

Sustainability of Community Art in Hong Kong: The Case of Woofers Ten Through Actor-Network Theory

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Community art explores alternative social participation and sustainable community life in urban regeneration. There is a need to design an assessment model for the sustainability of community art from a comprehensive and long-term perspective. This report introduces Actor-Network Theory (ANT) as an analytical framework to make a case study of the sustainability of Woofers Ten. The SNA (Social Context-Neighborhood-Actors) model comprehensively reveals the social context, neighborhood, and actors cluster in the network and summarizes the impact of actors and their interactions in the community arts network on sustainability. This report reveals the interactions between urban regeneration, place-making and community arts and their ongoing impact on broader social well-being. Renewed attention to these processes will contribute to the right to the city, citizenship, and activism in the context of Hong Kong's community culture.

Keywords: community art, Hong Kong, actor-network theory

Introduction

The term “community art” refers to a broad range of artistic practices and initiatives that actively engage with and involve local communities. As an art form originating from the British, it holds the nature of “subversive” (Kelly, 1984), while now has also been frequently used as a tool for government and real estate developers. Various forms of community art have been flourishing in Hong Kong (Huang, 2015). Individual “community art” projects are abundant. In fact, from August to November 2014, there was a rapid succession of exhibitions, workshops, and events showcasing community/social art case studies, situations, and developments. While for government and commercial corporations who hold larger capital to invest in art, the completion or revitalization provides more venues suitable for the promotion of community arts (Zhao & He, 2022). This research put the attention in a profound and influential community art project in Shanghai Street Artspace from 2009 to 2015—Woofers Ten. By a fortuitous convergence of circumstances, a group of artists came together to bid for the operation of the Shanghai Street Artspace. Through this research, which centers on this project, we aim to make three key contributions from different perspectives:

(1) Public art and community art in Hong Kong are mainly supported by the government (Huang, 2015). However, Hong Kong currently does not have a systematic evaluation policy and implementation plan to review

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the relationship between public art and the general public. As a special case, while Woofers Ten emerged under the government's promotion of community art policies, it is not led by the government, and artists essentially have full autonomy in execution. Therefore, studying Woofers Ten not only makes up for the government's shortcomings in relevant evaluations and guidelines but also presents a bottom-up model for community art development.

(2) Woofers Ten represents the close association between community art and activism in Hong Kong. It is a project that is tightly integrated with Hong Kong's local context. Woofers Ten has been constantly and swiftly responding to Hong Kong's social conditions, resonating and dialoguing with the city's changes and developments through artistic actions, truly using art to respond to society. As such, studying Woofers Ten not only provides insights into Hong Kong's development and changes but also offers a reference for a novel mode of activism.

(3) The termination of the long-running Woofers Ten community art project in 2015, coupled with the prevalence of short-term community art initiatives, raises pressing questions about the sustainability of such efforts. Can the impact of community art genuinely be sustained within communities beyond the life cycle of any single project? Whose interests are ultimately served—those of the participating artists or the residents themselves? Given the costs and resources required, can community art practices ever be truly independent of public funding sources? These are critical inquiries that demand rigorous examination to understand the true capacity for community art to create enduring value.

After a careful examination of community ecology in Hong Kong, this research proposes adopting a long-term perspective to understand sustainability. We argue that rather than evaluating the sustainability of a singular project, sustainability should be assessed by considering the project's broader impact on the entire community arts network. In other words, although every project inevitably comes to an end, the ripple effects it creates—not only for artists but for the broader community—are transferred to future projects, contributing to the well-being of society at large. Moreover, we believe that this comprehensive, long-term outlook can serve as a crucial complement to the traditional top-down evaluation of community projects.

This research paper begins by providing a comprehensive review of community art, tracing its development history in Hong Kong. We will also critically examine the current approaches to evaluating the sustainability of such initiatives. Next, we introduce the theoretical framework underpinning our analysis—Actor Network Theory—and its specific adaptation for this research. From this case study, we develop an ecological network model that influences the sustainability of community art, unpacking the intricate interactions within this network.

Literature Review

Community Art

Community. The word “community” is derived from the Old French word “comunete”, meaning partnership or organized society, along with Communicate and Common. A definition that broadly captures all the various meanings of “community” that is widely accepted in sociology is as follows:

A group or network of objectively interconnected people who can generate relatively enduring social relationships with each other, beyond immediate family relationships, and who can define connections with each other as an essential matter of their social identities and social practices. (James, Nadarajah, Haive, & Stead, 2012, p. 37)

“Community” can refer to various explanations (e.g., online or offline groups gathered by the same interests or goals). In Cantonese, “community” is close to Kaifong (街坊), a local concept. An alley is called “Kai”, and an area encircled by alleyways is called “Fong”. The term “kaifong” came to refer to a group of individuals who reside in the same area and interact with one another while sharing common values or a common culture.

In this research, “community” mainly refers to a spatial sense of community—based on administrative divisions.

The politics of aesthetics and artistic activism. The idea of “art” in community art differs from Bourdieu’s aesthetic distinction regime. It returns to the revolutionary source of aesthetics—Kant’s centrepiece of the relationship between aesthetics and politics. *The Politics of Aesthetics* lies in the distribution of the sensible, the field in which art aims to create the aesthetics of perception (Rancière, 2004). This view of political aesthetics points to respecting everyone’s fundamental right to expression, mainly restoring the voices of the oppressed. “The goal of liberation is to give a way of being, a way of perceiving, and a way of thinking that considers oneself a full citizen of humanity” (Rancière, 2009). In this way, aesthetics suggests an understanding of the Other’s life and, via fostering human ties, points the way towards political emancipation. Therefore, “art” in community art is political; it is an artistic practice combined with activism that emphasizes intersubjective conversation, community service, and the emancipation of individual freedoms.

This artistic concept focuses on the aesthetic turn of “Happy Resistance” (快樂抗爭) and the activism turn of contemporary art. Amid political protests that continued to lead to tragedy, social activists realized the need to draw on forces other than rationality and morality. Unlike critical art, contemporary art is no longer willing to critique social systems but wishes to change these inherent conditions by means of art operating outside the system in the real world (Groys, 2008). The art activists, with their radical and outspoken expression, made the art field a medium for political resistance or social action. This shift represents a reverse zeitgeist: What is needed to change the world is not capital, grand narratives or leaders, but rather cross-disciplinary collaboration, local deliberation and non-conformist approaches.

Community art and the context of Hong Kong. The postmodernists, represented by Lyotard, contend that the grand narrative’s all-encompassing nature oversimplifies the significance of individual events and the inherent chaos of disorder. Instead, they argue that small narratives or more modest “localized” narratives should take the place of the grand narrative to emphasizing particular local contexts and the diversity of human experience (Peters, 2001).

