

Factors and gaps

Ms Heung states that the Centre has had great support in all aspects, including funding and other resources. Its vision of using the arts to promote youth services aligns with that of the Tung Wah Group of Hospitals (TWGH) which has given it good access to resources. For example, space is not a concern, since the Centre was purpose-built for the arts to begin with. Funding is important, but in this respect TWGH is very supportive, although the Centre also applies for external funding from the Social Welfare Department.

The parents of the Centre's members are also very supportive of the work. Ms Heung believes that this is because the Centre has a very clear vision of developing the interests and potential professional paths of young people. She believes that this objective serves as a public education on the value of the arts. Ms Heung also notes that the vision of the leadership and staff must be aligned with this agenda, and that this vision and mission are very important when she recruits staff with arts training.

Summary and points to note

The Centre has a clear vision of using the arts to develop the interests and potential career paths of young people in its services. Its emphasis lies on the product (professional-led training and annual performances) more than the process. The Centre values acclaim and praise as recognition of its work to promote the self-esteem of young people and takes pride in developing a career path for some of them.

When Ms Heung was asked about any other issues concerning arts and well-being that might be of interest, she felt that she had explored them all and did not wish to discuss certain other art forms such as 'happening art'²¹. Her answer hints that the Centre adopts a somewhat narrow perspective on arts and well-being, and only uses 'traditional' art forms to try and achieve a positive impact on well-being.

²¹ Happening art may also be referred to as performance art, terms that loosely refer to arts performances that take place away from traditional venue settings and/or deviate from conventional performance styles.

5.6 Case study VI (Charitable foundation)

The Jean CK Ho Family Foundation²²

The Jean CK Ho Family Foundation is dedicated to enhancing the lives and personal development of disadvantaged children in Hong Kong by harnessing the power of the Visual and Performing Arts as catalysts for change.

<http://jhofoundation.org.hk/about/#mission-statement>

The Jean CK Ho Family Foundation was established in 2011. Its funded projects are primarily dedicated to supporting underprivileged children, giving them an opportunity to make positive changes in their lives. It supports a wide range of arts programmes, including music, visual art, movement and ceramics. It also has a clear vision, whereby the arts transcend language, cultural and social barriers and have the power to bring about change.

The Foundation recognises that changes take time, and it therefore focuses on a small number of programmes but over a longer-term period, with programmes lasting a year or more. For example, *Sm-ART Youth* is a three-year arts-in-education programme organised in collaboration with primary schools to promote personal development. The Foundation has also continuously supported a series of arts therapy programmes for child victims of family violence since 2015. These programmes are all conducted in partnership with specialist organisations or institutions and run by professional artists, arts therapists and researchers.

Objectives and vision of using the arts

The Ho family members and staff at the Foundation have a great passion for the arts and believe in its power to transform lives, connecting children physically, mentally and emotionally. In terms of well-being, they believe that feeling happy is fundamental, and that the arts are key to enjoyment.

Programmes funded by the Foundation have demonstrated that the arts can help children to express previously repressed emotions and promote better counselling, leading to the development of better self-management, self-confidence and self-identity in these children.

Factors and gaps

Finding the right partners and NGOs to collaborate with has been key to successfully executing the Foundation's mission and belief in the arts. However, the Foundation has often found it difficult to find good partners with an aligned vision and standards of professionalism and teamwork.

Public education on the benefits of the arts to children's developmental growth is another gap to be filled, since many parents and teachers do not see the significance of the arts, preferring

²² An interview with Ms Jean Ho (Chairperson) and Mis Liliane Chan (Project Manager) was conducted at AMMO, Asia Society on 25 June 2019

instead traditional academic learning over arts programmes. The process of fostering wider exposure to the arts and a better understanding of their impact is one that takes time. First-person experiences of the arts and creativity are vital in order to improve people's perceptions of the arts.

Maintaining quality and self-sustaining programmes is often difficult for the Foundation, with frequent staff turnover a significant challenge. Space is also a concern since many partner organisations do not have sufficient space to host long-term programmes.

The Foundation also pointed out the importance of policy makers' awareness of and support for the arts and well-being. Many policies do not encourage an in-depth impact, focusing more on outputs (e.g. artwork and exhibitions) rather than process.

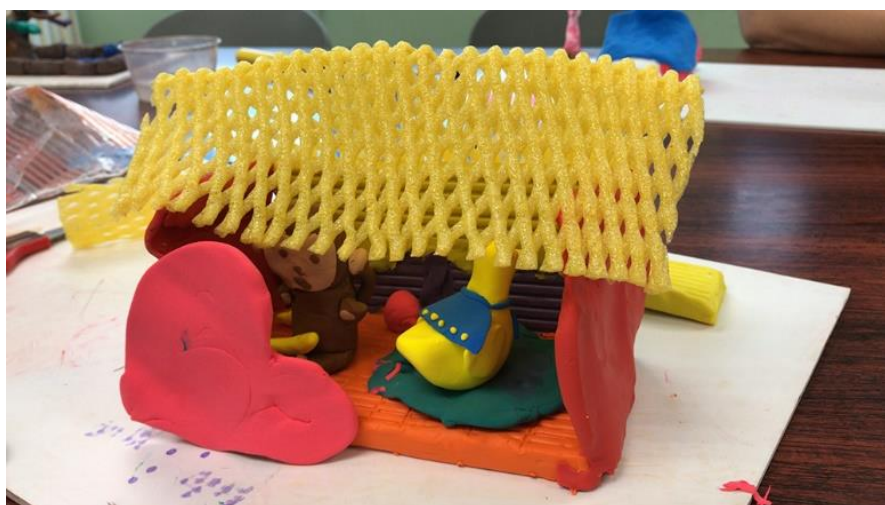


Image credit: The Jean CK Ho Family Foundation

5.7 Case study VII (Community artist)

Mr Exist Ho ('Ah Chuen') 23

The process is more important than the work produced, but the work cannot ignore aesthetics completely. How much aesthetics should be weighed throughout the creating process needs a lot of care and consideration. The weight should not be imposed by the artist onto the youths but derived from what comes up together by the team as the process develops. Therefore, it is different from one project to another.

Exist Ho

Community artist Exist Ho's (commonly known as 'Ah Chuen') own personal experience has contributed to him working with at-risk youths, partly because he too was once a 'lost youth', before music and community services helped him find his strength and identity. Without any formal training, he has been using music and drama to run community arts projects for youths for more than a decade. His own creative process is not about presenting or exhibiting, but more for self-listening, looking, reflecting and refining. Whenever he feels emotionally drained, he takes out his instrument and plays. Once he gets engaged in the playing process, he feels calm, encouraged and relieved. He remarked that this kind of feeling of release cannot be described in words

Ah Chuen works closely with NGOs, especially the North District Youth Outreaching Social Work Team at the Evangelical Lutheran Church Social Service (ELCSS). Ah Chuen's programmes are usually drama-based musicals that last for six months to a year depending on the funding available. His service users are low academic achievers, ranging from Form 4 and Form 5 students (aged 16-17) to older participants who are over 18, with some in their early 20s. These participants are mostly referred to Ah Chuen by the ELCSS outreach team or youth drama enthusiasts. His programmes are designed for groups of around 10 to 20 participants, and although they do provide basic drama and stage management training, his emphasis at the very beginning is more about forming bonds and building relationships with the youths than the content of the programme itself.

