Uses of arts in community
- Service-learning and civic engagement

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Engagement as a core value for higher education

“Twenty-first century academic life is no longer pursued in seclusion (if it ever was) but rather must champion reason and imagination in engagement with the wider society and its concerns”

Association of Commonwealth Universities (2001): Engagement as a core value for universities. p.i
Engagement

- the variety and vitality of interactions with society fostered by universities

Association of Commonwealth Universities (2001)

Service-learning

- pedagogy that integrates academic study with community service and reflection.
Service-learning
as defined by Bringle & Clayton (2012)

A credit-bearing educational experience that allows students to gain:

- a better understanding of their subject knowledge
- an enrichment of personal values
- a greater sense of civic responsibility

A series of well-structured service activities that benefit the community
Art and Well Being – a VS program elective 2008

How art is related to one’s well being
How art can unite a community as a whole

Subject knowledge: the intrinsic nature of art
- the expressive and communicative power of art
- Art as a language
- Art as healing
Art and Well Being – a VS program elective

An interdisciplinary approach:

anthropology, philosophy of art,
neuroscience, cognitive psychology,
thories of memories and trauma
art therapy, art and community
Service-Learning Research Scheme (SLRS)

- credit bearing (first integrated into the course in 2009/10)

Experiential Component
First person experience
art making process
genuine artistic creativity
the ‘flow’ in creative process
expressiveness/ the meaning of art beyond artistic quality

- to use art as a language to promote expression and communication for people in need

Art and Well Being – a VS program elective
Theoretical framework (SLRS)

theories of art and well being
• art is a universal language
• the expressive and communicative power of art
• art in community

learning theories
• learning as an accumulative process
• cognitive and affective domain
• experiential learning

participatory action theory
• make changes through series of actions
• implementing the ideas for changes
Theories of art and well being

Interdisciplinary knowledge:
visual perception – cognition – memory – emotion
nature of art – visual thinking, image writing

• art is a universal language
  art making is a visual thinking process
  art as image writing
  relies on senses rather than rationality
  goes beyond limitations of intellectual ability, gender
  and age differences

• the expressive and communicative power of art
  spontaneous
  less defense mechanism
  inner emotions, exploration of self
Art in community - facilitates shared identity and feelings promotes a greater sense of unity

Artistic activities “unite participants with one another, performers with their audience, the community as a whole.”


John Dewey, Art as Experience (1935)

“Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life... The remaking of the materials of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity.”
Learning theories

Cognitivism – Gagne’s Nine events of instruction
conditions of learning

Constructivism – John Dewey, David Kolb
experiential learning

• intellectual and emotional aspects

“Educators should adopt a holistic view of
learning by putting an equal emphasis on both
the intellect and the analytical as well as on
people as whole persons”

(Boud et.al., 1993, p. 13)
**Service-learning** - cognitive and affective learning

- an adventure of facing emotional and intellectual unknowns
- challenges away from the conventional setting
- accomplishments are unique
- relevance of academic knowledge
- new insights

*Service learning are personal learning that will stay with the students always.*

*Kronick, Cunningham, Gourley (2011)*
Dewey’s theory
- experiential learning
- learning to serve

“Education is the emancipation and enlargement of experience”

*(How we think: A restatement of the relation of reflective thinking to the educative process, 1933)*

“… [education] is a development within, by, and for experience”

*(Experience and education, 1963)*

Education should foster “habits of positive service” for building on the student’s “natural desire to give out, to do, to serve”

*(The school and society and the child and the curriculum, 1990)*
Participatory Action Research

**Participation**
- life in society & democracy

**Action**
- engagement with experience

**Research**
- thought, knowledge

Chevalier, J.M. and Buckles, D.J. (2013)
Community-based participatory research service-learning

- addressing inquiry/issues in ‘real world’
- to identify needs of the community
- to engage and be accepted by the community
- to implement knowledge through practices
- to build trust and collaboration capacity
- reciprocal, iterative, reflective
Participatory Action Research and Service-learning

- Both serve the felt/expressed needs of the community.
- Both include a collaboration between community and academia.
- Both provide an opportunity for structure, organization, and supervision needed for success of both the community and the student learner.
- Both learn the research process by doing.
- Both induce numerous insights into the community and its people in all their complexity.
- Both involve personal working experiences with people with whom they would be very unlikely to interact.
- Both help to build critical and civic consciousness.
- Both processes are iterative and cyclic in terms of processing information.