According to this principle, modern art has started to take into account how art interacts with urban spaces and how it relates to social interactions. Community art presents a new orientation of contemporary art and social engagement—localization, small narratives, and diversity. There is some basic consensus that community cultural development work inevitably responds to contemporary social conditions rooted in social critique and that the nature of this response is always directed towards transforming the social environment (Goldbard, 2006). Publicity is the spirit of this type of community art practice, which is based on the daily life of the community, constructing a sense of agency among the residents, exploring the economic system of coexistence, social issues, as well as the possibilities of more modes of operation (Leung, 2016).

Community art in Hong Kong. Community art has grown in Hong Kong’s heterogeneous soil along with the growth of the global creative and cultural economy. It results from the rapid and drastic urban regeneration and the community conservation movement as a response. Official projects and property developers are trying to industrialize community art by investing capital, funding sponsorships, and setting up additional platforms for exhibitions and audience traffic to enhance the value of the surrounding industries.

Sustainability in Community Art

The link between aesthetic value, social impact and the evaluation of creative, socially engaged art projects remains unresolved in public debate and literature and, as a result, has been rife with ineffable and, therefore,

immeasurable discourses on community art and its sustainability for decades (O'Brien, 2010; 2014). This issue reflects the awkward position of community art in the art world. The current dominant arts practice is short-term and performative, centred on exhibitions and public events (Yin, 2021). Community art practices do not control the current system of arts funding; rather, they inherently conflict with the logic of the arts economy. It is always accompanied by contradictions regarding the distribution of rewards and labour, unequal relationships between members, and disagreements regarding ideology and practice (Haviland, 2017), making it susceptible to being misinterpreted as a utopian social experiment.

It is difficult to provide a comprehensive picture of community arts networks and their long-term effects. Non-human actors (such as time, place, and money) have a role in the impact of community arts, and these actors are frequently hard to measure (Challis, 2014). Also, community arts projects often involve multiple stakeholders and coordinating and integrating dynamics between them requires more flexible and granular interpretive tools. Creative frameworks and interpretative instruments that capture the entirety of the community arts network and its dynamics over an extended period of time must be developed.

Theoretical Framework and Research Question

Actor-Network Theory

Actor-Network Theory (ANT), originated in sociological research in the field of scientific knowledge. Some scholars have argued that compared to traditional sociological tensions (e.g., agency and structure, macro-structure or micro-action, nature versus society), ANT not only provides an analytical tool for analyzing the processes and ways in which the two are constructed and shaped relative to each other, but it also breaks down the dichotomies to a certain extent, providing a new way of unraveling the complex linkages between knowledge and society (Callon, 1984; Liu & Wang, 2013).

ANT originated in early research with Callon (1984) and Latour's (1981) description of the process by which micro-acting individuals attract other actors to join them in forming coalitions and consolidating heterogeneous networks (containing both humans and non-humans) through artifacts. As a result, the prevailing view in the academic community is that the three concepts at the heart of ANT are actor, heterogeneous network, and translation. Most scholars' usage and elaboration of the theory revolves around these three concepts.

Actor

There are two categories of Actors, both human and non-human, which have the ability to bend the space around them, become dependent on other elements, and translate their own will into their own language, including, but not limited to, human beings, human collectives, ideologies, concepts, texts, and technological artifacts (Callon & Latour, 1981; Li, Li, & Kou, 2022; Sarker, Sarker, & Sidorova, 2006). Combined with two studies by Sarker et al. (2006) and Liu & Wang (2013), since all actors have their own interests and possess the ability to persuade other actors through empathy, any actor is a mediator that can produce transference rather than a simple message conveying intermediary.

The ANT analysis has a more specific view of actors, which allows researchers the flexibility to select the appropriate dimensions to analyze. First, ANT rejects the a priori distinction between organizational and individual actors by arguing that actors are unstable, so sociotechnical collectives can thus be either single-acting individuals or groups (Sarker et al., 2006). Second, although viewing human and non-human actors as equals has generated much controversy in the academy, this angle can provide researchers with new

outlets for analyzing detailed and complex social problems (Hanseth & Monteiro, 1998). Finally, punctuation refers to the fact that almost any actor can be viewed as the sum of other smaller actors, but attention needs to be shifted to individual network elements whenever any degradation may occur in the network package (Law, 1992).

Translation & Heterogeneous Network

Translation is the process by which interests in a network are aligned to form a stable social order, with each actor adopting a translation based on their own interests and having an impact on the final network composition (Sarker et al., 2006). Since actors are different in terms of their interest orientation and behavioral styles, they constitute a heterogeneous network (Liu & Wang, 2013). As a result, there may also be forces of deviation within the network due to dissent, and the stability of the network is determined by the constant translation of the interests of individual actors (Liu & Wang, 2013).

Application of ANT

As Law and Hassard (1999) commented, “ANT is an open building site”, ANT has now evolved into a framework that has been used in a wide range of fields including, but not limited to, urban planning and management, technology research, design, and business organization management. ANT has not been studied much in relation to community arts, but there are precedents for it being used. Some scholars have discussed the impact of the combination and arrangement of heterogeneous elements on arts program practices and strategies by tracing the networks that underpin actor roles. For example, Challis (2014) explored the interventions and impacts of technology on community arts projects using artists as focal actors, noting that such methods are useful in counteracting existing government- or funders-centered and that have biases towards creativity.

Research Questions

Throughout its tenure, Woofer Ten organized numerous successful events and gained extensive attention for its innovative and meaningful interactions with the local community. This study aims to investigate the lasting impact of Woofer Ten, utilizing the Actor-Network Theory (ANT) framework to illustrate the distinct network of community arts in Hong Kong. This investigation seeks to address two central inquiries.

- (1) What does a community art network with artists as focal actors look like?
- (2) How does the network support the sustainability of community arts?

Depending on all of the above mentioned, this study needs a theoretical framework that provides an understanding of the complex dynamics inherent in community arts programs and to outline the intricate interconnections involving the central role of the artist more effectively. Actor-Network Theory could match this need because this theoretical perspective allows scholars to explore the network of human and non-human actors and their involvement in community arts initiatives, bringing to light the various relationships, power dynamics, and agency exerted by human and non-human elements. ANT enables researchers to investigate how artists, community members, funding bodies, cultural institutions, artistic materials, technological tools, and even physical spaces all interact and jointly determine the functioning of community arts programs. This comprehensive analysis reveals the dynamic processes and negotiations that shape the development and sustainability of community arts initiatives, enriching the understanding of the complex web of actors and forces at play within this context.

This delineation serves as the foundation for examining the network's influence on sustainability dimensions. On the one hand, ANT can encompass human and non-human actors with a comprehensive and ongoing perspective, thus facilitating the exploration of the enduring impacts of community arts within the current evaluation framework. On the other hand, given the challenge of quantifying certain concepts in community arts research for assessment, ANT functions as a flexible interpretive tool, enabling the harmonization of dynamics among various stakeholders. Consequently, ANT provides a cutting-edge framework and methodology for elucidating the enduring impact of community arts networks.