Objectives and vision of using the arts

Ah Chuen believes that the arts can have a great impact on emotional and social well-being. At an individual level, they can bypass cognition and connect to the inner soul. At a community level, the arts can serve as a tool for outreach. Using music, for example, Ah Chuen can easily gather others together just by picking up a guitar. Through the process of playing and singing together, participants can become emotionally connected, and the resulting impact may be more powerful than what language alone could have achieved.

Connection with others is crucial to well-being. As a community artist, Ah Chuen focuses on establishing engagement and building good human relationships through joyful participatory

²³ An interview with Mr Ho was conducted at the Youth Outreaching Team North District Office on 16 July 2019.

experiences in his projects. In his practice the arts, including music and drama, can help to promote better communication and bonding within a group. He affirms that the creative process is more important than the work produced, and that the constant process of refinement and reflection is pivotal, especially in drama practice.

In this continuous process, the pursuit of beauty is an important consideration, and therefore aesthetic concerns should not be excluded. Ah Chuen explains that one does not have to be highly skilled to participate, but that a motivation to achieve refined aesthetics in their work is fundamental for the team and for wider relationship building in community arts. However, the question of how much aesthetic considerations should be weighed throughout the creative process requires a great deal of care and consideration. The weight should not be imposed by the artist onto the young participants but derived from what the group express and produce as the process develops. Therefore, this will vary from one project to the next. Ah Chuen defines 'aesthetics', in terms of the power to touch others. This can be attained through the investment of genuine emotion in the creative process.

Factors and gaps

Being on stage and performing in front of an audience can be empowering. However, to attain a more profound and sustainable impact in terms of well-being, self-direction and autonomy can be crucial. Stories or play scripts should come from the young peoples' personal stories, their thinking and their own input. This process provides them with a sense of being heard, getting them more involved in working together, building relationships and strong bonds and forming a community. This sense of group authorship connects them even after the programme. This kind of human bonding is very important for their well-being, and the impact long-lasting. For example, in 2019, Ah Chuen ran a musical which explored the theme of suicide. This sensitive topic was one that he had to handle with great care and support for the participants. The youths started with narrations of their personal stories, allowing them to gradually learn about how they think and perceive themselves and the world. By sharing their stories, they shaped the framework for the play and wrote the script. They were then able to rehearse for the musical part of the performance.

Ah Chuen has found that artists and social workers often have different agendas when it comes to programming, owing to their totally different backgrounds and training. Most NGOs' expectations do not align with a vision of using the arts for the benefit of well-being. A common yet damaging expectation is that programmes should be about training in order to produce presentable work. For Ah Chuen, it is actually about engagement and enjoyable experiences. Time and dedicated communication are often required in order for a project to flourish.

General awareness and acceptance of the use of the arts for well-being are at a low level, not just among social workers, but across many stakeholder groups. A better understanding of the positive impacts of the arts on well-being can change the mindset of policy makers. With public education on the empowering nature of the arts, more arts for well-being programming can be developed.

Sustainability is often an issue, as most programmes rely on external funding. Sometimes, the available budget is not sufficient for debriefing and documentation, which are important tools in order to consolidate impact.

Ah Chuen has found that existing professional systems are often a major issue in promoting community arts. Different professional vocations in Hong Kong are rather compartmentalised with little cross-pollination of practice across these siloes, meaning that change is required if policy makers are to become more open to new approaches vis a vis the position of the arts in relation to social and healthcare services.

Better communication and sharing between different professional sectors can encourage better interdisciplinary collaboration. Ah Chuen is hopeful that a freelance artists' association will be established that will provide a platform for NGOs to reach out to each other, and to other potential partners.

Ah Chuen points out that as a community artist, he often needs to restrain his creative impulses as a facilitator when conducting a programme. He encourages others to express themselves, but he also needs to have the space and time to create and express himself. It is important to have time for both personal creative processes and for doing creative work with others. The main issue in Hong Kong is finding the necessary time.

5.8 Case study VIII (Community artist)

Ms Dora Lui²⁴

My first concern is always my service-clients, and their ability, interests and desire to participate in my programme.

Ms Dora Lui

A graduate in Visual Studies, Dora Lui first experienced community arts through a credit-bearing service-learning scheme when she was an undergraduate student. Her experience was so profound that she decided to become a community artist herself. She has been a freelance arts facilitator for more than three years since graduating and has taken part in a series of arts programmes for different organisations. She owns a small business that liaises with NGOs and applies for funding to run a range of arts programmes for people in need. Her programmes include a wide range of media, including drawings, crafts, drama and sand play. Her service clients consist of primary students, elderly people, persons with disabilities, people with mental health issues and patients undergoing rehabilitation.

Objectives and vision of using the arts

Ms Lui believes that well-being involves the ability to express and communicate one's thoughts and feelings to others and being able to feel joy and satisfaction in life. She considers the arts a necessity for all, even though some persons with disabilities might have difficulty with some media.

The abilities of Ms Lui's service clients always come first in her programme planning. What medium suits a particular group of clients best? Other concerns include space constraints, NGOs' acceptance and support of the programme and the themes stipulated by NGOs.

For Ms Lui, building trust with her service clients is pivotal. All of her programmes begin with warm-up games followed by the sharing of ideas and the discussion of a particular theme for later creation. Autonomy and respect are key components. Her service clients are free to express their ideas and choose their way of presentation in the creation process. At the end of a workshop, clients share their work as a group. All of the sharing is non-judgmental and based on appreciation. This sharing instils pride and confidence in the clients and helps them develop a better self-understanding through articulation of their thoughts and feelings.

Factors and gaps

Promoting the vision and practice of arts and well-being to the NGOs Ms Lui works with can be a challenge. NGOs often expect their services to contain structured and concrete elements. Typically, they do not fully understand the vision of an arts and well-being programme, and their staff members are rarely involved with the arts facilitation workshops designed to be a part of

²⁴ An interview with Ms Dora Lui was conducted in Tuen Mun on 5 June 2019

the programme. Since Ms Lui advises NGOs on their funding applications, she can address the vision and practice of arts and well-being from the very beginning of the process. If this is of interest, then her NGO partners are more likely to support the programme vision. However, it is difficult to change their perspective on big funding projects, where NGOs often demand clear and presentable numbers of outputs (e.g. audience size).

It is important for artists to understand the difficulties that social workers face, and vice versa. Substantial collaboration is important to the success of a good arts and well-being programme. Ms Lui has worked with one organisation for over three years, and this long-term partnership has enabled the organisation to see the impact of using the arts in its social services, especially when their service users find the programme enjoyable and useful. The organisation has even integrated some of the arts practices into its regular programmes.