Blundo, R. Participatory Research and Service-learning: A Natural match for the Community and Campus
Design of the SLRS for Art and Well Being

• Distinct from ordinary leisure or art training classes

• specific service target groups

• strong connection between academic knowledge and the community

Needs: a community of people who will be benefited by art making as a non-verbal channel for better expression and communication.

Visions and mission: use art as a language to facilitate inner expression and communication for people in need.
8 services for 5 specific service groups

1. Children of ethnic minorities
   - The Wai Kwan Centre, Un Long (WKC 09/10)
   - Urdo Neighbouring Centre (UNC 10/11)
   - Art for All, OMHK (OMHK 11/12)
   - St. Francis of Assisi’s Catholic Centre (SFACC 11/12)

2. Youths with behavioural problems
   - Social Welfare Dept (Tuen Mun)
   - youths under the Court Order of Protection and Care, We will See (WwS 10/11)

3. Adults with severe physical disabilities
   - Stewards, Shatin, Arts of Wheels (AoW 11/12)

4. Intellectual disabled adults
   - The Neighborhood Advice-action Council Harmony Manor (NAAC 09/10)

5. Autistic children and youth
   - Spastic Association Hong Kong (SAHK 11/12)
Objectives of the SLRS

1. promote a different teaching and learning experience for the teacher and students;

2. maximize students’ understanding of art as language through their careful observation of how art can facilitate expression and communication in their clients through the process of art making and images created;

3. enrich students’ imagination, artistic skills and talents in organizing various artistic workshops;

4. promote students’ team spirit and problem solving skills;

5. enhance students’ sense of social engagement and commitment.
Intended Learning Outcomes (ILOs)

ILO1: a realization and better understanding of art as language for expression and communication;

ILO2: an application of knowledge of art and well being in real setting;

ILO3: an acquisition of better flexibility and skills in problem solving;

ILO4: an enhancement of social communication skills and team spirit;

ILO5: a better awareness of social issues and a greater connection to others.
Structure of the SLRS

Preparation and consideration

- **Partnerships** – NGO, professional art facilitators/therapists
- **Training** – 10 to 12 hours training on art facilitation
- **Pre-service visit**
- **Service** – 10 to 16 hours well designed service sessions
- **Guidance** – by professional art facilitators/therapists
- **Consultation** – faculties (subject teacher & OSL staff)
Assessment and evaluation

Session plan (ILOs 1, 2, 3)
Documentation of detail planning, observation, post-session self evaluation

2 consultations (ILOs 2, 3, 4)
Meeting with faculty and staff from OSL to discuss the process and difficulties encountered throughout the service

Report back presentation (ILOs 2, 3, 4, 5)
Articulate the outcomes and meaning of the service competed

Reflective essay (ILOs 2, 3, 4, 5)
Summary the outcomes and reflection of the experiences attained

Pre- and Post- questionnaires (designed by OSL, Lingnan)

(the questionnaires were structured to indicate changes of skills in six domains, namely subject-related knowledge, communication skills, organization skills, social competence, and problem-solving skills. There were six open questions at the end of the questionnaires.)
Evaluation of the programme

Assessments

Feedback from the attending artists/therapists

Feedback from NGO partners

Responses/feedback from service clients
the outcomes of the 8 services

significant impacts on the students

- knowledge transfer (ILOs 1 & 2)
- flexibility and problem solving (ILO 3)
- communication skills and team spirit (ILO 4)
- awareness of social issues and civic engagement (ILO 5)
WKC (2009/10)

4 students

South-Asian children

- four 2-hour creative workshops
- games, painting, music, drama, dance
- art as exploratory play
- use art as expression of inner self to promote self identity and unite a group
Make your own card
Sharing of the wishes
Drama
“Through creativities, we interacted with the children and they shared things with us – such as their family members, whom they like most…”

“Many of them [Southeast Asian children] were born in Hong Kong, just like me. After the service, I start to notice these kids when I see them on the street.”