Methodology

Methods

To address the research questions and theoretical framework, this study employed in-depth interviews and content analysis as the primary research methods. In-depth interviews are a widely used qualitative approach in social science research, valued for their ability to uncover rich, detailed information and insights into participants' thoughts and experiences.

Given the multiple actors involved in an Actor-Network Theory (ANT) analysis, the interviews aimed to engage with as many relevant actors as possible. As we sought to map the network of community art in Hong Kong, artists from Woofers Ten were chosen as the focal actors. Interviews with these artists provided first-hand accounts of their experiences and knowledge, allowing us to trace Woofers Ten's trajectory and impact over time—insights difficult to obtain solely from online sources or literature.

While in-depth interviews can be susceptible to subjective bias, we mitigated this limitation through triangulation, cross-corroborating information across different interviewees. Additionally, for non-human actors who could not be directly interviewed, we examined relevant literature and drew upon explanations provided by the human actor interviewees during content analysis.

Data Collection

As Woofers Ten has been closed for nearly a decade and its former artists/participants are now dispersed globally, participants were initially approached through the researchers' personal networks. Subsequent participants were recruited through snowball sampling based on referrals from previous interviewees. This approach ensured access to the most relevant and appropriate informants while optimizing time and resources.

Over two months, a total of 8 in-depth interviews were conducted, involving artists, local residents ("Kaifong"), and Woofers Ten participants. Interviews ranged from 45 to 75 minutes and took place at venues like vegan restaurants and art studios chosen by the interviewees for convenience and comfort. Basic participant information was collected, and interview venues are provided in Table 1 below. For simplicity, each interviewee is assigned a coded initial in the results and discussion sections.

Table 1

Information of Interviewees

Code	Name	Identity in Woofers Ten	Location of interviews	Current work/project
F	Fung	Member artist	Black Window Sham Shui Po	Inter-Asia Woodcut Mapping Series
V	Vangi	Member (- admin)	Internal studio, To Kwa Wa	Artisland
I	Irene	Kaifong	Blue House, Wan Chai	Volunteer
H	Holok Chan	Kaifong	Eaton Hotel	Queer practices

Table 1 to be continued

M	Michael Leung	Kaifong & artist in residence	Gwobean, Yau Ma Tei	Gwobean
C	Chung Waiian	Member (-admin)	Online	Mudwork
J	Jasper Lau	Member - artist	Restaurant in Lok Fu & Rooftop farm in HKICC Lee Shau Kee School of Creativity	Farming
E	Elaine Ho	Artist in residence	Internal studio, To Kwa Wa	Display Distribute, other artworks

Data Analysis

Interview recordings were systematically transcribed and reviewed using Feishu. The transcripts then underwent coding, a process of summarizing data based on multiple classification criteria using short phrases or words to capture key people, events, concepts, themes, and more. Coding enabled the identification of important human and non-human actors based on information provided by interviewees.

Critically, we analyzed the dynamic relationships between these actors to construct the actor-network based on this analysis. To ensure a comprehensive understanding, we supplemented the interviews with a systematic review of articles written by Woofer Ten members and interviews with relevant stakeholders. This multi-pronged approach allowed us to capture any information or perspectives that may have been overlooked during the initial interviews.

Results

The community art network circles in Woofer Ten with artists as focal actors were summarized according to social context, neighborhood, and actors cluster (SNA model) (see Figure 1).

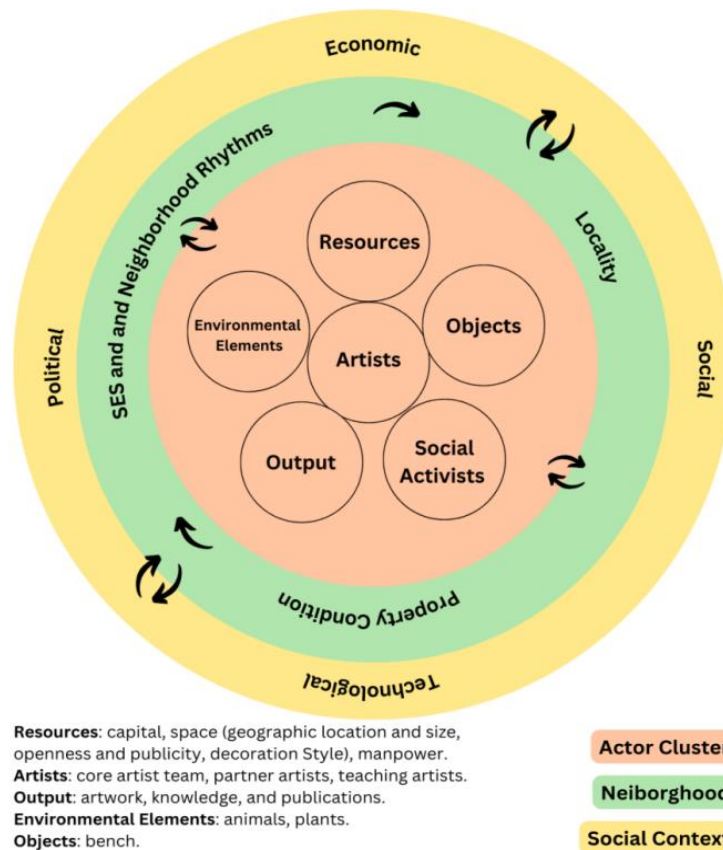


Figure 1. SNA model: Sustainability of community art network.

Social Context

The first circle concerns the social context of Woofer Ten (see Table 2).

Table 2

Social Context of Woofer Ten

Political	Economic	Social	Technological
Gentrification of urban regeneration projects	High urban cost of living	Vitality of grassroots organizations	Community arts R&D (research and development) expenditure, practitioners, grant applications
Active urban social movements	Commercialized cultural industries	Self-conscious citizenship	Capitalist-led, artist-restricted art trade model
Creativity-driven transformation of cultural industries and related cultural policies	Neoliberal economic society	Community identity	Short-term, performative, utilitarian “European Funding Model”

Woofer Ten responds to the social context with activist community art, uniting the vitality of grassroots organizations, preserving local cultural characteristics, and consciously countering art capital in a gentrified city. However, this kind of experimental socially engaged art is marginalized in the current cultural industry because of its over-reliance on external funding and its ineptitude in producing outcomes that meet the expectations of the existing arts funding model. Hong Kong’s creativity-driven development strategy carries the risk of promoting shallow, market-oriented conceptions of culture and escalating gentrification, even as it offers a policy environment that can support economic transformation and social structural change in the local community (such as the social engagement of grassroots organizations and the blossoming of urban social movements). As Scott (2014) suggested, at a global level, public policies enacting a model of the “creative city” fail to grasp that “the interdependent processes of learning, creativity and innovation are situated within concrete fields of social relationships”. In Woofer Ten’s case, the flourishing of community art supported by commercial capital or government forces has crowded out the space for community art with a local flavour. The neo-liberal economic environment and high operating costs in Hong Kong have made the art market here more pro-short-term, performative, and for-profit art industries, while the needs of local bottom-up actors represented by community art are often ignored in existing urban renewal plans and cultural policies, resulting in the commercialization and standardization of original cultural features and identities, and the loss of cultural uniqueness in the city.