Ms Lui has found that NGOs' understanding, support and flexibility play an important role in enabling an arts facilitator to run a good community arts programme. They enable the arts facilitator to consider the optimal number of participants, their interests and abilities when designing the programme. If the leader of the organisation has a good understanding of the relationship between the arts and well-being, it will help the programme achieve a greater impact. Likewise, she believes artists also need to understand the difficulties in the delivery of social services.

6 Appendix I: Questionnaire respondents

The questionnaire asked the following two questions in order to ascertain the professional background of those responding. Of the 333 respondents, the majority preferred not to have their employing organisation published in this report, but indicated which industry and wider sector they belong to. For reference, Appendix I.I provides a full list of organisations to whom questionnaires were sent.

In which industry does your workplace belong? (Freelancers please choose your primary field).	
Health	37
Social Services	78
Education	93
Arts and Culture	63
Others	62
Total	333

In which sector does your workplace belong?	
Public sector (e.g. government)	92
Non-government organisations	112
Private sector (e.g. business, self-employed)	74
Freelance	35
Others	20
Total	333

7 Appendix I.I: Organisations that questionnaires were sent to

Government

Alice Ho Miu Ling Nethersole Hospital
Arts Development Council
Arts Promotion Office
Bradbury Hospice
Castle Peak Hospital
Cheshire Home, Shatin
Children Hospital
Education Bureau
Haven of Hope Hospital
HKSAR Legislative Council
Home Affair Bureau
Hong Kong Arts Development Council
Hong Kong Museum of Art
Kwai Chung Hospital
Leisure and Culture Services Department
North District Hospital
Pamela Youde Nethersole Eastern Hospital
Prince of Wales Hospital
Princess Margaret Hospital
Queen Elizabeth Hospital, Adolescence Medical Centre
Queen Mary Hospital
Sai Kung District Council
Social Welfare Department
The Duchess of Kent Children's Hospital at Sandy Bay
Tuen Mun District Council
Tuen Mun Hospital
Tuen Mun Family and Children Protection Services Unit
Tung Wah Group of Hospitals Fung Yiu King Hospital
TWGHs Wong Tai Sin Hospital
United Christian Hospital

West Kowloon Cultural District Authority

Yan Chai Hospital

Yuen Long District Council

NGOs

Art Asia Archive

ADAHK

AFTEC

Art Experience Foundation

Artmap

Arts with the Disabled Association Hong Kong

Asian Cultural Council

Caritas, Caritas Lok Wo Hostel

CCC Kei Shun Special School

CCCD

Chinese YMCA of Hong Kong

Chinese YMCA of Hong Kong, Y's Men's Centre for the Deaf

Christian Action

Christian Family Service Centre, Cherish House

Christian Family Service Centre, Community Rehabilitation Day Centre

Christian Family Service Centre, Jockey Club Youth Leap

Christian Family Service Centre, YOU CAN – Potential Exploration Unit

Community Drug Advisory Council

Drama Action (戲像學堂)

ELCHK, Enlighten Centre

ELCHK, Tin Shui Wai Integrated Youth Service Centre

Evangelical Lutheran Church Social Services

FMCHKSSD, Tuen Mun Children and Youth Integrated Services Centre

Fu Hong Society

Fu Hong Society, Chak On Adult Training Centre (COATC)

Fu Hong Society, Cheung Sha Wan Adult Training Centre (CSWATC)

Fu Hong Society, Ching Lan Home

Fu Hong Society, Cho Yiu Adult Training Centre (CYATC)

Fu Hong Society, Chun Shek Adult Training Centre (CSATC)

Fu Hong Society, Hin Dip Centre
Fu Hong Society, Hin Dip Hong Yee Centre
Fu Hong Society, Hing Wah Adult Training Centre (HWATC)
Fu Hong Society, Kit Hong Home
Fu Hong Society, Lai Yiu Home
Fu Hong Society, Leung King Adult Training Centre (LKATC)
Fu Hong Society, Lok Wah Adult Training Centre (LWATC)
Fu Hong Society, Oi Wah Home
Fu Hong Society, Priscilla's Home (PH)
Fu Hong Society, Shan King Adult Training Centre (SKATC)
Fu Hong Society, Sheung Li Uk Adult Training Centre (SLUATC)
Fu Hong Society, Shun Lee Adult Training Centre (SLATC)
Fu Hong Society, Si Lok Adult Training Centre (RCSLATC)
Fu Hong Society, Sunrise Centre
Fu Hong Society, Tin Yiu Home
Fu Hong Society, Yi Lok Adult Training Centre (RCYLATC)
Haven of Hope Christian Service, Haven of Hope Hang Hau Care and Attention Home for Severely Disabled
Haven of Hope Christian Service, Haven of Hope K C Liang Po Lam Early Education and Training Centre
Haven of Hope Christian Service, Haven of Hope Sunnyside School
HKPCC
Hok Yau Club
Hong Chi Association, The Jockey Club Hong Chi Sun Chui Workshop cum Hostel
Hong Kong Alzheimer's Disease Association
Hong Kong Arts Centre
Hong Kong Blind Union
Hong Kong Blind Union, Oi Man Services Centre
Hong Kong Drama / Theatre and Education Forum
Hong Kong Federation of Handicapped Youth
Hong Kong Federation of Handicapped Youth, Jockey Club Activity Centre
Hong Kong Lutheran Social Service, Cheung Ching Centre
Hong Kong Playback Theatre
Hong Kong Sheng Kung Hui Welfare Council
Hong Kong Sheng Kung Hui Welfare Council, The Providence Garden for Rehab

Hong Kong Sports Association for Persons with Intellectual Disability
Hong Kong Young Women's Christian Association
International Social Service
Jockey Club Tin Ka Ping Integrated Children and Youth Services Centre
Lok Chi Association Limited
Lok Chi Association Limited, Lok Chi Youth Centre
Loving Arts Youth Academy
Mental Health Association of Hong Kong
Mental Health Association of Hong Kong, Tin Shui Home
Mental Health Association of Hong Kong, Yaumatei Day Activity Centre
Mental Health Association of Hong Kong, Tsuen Wan Day Activity Centre
Mental Health Association of Hong Kong, Lung Hang Centre
Mental Health Association of Hong Kong, Shun Tin Centre
Neighbourhood as A Family Project Tuen Mun East Integrated Service for Young People
New Life Psychiatric Rehabilitation Association, Tin King Hostel cum SW
Pathways
Pentecostal Church of Hong Kong Ltd., Pentecostal Church of Hong Kong Hostel
Po Leung Kok, Po Leung Kuk Padma & Hari Harilela Integrated Rehabilitation Centre
PSCHK
Rehabilitation Services, St. James' Settlement, Social & Recreational Centre
SAHK, NT East Community Rehabilitation Day Centre
SAHK, SAHK Child Development Centre (Lok Fu)
SAHK, SAHK Lim Hong Oun Child Development Centre
SAHK, SAHK Tam Wing Fan Child Development Centre
SKH St. Joseph's Church & Social Centre
St. James' Settlement Children and Parents Support Centre
St. James' Settlement Rehabilitation Services
St. James' Creation
The Boys' and Girls' Clubs Association of Hong Kong
The Central Practice
The Church of United Brethren in Christ
The Friends of Scouting, Jockey Club Long Ping Service Centre for Children & Youth
The Hong Kong Council of Social Services
The Hong Kong Society for the Blind