“My personal goal is to know them [Southeast Asian children] well one by one, starting from remembering their names which are quite difficult to pronounce and memorize.”
Service-Learning and Research Scheme (2010/11)

UNC

Southeast Asian children aged 6 to 13

- 3 students involved
- to structure, design, run, and review a series of creative workshops
Urdo Neighbouring Centre (UNC)

Creativities structured

- 4 sessions
- drawing (my family)
- my story book
- apron drawing

original design –
6 sessions abruptly cut down to 4

* unexpected situation
special experience
“Children are just born to be wild. We tried very hard to control the situation with all the kids running here and there, but this is against their nature. Their living environment is so unreasonable that they desperately enjoyed the opportunity to play and be free to express themselves. I felt happy to see them expressing themselves so freely but safety is big concern. So, I felt sorry that we had to change the activity to some more quiet in nature such as painting to control the situation. I wished we could have had a larger venue but this was not our call.”

“I find it interesting to compare the actual outcome with the ideal outcome.”
OMHK 2011/12

4 students
1 elder student
6 sessions
South-Asian kids
Challenges

poor environment
language barrier (Indian and Pakistan)
wide range of kids’ ages (3-12)
unstable attendance
family members
cultural taboos
<table>
<thead>
<tr>
<th>Session</th>
<th>Theme</th>
<th>Activity</th>
<th>Remarks</th>
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<tbody>
<tr>
<td>1</td>
<td>Tree creation</td>
<td>Draw a tree</td>
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<tr>
<td>2</td>
<td>Animal creation</td>
<td>Make animals by Polymer Clay</td>
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<tr>
<td>3</td>
<td>Story creation</td>
<td>Draw stories in the forest</td>
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<td>4</td>
<td>Know about your friends (Originally Know about yourself)</td>
<td>Draw movement of others</td>
<td>Originally draw self-portrait</td>
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<td>5</td>
<td>Racial integration</td>
<td>Draw masks for different skin color people</td>
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<tr>
<td>6</td>
<td>Appreciate different ethnic culture (Originally build up relationship with others)</td>
<td>Draw photo stand</td>
<td>Originally draw photo stand and exchange with friends</td>
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Observation

Art: numerous possibilities, Self-identity
S1 (Tree drawing)
Art as a language
when language fails to communicate (Pakistan Mothers don't know Cantonese),
they still can express themselves through art making (clay and drawing photo-stand)
Art connects
“Creativities break the language barrier between us [students and Southeast Asian children]. Looking at their images is like entering their world of thought.”

“The attendance varied a lot. Only 3 children attended the second workshop but more than 15 came the third one. Sometimes, parents came with the kids too. So, we prepared different plans for each workshop to fit the situation. We even invited the parents to join the creativity for the last two workshops.”
SFACC 2011/12

5 students
1 elder student
8 sessions (multi media)

Challenges:
language barrier (Indian and Pakistan)
wide range of kids’ ages (3-13), hyperactive
cultural taboos
volunteers involvement (Chinese writing class)
SFACC Session Rundowns

**Themes: Jungle**  media: drawing, mask making, singing, performance

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<tbody>
<tr>
<td>1. 填滿空間、互相介紹</td>
<td>Big jungle drawing</td>
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<tr>
<td>2. 松鼠搬家、扮動物</td>
<td>Mask making</td>
<td>Chinese writing</td>
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<tr>
<td>3. 大地震、動物紅綠燈</td>
<td>Life of a seed (drama)</td>
<td>Chinese writing</td>
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<td>4. 「有隻雀仔跌落水」、動物叫</td>
<td>Food drawing, monster coming, food sharing</td>
<td>Chinese writing</td>
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<tr>
<td>5. 怪獸捉小動物、扮家具</td>
<td>Mask decoration (exchange materials)</td>
<td>/</td>
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<tr>
<td>6. 糖黐豆、火車捐山窿、老師話</td>
<td>Musician</td>
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<tr>
<td>7. 面譜製作</td>
<td>Animal Walk Show</td>
<td>Chinese writing</td>
</tr>
<tr>
<td>8. 網魚、甲由先生幾多點</td>
<td>Review, card making and giving</td>
<td>Closing ceremony</td>
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Mask Decoration

Activities:

• Materials exchange
• Draw their own masks

Aims:

• Communion
• Sharing
• Identity
• Imagination
Animal Walk Show

**Activities:**
- Animal Walk
- Strive Poses

**Aims:**
- Identity & Sharing
- Self esteem
- Confidence
Reflection (SFACC):

P.R.O.J.E.C.T.