Neighborhood

The second circle in our ecological network model pertains to the Neighborhood, referring specifically to the Yau Ma Tei area in the case of Woofer Ten. We identified several key factors within this neighborhood cluster that exert an influence on the sustainability of community art initiatives. Understanding the nuanced interplay between neighborhood dynamics and artistic endeavors is crucial for fostering an environment conducive to sustained community engagement and impact.

Property relations and rent prices. The complex property relations and relatively low rental costs in Yau Ma Tei have played a significant role in shaping the ground of the neighborhood. As one of Hong Kong’s oldest districts, the property ownership structure in Yau Ma Tei is intricate, with multiple stakeholders and convoluted ownership histories. Consequently, when the government attempts to undertake redevelopment or other initiatives that could disrupt the existing community bonds and relationships, it often faces substantial resistance.

Compared to Yau Ma Tei, rental costs in other areas like Central are considerably higher. With close distance and interconnected personal networks, those projects form a unique neighborhood environment in Yau

Ma Tei together. The relatively affordable rental landscape in Yau Ma Tei has played a crucial role in encouraging community art initiatives but remains a challenge for sustaining these non-profit projects for a long time.

Socioeconomic status and neighborhood rhythms. Individuals struggling with work and survival are far less likely to actively participate in community events. Under overall high survival and financial stress in Hong Kong, particularly for young residents who may even need to take more than one part-time job, they lack the time and energy to join activities after work. Extending from the individual to the neighborhood level, the overall SES profile shapes the rhythms and patterns of activity in an area. Plenty of elderly residents can be found spending their days on the streets, while younger working individuals return to the community in the evenings. This nighttime presence creates a window of opportunity for community art projects to engage and exhibit.

Locality. Locality refers to the sense of belonging residents feel within a region (Yang, 2011) and in our case, Yau Ma Tei, which is greatly influenced by the length of their residence and the emotional connections cultivated over time. This locality manifests itself in myriad ways, often described abstractly as a feeling of familiarity or “ren qing wei” (人情味). We found the behaviour of reciprocity is very frequent among residents and becomes the main factor in contributing locality and emotional accumulation in Yau Ma Tei. Reciprocity is the mutual exchange of goods, services, support, or assistance between individuals or groups within a community (Dostilio et al., 2012). Neighbors may assist one another in daily tasks, like a store owner may feel comfortable leaving their establishment unattended. This reciprocal relationship fosters a sense of interconnectedness, interdependence, trust, and shared responsibility, which are essential elements in building and sustaining strong community bonds.

However, it is also necessary to recognize that localness and communities of acquaintances do not necessarily imply unwavering positive support. Conflicts can and do arise within neighborhoods. Therefore, it also should be admitted that it is the interaction, coexistence, and adjustment that create a lively relationship and high degree of locality in the neighborhood.

Actors Cluster

The community arts network features a diverse array of actors, complicating the dynamics among stakeholders with differing goals. Actor-Network Theory (ANT) offers insights into these complexities, emphasizing non-biased perspectives on both human and non-human actors. This study introduces the concept of “cluster” to describe communication within the Woofar Ten community art network. Firstly, actors within a cluster can influence one another. For instance, the core team of artists may recruit teaching artists through their relationships, mobilizing neighborhood participation. The space also serves as a venue for community exhibitions and activities. Secondly, influential artists can inspire marginal artists through their leadership and artistic vision, while neighbors interact based on their ties to the art space. Lastly, clusters can influence actors in other clusters; for example, social activists and anarchists can shape artists’ creations and enhance political engagement in the neighborhood. This cluster concept provides a flexible framework for understanding actor relationships and their impact on sustainability, fostering a decentralized and holistic ecology.

Resources. Community art should effectively harness diverse resources such as space, labour, and funding to ensure sustainable development. Public spaces serve as the canvas and showcase for community art, while the involvement and backing of local residents, including artists, volunteers, and community workers, are

essential for creativity, organizing, and management. Furthermore, community art initiatives necessitate a level of financial backing, which may be sourced from government grants, corporate sponsorships, or crowdfunding by local residents, to guarantee the successful execution of the project and its sustainability.

Capital. Sufficient funding serves as the cornerstone for launching and sustaining community arts programs. Financial resources can be allocated towards space rental, acquiring materials, facilitating art workshops, hiring staff, and other related expenses. Insufficient funding poses a significant challenge in executing the project effectively, or it may result in severe limitations. In such instances, financial assistance from donors proves to be invaluable.

Space. Art in public spaces provides a platform for artists to freely express themselves and for viewers to interact with each other, resulting in a welcoming and familiar atmosphere. This environment plays a crucial role in promoting a shared sense of community and identity through communal art initiatives, which are evaluated based on factors like their location, accessibility, and scale. When art is strategically situated within a community setting, it serves to forge a deeper bond with the local surroundings, thereby influencing other stakeholders like residents of the area.

(1) Geographic Location and Size. The geographical location is key in influencing the characteristics of local art, highlighting the significance of the natural surroundings in shaping art and its cultural significance. The geographical factor has a profound effect on community art by contributing to its distinctiveness and cultural representation. Situated at 404 Shanghai Street, Yau Ma Tei, Kowloon, Hong Kong, Woofers Ten finds itself in the bustling commercial hub of Yau Ma Tei, conveniently reachable by both subway and bus. Moreover, as in a street corner at ground floor, there are large amount of natural pedestrian flow around it. The accessibility and the backing of the local community's cultural scene are crucial for maintaining the long-term viability of the public space as a community arts initiative.

The dimensions of the art venue are crucial for fostering community arts initiatives. Although it is not as expansive as other art galleries, its size adequately accommodates a wide range of arts and cultural events it hosts. Aside from the primary exhibition hall, there are several smaller exhibition areas, studios, and the like, which can host various events simultaneously.

(2) Openness and Publicity. Before taking over the premises, Woofers Ten displayed a significant level of mental accessibility, which was linked to the spatial organization approach. In addition to its permanent collections and events, the venue frequently hosts temporary exhibitions by various artists and groups, open to the public. It regularly organizes cultural events with public participation, like performances, lectures, and workshops, to actively involve the local community, showcasing a strong commitment to openness and inclusivity. This ethos is further evident in Woofers Ten's integration with the neighborhood, as exemplified by activities that are intricately linked to local history and culture, such as the dedicated space for neighborhood artisans.