The Neighbourhood Advice-Action Council, Fairyland

The Neighbourhood Advice-Action Council, Harmony Manor

The Neighbourhood Advice-Action Council, Haven of Hope Community Rehabilitation Day Centre

The Neighbourhood Advice-Action Council, Haven of Hope Tsui Lam Day Care Centre for the Elderly

The Neighbourhood Advice-Action Council, Haven of Hope Yee Ming Day Care Centre for the Elderly

The Neighbourhood Advice-Action Council, Lower Wong Tai Sin Day Activity Centre Cum Hostel

The Neighbourhood Advice-Action Council, NT West Community Rehabilitation Day Centre

The Neighbourhood Advice-Action Council, Wong Tai Sin Day Activity Centre

The Neighbourhood Advice-Action Council, Yau Oi Day Activity Centre Cum Hostel

The Salvation Army, SKY Family and Child Development Centre

The Salvation Army, Heng On Hostel

Tuen Mun East Integrated Service for Young People

Tung Wah Group of Hospitals, BiciLine Cycling Eco-Tourism Social Enterprise

Tung Wah Group of Hospitals, Centre on Family Development

Tung Wah Group of Hospitals, Jockey Club Intergenerational Art Centre

Tung Wah Group of Hospitals, Jockey Club Rehabilitation Complex, I-D Art

Tung Wah Group of Hospitals, Jockey Club Sunshine Complex for Elderly

Tung Wah Group of Hospitals, Sun Hoi Directors' College

Tung Wah Groups of Hospitals, Jockey Club Kin Lok Home

Tung Wah Groups of Hospitals, Tuen Mun Integrated Services Centre

Wai Ji Christian Service, Hor Ping Hostel

Wan Shing Memorial Social Centre for the Elderly

Watt Pak U Memorial Social Centre for the Elderly

Yan Oi Tong Professional Training Centre

Yan Oi Tong, Rainbow Community Integrated Development Centre

Yan Oi Tong, Social Service Division

Yan Oi Tong Woo Chung District Elderly Community Centre

8 Appendix II: Interviews conducted

Name	Interview date	Affiliation	Position	Sectors	Service target
Meeling Yeung and Bellini Tse	8/5/2019	TWGH JCRC - idArt	Assistant Superintendent, Senior Art Development Officer	Social Services	Persons with disabilities
Anka Ma and Joan Wong	9/5/2019	FMC Tuen Mun Children and Youth Integrated Service Centre	General Secretary of Social Service Division	Social Services	Youth
Susanna Chung	20/5/2019	AAA	Programme Manager and Head of Learning & Participation	Social services (Art & Culture)	Arts education
Thomas Yuen	23/5/2019	Freelance	Community Artist	Social services (Art & Culture)	All
Eve Wong	27/5/2019	QEH Adolescence Medical Centre	Social Worker	Health	Youth
Kitty Heung	28/5/2019	TWGH Tuen Mun Integrated Services Centre	Supervisor	Social Services	Youth
Dick Lai	28/5/2019	Freelance	Community Artist	Social services (Art & Culture)	All

Catherine Kwok, Wingyi So, Joseph, Puki	3/6/2019	TWGH JCSCE	Senior Supervisor, Art Development Officer	Social Services	Elderly people
Karo Tang and Cheryl Cheung	3/6/2019	St. James Creation	Arts Development Manager, Senior Manager	Social Services	Persons with disabilities
Eva Kan	4/6/2019	Yan Oi Tong	Senior Supervisor	Social Services	Elderly people
Dora Lui	5/6/2019	Anonymous Community Artist Company	Community Artist	Social services (Art & Culture)	Elderly people, youth, people with mental disabilities, MI
Terry W	10/6/2019	CCC Kei Shun Special School	Vice President	Education	SEN youths
Wong King Yan Rebekah, Chan Ka Fun, Yip Kin Sun	19/6/2019	School name not shared	Art Teachers	Education	SEN youths
Gigi Leung	24/6/2019	Not A Gallery	Arts Therapist	Health	People with SEN, persons with disabilities
Jean Ho	25/6/2019	Jean Ho Foundation	Donor	Funding	At-risk youths, elderly people
Lesley Lau	26/6/2019	APO (Oi! Space)	Head	Social services (Art & Culture)	Public

Mei Tong	26/6/2019	Everyday Life	Artist	Social services (Art & Culture)	People with SEN
Chow Woon Lun	3/7/2019	Tuen Mun Patient Resource Centre	Assistant Social Work Officer	Health	Children, occasionally adults
Shadow Fong	3/7/2019	SWD Tuen Mun	Officer-In-Charge	Government	At-risk youths
Constance Chan	3/7/2019	Yau Oi Community Centre	Chief Supervisor	Social services (Art & Culture)	At-risk youths
Comma Chan	3/7/2019	Theatre in the Dark	Founder	Social services (Art & Culture)	Persons with disabilities
Scarlette Cheung	3/7/2019	Freelance	Artist	Social services (Art & Culture)	Persons with disabilities
Nicola Yim	5/7/2019	Foundation name not shared	Project Team (Foundation)	Funding	All
Sarah Tong	9/7/2019	Freelance	Arts therapist	Health	All
Yeung Sau Cheuk	11/7/2019	Freelance	Retired Art Teacher & Artist	Social services (Art & Culture)	At-risk youths
Ah Chuen	16/7/2019	Freelance	Artist	Social services (Art & Culture)	All

Theatre in the Dark www.tidhk.com

Scarlette Cheng www.scarlettecheng.wix.com/dance

Art Asia Archive <https://aaa.org.hk/en>

id-Art <http://i-dart.tungwahcsd.org>

FMCHK <https://www.fmchk.org>

TWGHs <http://www.tungwahcsd.org>

Jockey Club Blissful Villa <http://www.tungwahcsd.org/en/our-services/elderly-services/care-attention-home/JCBV/introduction>

St. James Creation <https://sjc.sjs.org.hk>

Yan Oi Tong <https://www.yot.org.hk>

Everyday Life <https://everydaylife.org.hk>

CCC Kei Shun School <http://ccckss.edu.hk>

Jean Ho Family Foundation <http://jhofoundation.org.hk/>

Not A Gallery Studio <https://www.facebook.com/notagallery.studio/>

Art Promotion Office https://www.lcsd.gov.hk/CE/Museum/APO/en_US/web/apo/home.html

9 Appendix III: Organisations supporting arts and well-being outside of Hong Kong

UK

Culture, Health and Wellbeing Alliance

<https://www.culturehealthandwellbeing.org.uk/>; relevant publication:

<http://www.artshealthandwellbeing.org.uk/what-is-arts-in-health/charter-arts-health-wellbeing>

Arts Council England, page on Arts, Culture and Well-being

<https://www.artscouncil.org.uk/how-we-make-impact/arts-culture-and-wellbeing/>; relevant study:

<https://www.comresglobal.com/polls/arts-council-england-older-people-poll/>

All-Party Parliamentary Group on Arts, Health and Wellbeing (APPGAHW)

<https://www.culturehealthandwellbeing.org.uk/appg-inquiry/>

USA

US Department of Art and Culture

<https://usdac.us/cultureofhealth>

NOAH National Organization for Arts in Health

<https://thenoah.net>

New Zealand

Like Minds, Like Mine <https://www.likeminds.org.nz/> (since 1997) is a public awareness programme to increase social inclusion and end discrimination towards people with experience of mental illness or distress. The [Health Promotion Agency](#) (HPA) is the lead operational agency for the programme, with strategic responsibility held by the Ministry of Health.