- Participation (動手參與並由藝術家在場指導)
- Relevant (與學習相關)
- Originative (具原創性)
- Joy (有喜樂及長幼共融)
- Enthusiastic (引起熱誠)
- Community concerns (培養對社群關注)
- Teamwork (提供團隊協作及觀摩機會)
• Autistic children and youth
  
  - Spastic Association Hong Kong (SAHK 2011/12)
    6 students: as artist’s assistants and observers
    3 full day - 6 sessions

  Morning: 4-15 years old autism children; Afternoon: 15-25 years old autism teenager
  
  - Objectives:

    art as a language to promote expression and communication
• Autism: - talented
  - amazing ability to memorize
- The way, direction and energy they held the brush
  - comfortable
  - kinetic energy
  - expressive
They showed their personality and expressed themselves through art making - their interests/hopes/expertise.
Sharing (SAHK 2011/12)

- Patient
- Caring
- Positive
- Cheerful
- Appreciation
- Respect
- Confident
Objectives:
- art as expression
- art as an exploration of self

Integrated into the first 6 sessions of a 9-month art facilitation Programme for teenagers with behavioural problems

Led by professional artists

6 students as participants
1 student as research assistant (observers)
Creativities structured in the first 6 sessions

- photo taking (self)
- drawing (a place to go)
- lyrics writing (I am ...)
- freeze acting (emotion)
- self portrait

A place to go
Youth B (L); Youth H (above)
Youth A  A place to go

Youth A  Self portrait
Youth B  Self portrait (S6) and (S20)
Youth with behavioural problems - WWS (2010/11)

reflections:

“As some youth came late and this affected the dynamics of the workshop, we needed to have flexible plans of activities to control the flow and time management.”

“Before the programme started, I thought these youth (with behavioural problems) must be trouble-makers and difficult to communicate. However, in my contacts with them, I find them just ordinary youth as I am. We have similar interests in computer games, fashion trends, and desire for love. They are just teenagers who have grown up in a more complex environment, lacking people who can share their lives and give advice. They have the same needs of attention and love as I do. I believe I can make friends with them.”
Intellectual Disabled adults - NAAC (2009/10)

5 students
objective: use art to facilitate communication and enhance confidence
NAAC

four 2-hour creative workshops
music, painting, tinfoil sculpture
realize the relationship between art and senses
promote imagination, facilitate expression
Visualization of thoughts

Drawing with music

- music associated with nature:
  birds singing, river flowing, raining etc
- promote imagination:
  animals or elements in nature
- paint the visions
- medium: oil pastel, marker, stickers
Visualization of thoughts

- **Draw and Tell**
  - talk about their visions
  - opportunities to tell the story within drawing
  - a better understanding of each individual in the group
Sharing
Circle Painting

pre-cut circles in different sizes, various colours
encourage to draw circles
free association with things in circle, stimulate imagination and creativity
collaborative drawing
Students’ reflection

“One of the participants [intellectual disabled] cannot speak clearly … his drawing visualizes his thought and he could talk about his idea more clearly after the drawing.”

“The participant is old and deaf, and he was very passive in the first two sessions. But during the session of doing aluminum sculpture, he seemed to be activated by the sense of touch, and became very active and totally engaged.”

“They [the intellectual disabled adults] are just like us.”

“I had an enjoyable experience with the intellectual disabled. When I saw their beautiful images, I felt so happy.”
artists’ feedback:

“On numerous occasions, she [a student] gave suggestions to improve the programme which were useful. Her overall concern for the participants was encouraging.” (artist’s feedback from WwS)

“Her [a student’s] seriousness in the task assigned shows that she has a respect to all the petty tasks in holding such a programme.” (artist’s feedback from WwS)
artists’ feedback:

“They [the students] do participate, open themselves to the participants, create artworks, and their sharing about lives was genuine.” (artist’s feedback from UNC)

“J’s [a student] team spirit is contagious and often helps breaking the ice at the beginning of workshops.” (artist’s feedback from WwS)
Art is for all
Art connects

Learning is to serve
Serving is taking responsibility

Art in service-learning
- is to connect and get engaged
References:

Thank you!