(3) Decoration Style. Distinct styles contribute to the public space ambiance of an art venue and can bolster its community development potential. The interior design of an art space impacts audience interaction. Interviewee C suggested that Woofers Ten deliberately maintained a "gritty" visual aesthetic, as a more polished decor may foster greater camaraderie among attendees. According to Lau (2010), in the design of everyday spaces Woofers Ten no longer followed the style of modernist art centers, but created a community-centered, living environment in which viewers could find small unexpected discoveries, such as the display of images on desktop glass and computer screens, fish tanks, and displays inside refrigerators. There were also distinctive

corners such as a neighborhood material support exchange department, a book corner, and an Internet area that drew people into the world of art in different ways (Lau, 2010). In addition to interacting with pedestrians through the use of street frontage or window displays, Woofer Ten also had outdoor walls for the display of artwork.

Artists.

Core artist team. The artists, each with their own unique strengths and expertise, have jointly transformed Woofer Ten into an influential hub for community art in the history of Hong Kong. Woofer Ten's art practice embraces a spirit of collaboration and altruism, characterized by Interviewee F as "one person doing a little bit of everything", and ultimately resulting in a community where "everyone does a little bit more". This interconnected network fosters a genuine sense of concern and support among its members, as noted by Interviewee H, "Woofer Ten was not for appropriate, not for deflecting, it's for propulsion, for experimentation". Despite the absence of a singular central goal, the majority of artists acknowledge the significance of experimentation within the Woofer Ten project.

Within the social circle of Woofer Ten, each individual occupies a fairly level playing field. Creative workers, teachers, and locals come together to dine and converse (Interviewee I). Furthermore, artists act as mentors, passing down wisdom to the community, while the locals, albeit unknowingly, motivate and support regular folks in exploring their artistic side. This reveals an added layer of purpose within the community network.

Interviewee E: (Artists) have ideas on how to run Woofer Ten. There are some different ideas, so the contradiction is that in the first two years there will be Some different ways of applying how to run the Woofer Ten.

Partner artists. Except core artists, there are partner artists and cultural industry workers who frequently come to Woofer Ten to organize events, exhibitions, and other activities. Additionally, there were Art/Activist-in-Residence Projects which built partnerships with Art/Activists from outside Hong Kong. They have not participated in the project before but joined a new project after the core team of artists. Usually, these actors belong to the network of local actors themselves, joining the project as speakers and interacting with other actors (mainly young people new to the community arts network). Since "art is a method, an interaction" (Interviewee E), new networks of art workers can also be formed by projects. She further explained that they "designed some rides with those designers, we created some rides and do some designs with them".

Teaching artists. In the follow-up program of Woofer Ten, fresh faces are welcomed to join the team of core artists as teaching artists. The main objective of these talented graduates is to guide and inspire students who lack the means but are eager to partake in the arts within the community. The esteemed core artists enlist these energetic individuals to collaborate on various assignments, enabling them to collectively complete a new project. Their roles extend beyond teaching artistic skills; they also cultivate and promote an artistic ambiance throughout the community, sparking the creativity and artistic involvement of young community members. The focal actors pursue a two-fold mission: targeting young people through the assistance of their peers, while simultaneously providing a platform for the newcomers to establish their identities within the community. The focal actors thus redefine their role by designating them as teaching artists.

Interviewee V: There are a lot of people who graduated in the arts, and they also go to different communities to do some work. They are already working as teaching artists, but they may not feel like they are..... We want to identify them as such.

Social activists. Certain interviewees discussed the intersection of the Woofers Ten network with individuals in social movement spheres. Artistic endeavors and exhibits also reflect contemporary political issues. For instance, Interviewee H mentioned discovering Woofers Ten during the period of 2010-2013, describing it as a hub for various social movements during that time, such as the Star Ferry Pier and Anti Express Rail Link movements. When a social referendum faced obstruction from the authorities, artists connected with Woofers Ten produced numerous short films addressing the issue. The collaboration with social advocates was facilitated by the inclusive nature of the space.

Interviewee V: I think at that time it was Woofers Ten that location was convenient so they (social activists) came over when they had to have a meeting as well and then so the network at that time would have been easy to set up.

Neighbors. The local community plays a crucial role in the Woofers Ten project, as it not only participates in art activities but also contributes significantly to the labor required to sustain the space. Some interviewees view labor as a valuable resource, reflecting participants' willingness to engage with community art spaces.

Interviewee I: In fact, labour is not totally equal to money, it's the most basic kind of money. If a community has people, then it can do anything; If there's no people who want to pay out, it can do nothing.

Neighbors have the opportunity to volunteer and actively participate in the upkeep of the area and the implementation of the art project. This not only addresses the local unemployment issue but also fosters a stronger sense of community within Woofers Ten. Additionally, Woofers Ten offered a diverse range of activities designed to cater to various demographic groups. For instance, it organized after-school tutoring and creative workshops for children to support their artistic development. Furthermore, the elderly residents were provided with opportunities for social interaction and artistic engagement, easing their feelings of isolation. Local men are also encouraged to engage and communicate with the residents or volunteers, fulfilling their emotional needs and enhancing community bonds.

Interviewee F: A lot of them are men (in the neighborhood around Yau Ma Tei). The park is full of men, rarely older females... Well, there are also older (female) sex workers. You see the gender distribution in that space is like this.

The particularity of spatial gender distribution encourages the attracted actors to have corresponding characteristics. Interviewee I recalled, "A lot of men, they just like to talk to me. They need money to talk to the sex workers, but talking to me doesn't need money".

Objects. Objects serve various purposes in community art projects, functioning not only as significant conceptual elements, but also as potential associations with human participants. Often labeled as everyday objects or readymades, these items play a distinctive role in community art practice. One such non-human object highlighted in Woofers Ten is the bench positioned in the entrance. Interviewee F noted that this bench is uncommon in the densely populated Yau Ma Tei, where benches for resting are typically only found in parks, not in the street. "Someone just threw the bench outside. It's like it's not locked up (that limited for people to sit), and then the neighbors sit down over there". After the accident placement of this specific object in the front space of Woofers Ten, it acts as a connection point for the neighbors and attracts participants to the art program. People such as grocery shoppers, fruit vendor workers, street sex workers, and elderly men with a gambling interest would utilize this bench for relaxation.

Environmental elements. Artists can draw inspiration from the natural environment to create community art that resonates with life and fosters a stronger connection between people and their surroundings. Some artist

teams have effectively used natural elements to enrich their work and evoke a sense of identity with the community. Additionally, artists associated with the Woofers Ten have undertaken projects centered around flora. Plants, being the most fundamental aspect of nature, offer a diverse and abundant source of creative inspiration for artists. As interviewee M notes,

The community could be trees, animals or plants ... Yes, it's hard for me to see the difference. Yeah, so I would say that I like to work with people a lot and try to create a space that is desirable and welcoming.