Germany

Well-being in Germany

<https://www.gut-leben-in-deutschland.de/static/LB/en/>

Ireland

Arts+Health <http://www.artsandhealth.ie/>;

relevant publication: <http://www.artsandhealth.ie/about/a-history-of-arts-and-health-in-ireland/>

Australia

The Australian Centre for Arts and Health (ACAH)

<https://www.artsandhealth.org.au/>

Singapore

Singapore Association for Mental Health

<https://www.samhealth.org.sg/our-services/creative-services/>

Relevant publication: National Arts Council: Our SG Arts Plan (2018-2022)

<https://www.nac.gov.sg/naccorp/dam/naccorp/-Draft--Our-SG-Arts-Plan--2018-2022-.pdf>

Taiwan

National Culture and Arts Foundation (NCAF) 'Inclusive art grant' (國家文化藝術會-共融藝術專案)

<https://www.ncafrocc.org.tw/founding-apply-single.aspx?id=47169>

10 Appendix IV: An arts and well-being project case study – flow chart of involved parties and communication

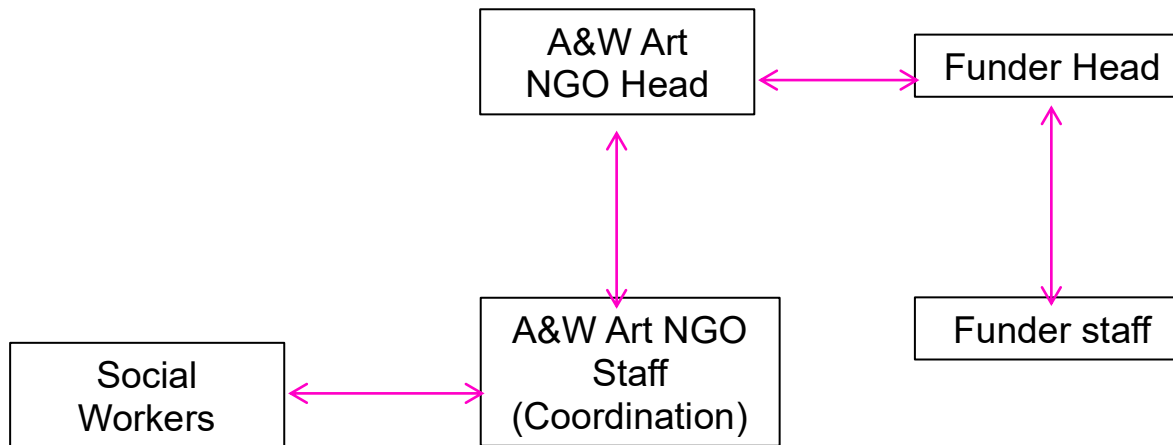
The charts below illustrate the various involved parties and interested parties for an arts and well-being project run between 2013 and 2015 by Art for All. Most of the involved parties are stakeholders. The interested parties are usually more indirect or potential stakeholders. Some of the involved parties are under separate entries to denote significant role or perspectival differences.

Involved Parties
Participants
Participant carers
A&W NGO artists
A&W NGO head
A&W NGO coordinator
A&W NGO staff
Social workers
Social workers head
Funder head
Funder staff
Academic research
Artist – general
Venue
Other service providers

Indirect and interested parties
Public
Interested public
Policy maker
Interested A&W NGO
Interested art NGO
Interested NGO
Interested A&W artist
Interested artist
Interested academic
Media – Older adult
Media - art

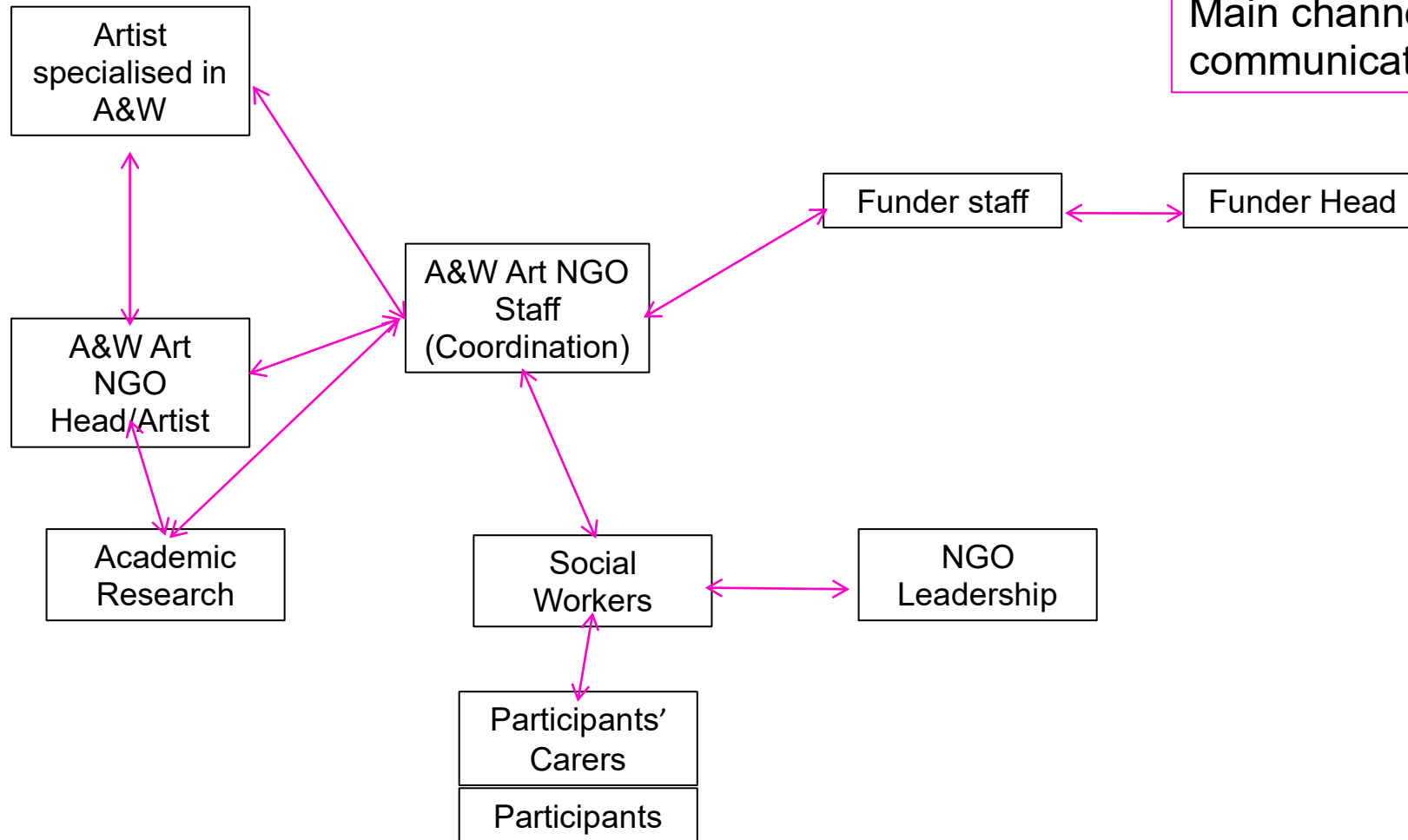
Arrows = Main
channels of
communication

Project Conception



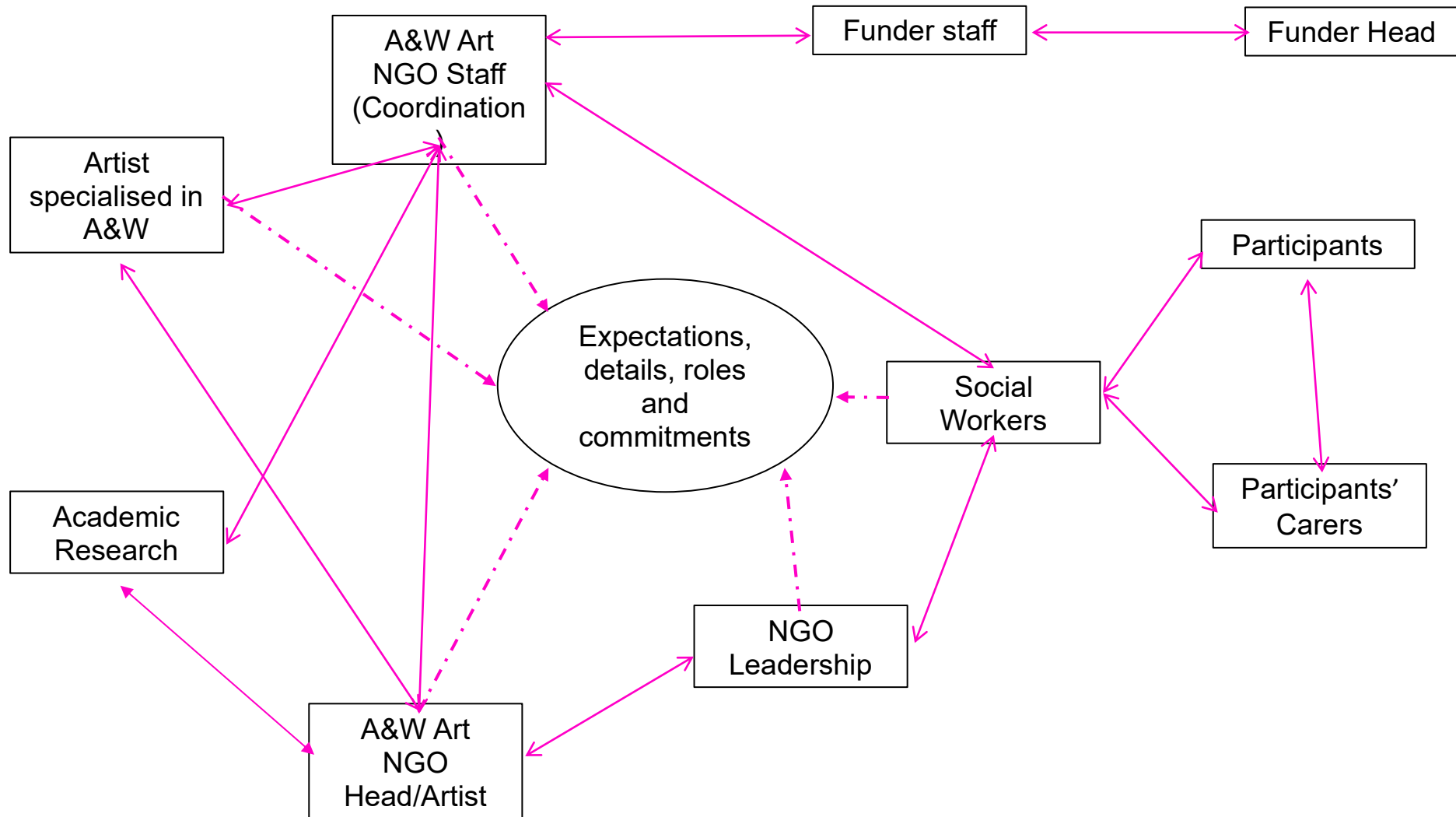
Project Formation (Proposal Writing)