Moreover, despite the closure of Woofers Ten, the artists involved have drawn on their previous experiences to continue related practice of urban farming. For instance, Interviewee M now manages a rooftop garden and an eco-vegetable plot in Yau Ma Tei. These rooftop gardens offer a rare green oasis in the midst of the urban landscape, providing city dwellers with a much-needed natural respite. The compact and lively gardens have evolved into impromptu spaces for artistic expression within the neighborhood. They provide a platform for residents to host events, engage in artistic endeavors, showcase performances, and organize various activities. Introducing sustainable vegetable patches in urban areas not only provides a source of fresh produce, but also cultivates environmental consciousness and promotes community participation among residents.

Output. The three components of the output: artwork, knowledge, and publications, are intricately linked and work together. In projects like Woofers Ten and other community art initiatives, they collectively contribute to the sustainability of community art and the project cycle, infusing ongoing energy into the flow of community culture in Hong Kong. Through creative practice, the accumulation of knowledge, and the dissemination of community art results, artists can continuously enhance and refine their artistic endeavors. The outcome of community art often takes the shape of public spaces and community events.

Initially, art results need to be presented to the funding body as materials, usually seen in the form of public works, community activities, and art exhibitions. Subsequently, in Woofers Ten, artists have the opportunity to create their own artworks. Furthermore, the expertise gained from working with Woofers Ten, which can be seen as the practical knowledge of organizing community art initiatives, plays a crucial role in advancing the creative output, enabling artists to pursue future projects and programs. Interviewee V stated that she sought out artists affiliated with Woofers Ten to serve as speakers, sharing their insights into community art, for the initial phase of her subsequent project following her involvement with Woofers Ten. Lastly, the documentation, organization, and dissemination of community art endeavors are of great significance. Various publications, documents, and archives not only serve to preserve the legacy of community art but also facilitate the sharing of experiences and references among similar communities. The procurement and dissemination of these materials can greatly contribute to the advancement of community art within the city and beyond. Woofers Ten artists mainly opt for independent publication, holding magazine exhibitions in various public art centers, and disseminating information to community art participants and current affairs enthusiasts globally (Interviewee M). The publication process also encompasses discursive and research activities. Interviewee F believes that its core lies in “deconstructing these things (referring to artists’ community art practice)”. He believes that “artistic practice can not only record, but also use analysis to change the operation of other places in East Asia”.

The Impact of Actors Cluster on Sustainability

This section presents in tabular form the possible impacts of each of the core actors on community arts sustainability (see Table 3). Impacts that are not labeled are unclear, but the roles found in this study have been presented in a bulleted list and are described in the paragraphs that follow.

Table 3

The Impact of Actors Cluster on Sustainability

	Resource management	Community participation	Influence	Partnership	Operation
Resources	The government provides long-term and stable financial support; Promote resource integration and optimization.	Diversified and rich targeted activities; Provide a platform for interaction and communication.	Understand and respond to the needs of the community or neighborhood; Inherit and promote community culture.	Show the development prospect and social value of the project; Network extension.	Provide a stable place of operation; Carry out innovative practice.
Artists	Increase project professionalism and visibility; Cultivate local art talents and transport human resources.	Tap the initiative of participants; Increase participant loyalty.	Reflect and criticize social problems; To enable community residents to gradually acquire the ability to operate art projects independently.	Enhance the value and impact of the project in the eyes of government, business, the arts community and the public.	Decision-making mechanism, innovation model and risk response.
Social activists	/	Network with leading artists.	/	/	/
Neighborhood participants	/	Participants feel valued and cared for, generating endogenous motivation to participate.	Promote resource sharing and collaboration within and outside the community; Inspiration.	/	/
Objects	/	Network with neighbors.	/	/	/
Environmental elements	/	Bring new feelings and a friendly atmosphere.	Promote the balance and health of the community ecosystem; Achieve environmental protection.	/	/
Output	Stimulate enthusiasm for participation and attract human resources; Access to external agency support and resource tilt.	Strengthen internal unity.	Expand the project's social links and resource network.	Enhance interaction and engagement with external organizations or artists to promote collaborative relationships.	Promote cohesion within the organization; Enhance the credibility and influence of leading artists.

Funding and space. Funding and space are essential for the sustainable development of community arts programs. Community art projects require substantial support in these areas for long-term stability.

Financial support. Financial aid is crucial for resource management. Funding sources include government subsidies, corporate sponsorships, and public donations. Short-term funding often fails to meet long-term needs. As Interviewee J noted, “The Hong Kong cultural circle is changing fast”, highlighting the pressures faced by artists regarding funding. Financial support allows project leaders to organize community activities, enhancing local engagement. For instance, Interviewee F mentioned that government subsidies covering rent have facilitated Woofers Ten’s operations.

Adequate funding sustains cultural heritage activities and fosters partnerships, as it demonstrates the project’s social value. However, Interviewee F also pointed out that early social donations were minimal, limiting operational capacity.

Available space. Physical space is vital for community arts, providing a secure environment for activities and resource merging. A dedicated art space fosters interaction and helps artists understand community needs, enhancing participation. Interviewee V emphasized the importance of space, stating, “even if you have the money... you have to come up with a business model”.

Artists. Artists maintain control over resources through collaboration. Their involvement raises the project’s visibility and attracts support. Interviewee V noted that training young artists is essential for long-term sustainability. By creating engaging activities, artists foster community participation and enhance local identity.

Artists also play a critical role in addressing social issues, as Interviewee F described events at Woofers Ten aligned with urban movements. Their engagement promotes community self-sufficiency and inspires creativity.

Output. Successful outcomes motivate community involvement and attract resources. Achievements enhance the project’s visibility and can lead to greater support from external entities. Interviewee F expressed the importance of “inspiring a practice” to establish a collaborative system. Project outcomes foster internal unity and strengthen partnerships with external organizations.

Neighborhood participants & environment. Emotional connections among residents promote cooperation and resource sharing. These bonds support sustainable community growth. Additionally, integrating natural elements into art initiatives fosters environmental sustainability and strengthens community ties.

Social activists & objects. Social activists collaborate with artists to drive change. Activists inspire artists and help raise awareness of social issues, while artists contribute creativity to these movements. Objects within the art space encourage participant interaction, enhancing community engagement.

Discussion

Sustainability in the Dialogic between Urban Regeneration, Place-making and Community Art

The dialogical triangle. There is a two-way interactive dialogue between the three circles of social context-neighbor-actors. The neighborhood’s ecology is first impacted by changes in the social environment from the outside in, then community art creates the actor cluster in response. The local community is experiencing an existential crisis as a result of top-down urban renewal, commercialized community development, the identity crisis of social transformation, and the neoliberal-driven commercialization of the culture industry. The concept of community art, as shown by Woofers Ten, is rooted in the local community’s desire to preserve it as a place of spiritual solace and habitation for everyday life. These community art initiatives demonstrate the decentralization of cultural action from the inside out by assembling a diverse range of actors with varying agendas and constitute the middle ground in the picture of cultural production (Cohendet, Grandadam, & Simon, 2010). These relationships are crucial to the interlocked processes that are either productive or counterproductive between local artists and government-supported cultural institutions, as these links are necessary for the sustainability of grassroots initiatives (Kong, 2012).