Arrows =
Main channels of
communication



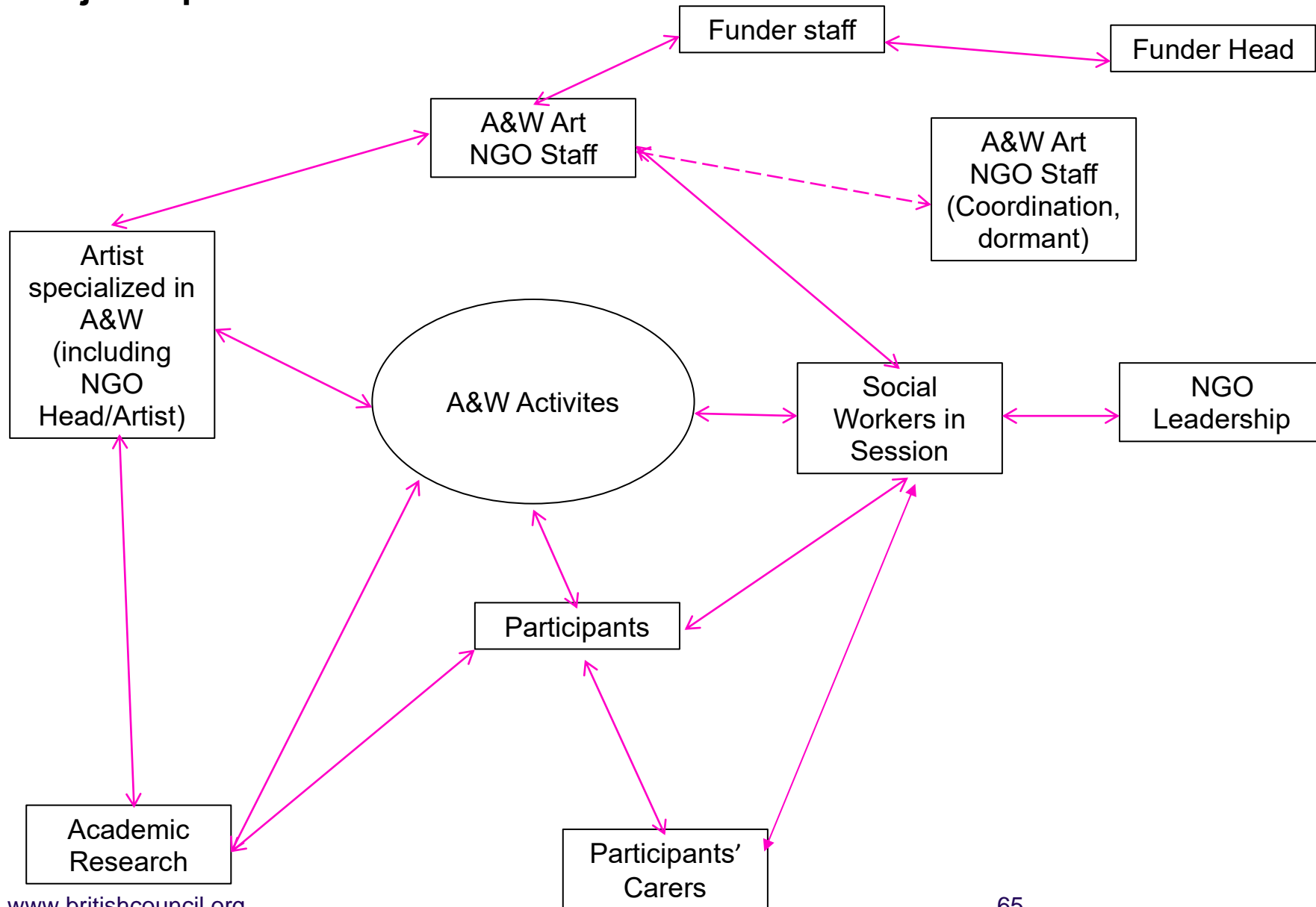
Projection Preparations (Funding approved)

Arrows =
Main channels of
communication

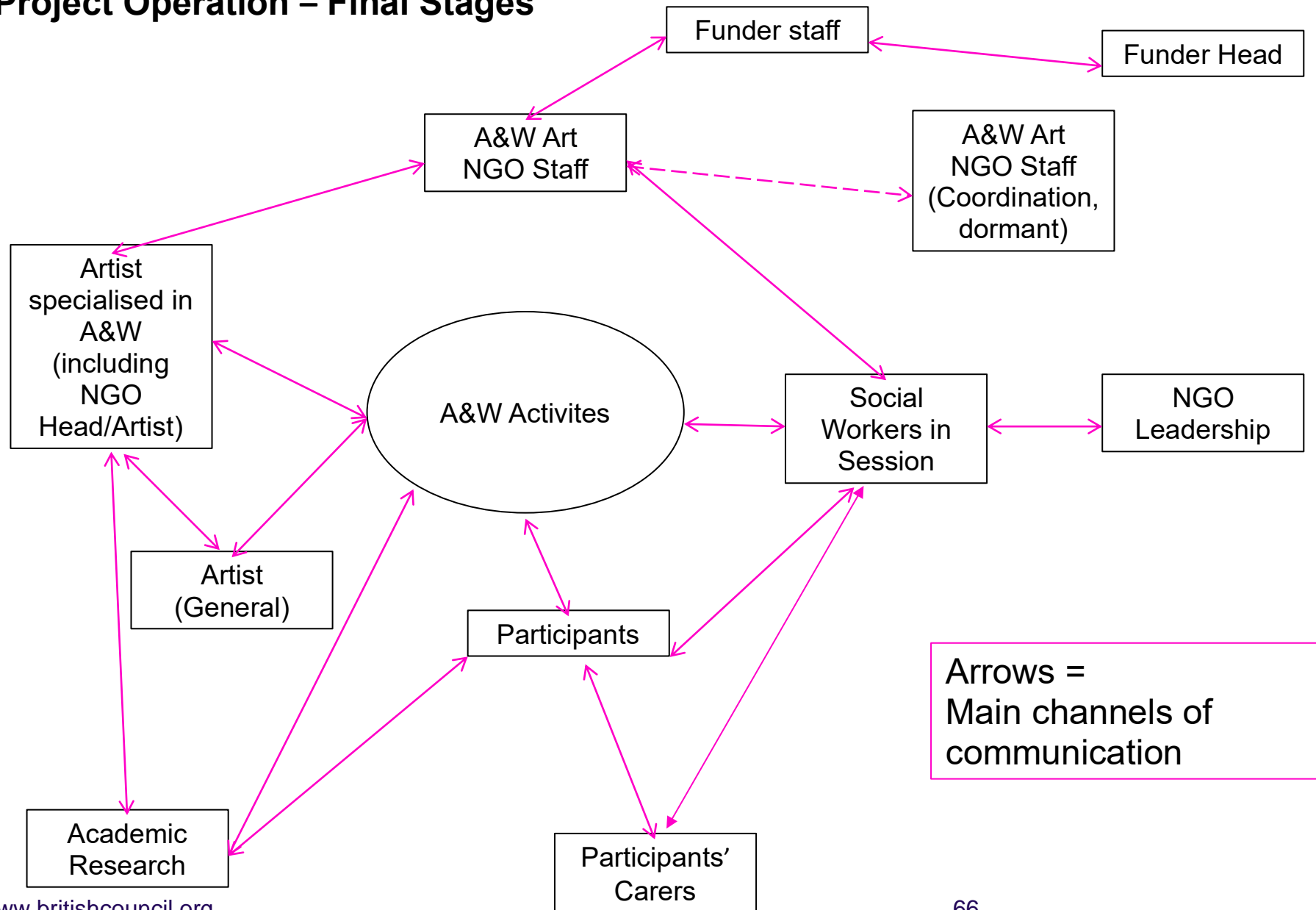


Project Operation – General

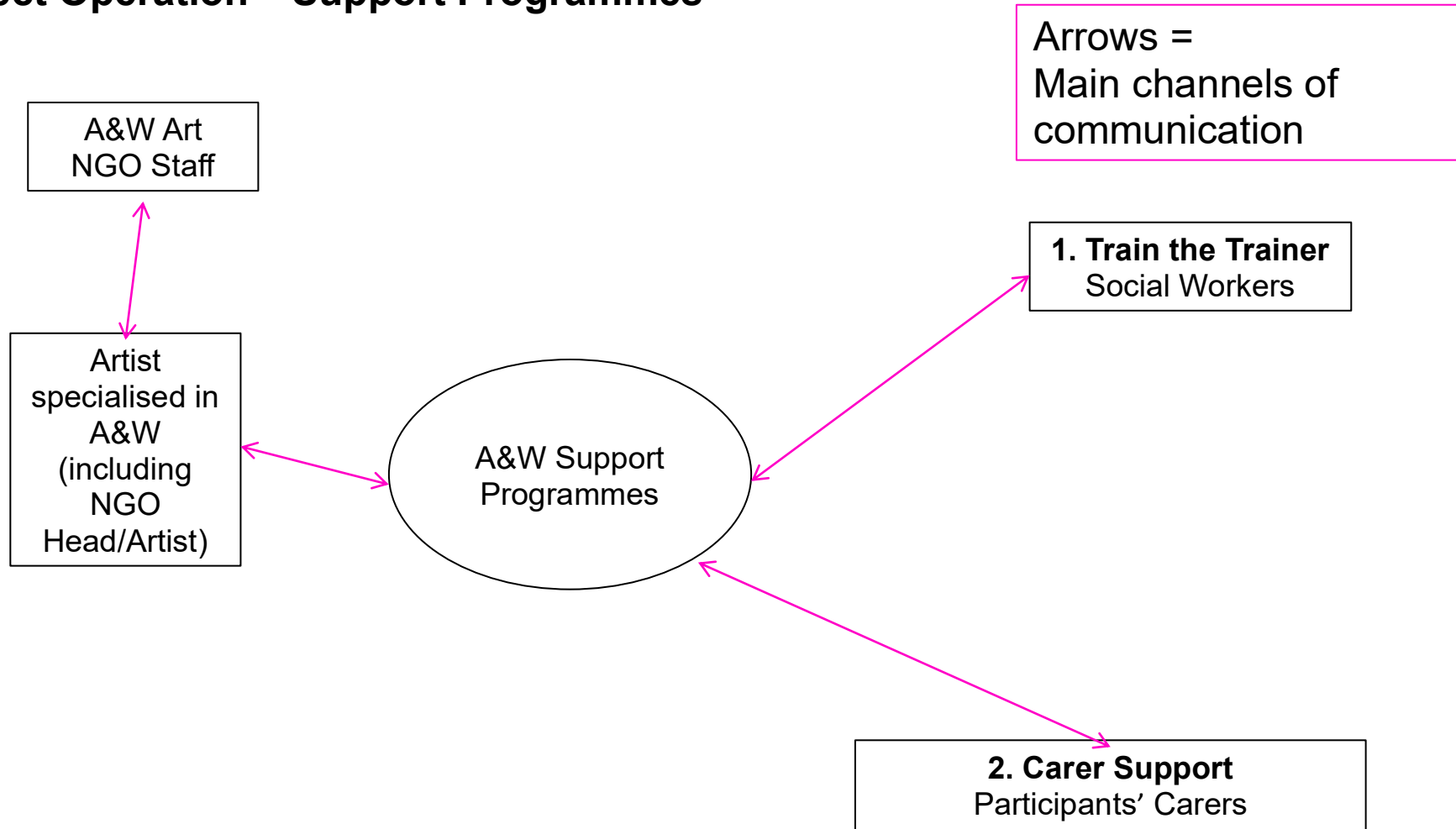
Arrows =
Main channels of
communication



Project Operation – Final Stages

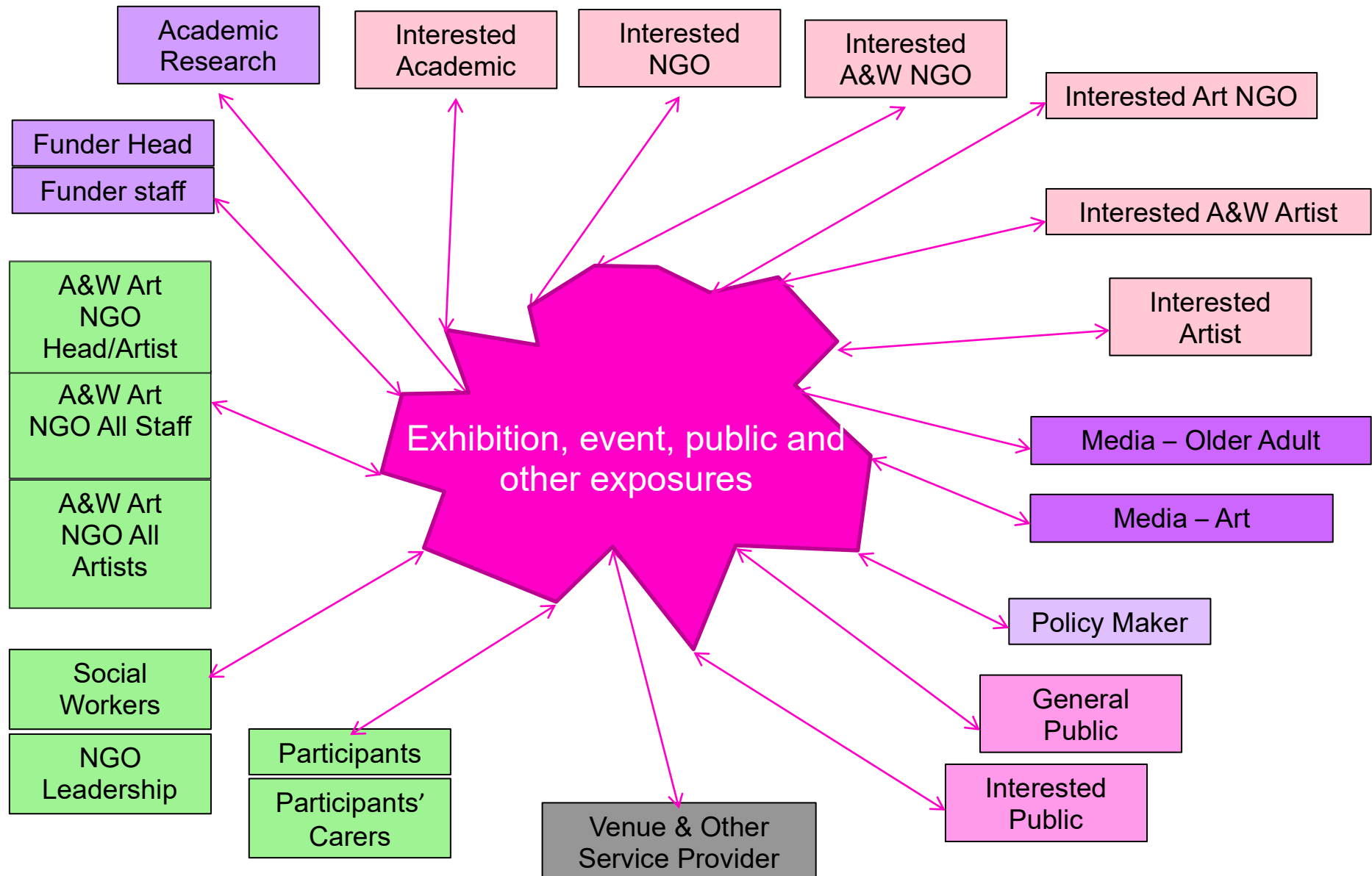


Project Operation – Support Programmes



Project Operation – Exposures

A simplified chart, details of exchanges not covered here



Project Operation – Evaluation & Reporting

Arrows =
Main channels of
communication