Community art preserves the most vital aspects of the city’s cultural identity and character by uniting grassroots groups and civic society in terms of both space and identity. Through spatialized place-making, it supports the physical continuation of neighborhood lifestyles and, on the one hand, contributes to the preservation of local community landscapes through urban regeneration. On the other hand, it recovers the voices of marginalized communities that have been overlooked in urban regeneration, completing the process of interrogation, positioning, and reproducing community identities from the bottom up.

Community needs art, art needs community. The community art network of the Woofers Ten presents a triangular relationship between urban regeneration, place-making and community art, successfully implementing the community art paradigm of “community needs art, art needs community”.

Art needs community. Interviewee F summarizes the art practice in the Woofers Ten as dialogue, inclusiveness and activism. Dialogue involves relational aesthetics, which means community art needs to “create a perceptual dialogue between people, rather than just picking up the inspiration for self-creation in the community” (Li, 2016). It is because the core artists are grounded in the community foundation provided by the neighbor circle, such as the street life schedule, the accumulation of neighborhood emotions, and the local street culture, that they create community art with a natural care between people and a sense of place grounded in the community. As a result, Woofers Ten’s notion of community art strengthens the bonds between neighbors and encourages them to volunteer their time to help maintain the area. The artist’s role in community art is that of an instigator (animator), where the potential and agency of the community are realized. Woofers Ten has an accessible location, a space operation strategy that aims for community inclusion and a deliberately maintained chaotic ambient style, all of which are designed to engage the neighborhood better.

Communities need art. The community practice of the Woofers Ten is based on the activism of art in the form of “Happy Resistance”. Social movements often involve intense emotional trauma, divisive power struggles, and tragic mass sacrifices. Community art is more capable of practicing the activism of “Happy Resistance” than social movements. It guides community members to strengthen their sense of community and work for the common good through gentle arts intervention and effective management.

Neighborhood, right to the city and stigmery. The neighborhood circle is the most crucial yet least taken care of—portion of the triangle. Numerous economic miracles have been brought about by this neoliberal and bureaucratic-dominated growth paradigm. But the crises that followed in democratic practice made people reevaluate how they felt about the city: Who has the authority to get involved in city planning? Who is eligible to take part in social change? Who is the city’s subject? These issues center on how people interact with one another, with public space, and with public resources, the legitimacy of which is at stake.

Community is politics. We consider ways to establish public space, exchange public resources, and define “public” through community practice. Considering these issues suggests that people are starting to recognize their “right to the city”. Beyond merely being able to use the resources of the city at will, the “right to the city” also includes the ability to transform the city in order to transform oneself (Harvey, 2013). Because such a shift inexorably depends on exerting social authority to modify urbanization, it is a community right rather than an individual one. One way that this urban right is expressed in Hong Kong is through the preservation of neighborhood life. Cantonese neighbors mean a network of people and living spaces, with the possibility of mutual dependence, trust and assistance. Neighborhood relationships are formed autonomously and spontaneously, and neighborhood life is humane and full of warmth. Therefore, conserving neighborhood life is at the heart of Hong Kong’s “community art” practice—the defense of citizens’ urban rights (Li, 2016).

Capitalist urban life is being downgraded to a commodity, social interactions are increasingly uprooted, and urban space are being transformed into exclusive commodities. In defiance of this trend, Harvey (2013) called for “the rescue of the citizen as the main element and protagonist of the city one has built” and for transforming urban space into a “meeting point for establishing collective life” (p. 21). In the past, the community’s future was handed over to builders, property owners, and government agencies in urban regeneration. Rather than realizing who they were, the residents were absorbed by the loss of their subjectivity in the relationship between the

community and themselves. Consensual instigation of democratic behaviors in the community—stigmergy—offers the prospect of free subjective urban living. Stigmergy is the term used to describe a social network's information coordinating mechanism for individual autonomy. When central control is absent, the group resonantly achieves information symmetry, and members act independently, rectify each other, and rejuvenate themselves to gradually enhance the group ecology (Marsh & Onof, 2008; Lewis, 2013). Community stigmergy embodies the direct democracy of self-organization, which acts as the spirit of community place-making. Through dialogic, inclusive, and activist community art, community place-making constructs democratic social participation in systematic activities that create democratic living without mandatory planning and top-down central control, allowing residents to acquire subjective identities with meaningful lives and engage in broader social issues, starting with the construction of their own living spaces (Yamazaki, 2018).

Limitations and Future Research

While our research has provided valuable insights into the dynamics between community art initiatives and sustainability, it is essential to acknowledge its limitations. Firstly, the temporal distance from the initial Woofers Ten project poses challenges in recollecting intricate details and nuances, which may have been lost over time. Additionally, the sample size of our interviewees raises questions about its representativeness and generalizability. Moreover, our reliance on self-reported data from interviewees regarding the now-concluded Woofers Ten project raises concerns about the veracity and objectivity of the information, as we were unable to conduct ethnographic observations or participatory research during the project's active phase. Another limitation lies in our insufficient collection and analysis of information pertaining to non-human actors within the framework of Actor-Network Theory (ANT). This aspect warrants further exploration to fully understand the intricate web of interactions and influences within community art networks.

Despite these limitations, our research opens up avenues for future investigations and refinements. One promising direction would be to conduct ethnographic observations and participatory research on currently ongoing community art projects. This immersive approach would allow researchers to gain first-hand insights into the dynamics, challenges, and lived experiences of various actors involved, providing a more nuanced and contextualized understanding. Furthermore, future studies could apply and refine our proposed model for evaluating the sustainability and well-being impacts of community art initiatives. Through iterative application and analysis, the model could be updated and refined to better capture the complexities and nuances of these multifaceted endeavors. While our research has provided an overarching framework, future investigations could delve deeper into specific actors or components within the community art ecosystem.

Conclusions

While community art is a sustainable practice that explores alternative community life and democratic participation in urban regeneration through experimental social engagement, existing assessment models tend to be grounded in short-term, performative, and for-profit funding systems for the arts. This study introduces Actor-Network Theory (ANT) as an analytical framework to evaluate Woofers Ten, a representative of experimental community art in Hong Kong. SNA model helps to comprehensively reveal the intricate interactions between the social context, neighborhood and actors-cluster in this network. Another important exploration is to provide an actionable assessment framework from resource management, community engagement, impact, partnership, and operations to portray actors' impact and interactions on the sustainability of community arts.

The community art network of the Woofar Ten shows, firstly, that the interactions between urban regeneration, place-making and community art present a dialogue between community and art and that the artistic practice of community art is dialogical, inclusive and activist, intervening in society through activist practices characterized by “Happy Resistance”. The above relationship points to the self-consciousness of citizens’ “right to the city” in urban regeneration, which involves the issues of urban space and citizenship, urban social movements and activism, urban policy and citizen participation. Particularly in Hong Kong’s neighborhood culture, community art, which aims to preserve community life, helps generate and consolidate democratic practices and social participation centered on stigmergy.

Declaration

Zheng Wenyu provided inspiration during the conceptualization phase, facilitating the construction and identification of the main research objectives. She participated in interviews and conducted formal analysis to summarize and curate data from primary materials. Her contributions to methodology included co-developing an inductive model for presenting results and establishing a supportive analytical framework. In project administration, she advanced research activities and coordinated teamwork. Zheng actively sought publication of the research findings and demonstrated a positive attitude towards funding acquisition. She managed the entire process of pre-submission drafting and post-submission revision, and contributed to the visualization of the research outputs.

Liu Zhuoran devised the research topic and engaged in the conceptualization of the overarching idea for the paper. She was responsible for outreach and coordinated with interviewees. She contributed to the introduction and the methods section. Additionally, she proposed the analytical framework for result analysis and visualized the model. She also participated in revising the manuscript. Liu designed visual posters and participated in conferences to disseminate the research findings.

Liang Yutao has made significant contributions to methodology (theoretical framework). She has been actively involved throughout the entire process including conceptualizing, data analysis, survey research, project management, resource provision, writing, and subsequent publication efforts.

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Appendix: In-depth Interview Question Outline

This study will primarily be asking questions and talking to the people in charge of Woofers Ten for the year and neighborhood residents. The following questions are only outline suggestions and will involve follow-up questions during the course of the specific research.

Questions Related to Woofers Ten

The Original Intention and Vision for the Community Art Space

- (1) What was the initial motivation and idea for creating the Woofers Ten community art space?
- (2) How did various individuals and groups perceive or construe this original objective and intention?
- (3) Were there any disparities or conflicting viewpoints regarding the goals and purpose of the Woofers Ten project?

Changes and Evolution over Time

- (1) In what ways did the Woofers Ten project and its space develop during its operation?
- (2) What pivotal decisions, events, or factors influenced any shifts or transformations within the project?
- (3) In your view, what were the most noteworthy changes, whether in terms of programming, operations, or stakeholder participation?

The Role and Experiences of Community Art Workers

- (1) Could you detail the role you played and your level of participation in the Woofers Ten project?
- (2) What were the daily tasks, activities, and duties you and fellow community art workers undertook?
- (3) What events, programs, or community engagement efforts did you contribute to or oversee?

Interactions and Relationships with Intermediaries

- (1) Which intermediary organizations, institutions, or stakeholders played a crucial role in your involvement with the Woofers Ten project?
- (2) What were the goals, motivations, or priorities of these distinct intermediary parties?
- (3) Did you face any significant challenges, tensions, or conflicting viewpoints when engaging with these intermediaries?
- (4) How did you connect or work together with government agencies, NGOs, or other external partners?
- (5) How did these external partners view the Woofers Ten project and its objectives?

Questions for Neighborhood, Kaifong, or Community Residents

Getting to Know Woofers Ten. 1) How did you first find out about the community art space, Woofers Ten? 2) What activities or programs at Woofers Ten did you take part in or engage with? 3) What inspired you to become involved in Woofers Ten's opportunities and projects?

Perceptions and Attitudes towards Woofers Ten. 1) How would you describe your general attitude, perception, and emotions towards the Woofers Ten project? 2) As a neighboring resident, how would you evaluate the impact and role of Woofers Ten in the community?

Desires for Future Community Arts Spaces. 1) Would you like to see the establishment of new community art spaces in this area in the future? 2) What are the most important things you would hope to gain or experience from participating in community arts programs? 3) In your view, what is the greatest significance or benefit that community arts initiatives can provide for local residents?

What's After?

Impact and Lasting Legacy of Woofers Ten

- (1) After the Woofers Ten program ended, did you go on to start any new projects or initiatives related to community arts?
 - (a) If so, can you describe the nature of these new projects and how they built upon your experiences with Woofers Ten?

(b) What inspired you to continue pursuing this type of community arts-focused work after Woofers Ten concluded?

(2) In what ways did your experience and involvement with the Woofers Ten project inspire or influence your subsequent artistic, curatorial, or community-oriented activities?

(a) Were there specific lessons learned, relationships formed, or skills developed through Woofers Ten that carried over into your later work?

(b) How did participating in Woofers Ten alter your perspectives, priorities, or approaches to community-based arts and cultural programming?

(3) What kind of opportunities have you had to continue pursuing community arts-related work after the Woofers Ten program concluded?

(a) Have you been invited to take part in or lead other community-engaged arts projects by various sponsors, funders, or institutional partners?

(b) In what ways have you been asked to share your insights, expertise, and lessons learned from Woofers Ten with other organizations or groups interested in community arts initiatives?

Ongoing Support and Partnerships

(1) What sponsors, funders, or institutional partners have invited you to take part in or lead other community arts projects since your time with Woofers Ten?

(a) How did your Woofers Ten experience and reputation help facilitate these new collaborative opportunities?

(b) What do you think drew these partners to want to work with you based on your Woofers Ten background?

(2) Have you been asked to share your perspectives, insights, or expertise on community arts initiatives with any organizations or groups?

(a) In what settings or forums have you been able to contribute your expertise stemming from Woofers Ten?

(b) How have these opportunities allowed you to amplify the lessons and legacies of the Woofers Ten project?

The Relationship between the Current Project and Woofers Ten

(1) Among the 10 years of experience, which stakeholders/factors are more proactive?

(a) Which stakeholders have more passive/relatively unchanging relationships (such as land)?

(b) What specific roles, contributions, or leadership did these more proactive stakeholders play in shaping the trajectory and development of Woofers Ten?

(c) How did their involvement and influence ebb and flow, or potentially even shift, across the different phases of the 10-year span?

(2) What new elements have emerged in the past 10 years (such as the involvement of new young people)?

(a) What elements have been declining/disappearing/having a weaker voice?

For example, were there particular landowners, policymakers, or community members whose involvement or stance remained more static compared to other more dynamic players?

(b) What were the reasons behind the more stable/unchanging nature of these stakeholder relationships?

Discussion

(1) How to view the sustainability of community art?

(a) What specific challenges or threats to sustainability have you encountered over the 10-year lifespan of the project?

(b) How have you and other stakeholders worked to address those sustainability challenges and ensure the continued viability of the initiative?

(2) Goals and mission of the community art program;

(a) How have these guiding principles and objectives evolved (or remained consistent) throughout the 10-year period?

(b) In your view, what are the most important intended impacts and outcomes that Woofers Ten has sought to achieve for the local community?

(3) What is the most important thing about community art?

(a) What is it about the community arts model and approach that you feel is most crucial in terms of serving the needs and priorities of local residents?

(b) How have you seen this core essence of community arts manifest and play out through the Woofers Ten project over the years?