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Community Public Art and Community Cultivation

《社區公共藝術與社區營造 —— 以成都為例》

Community Public Art and Community Cultivation — Chengdu

| 说明 |

本文是十方藝術中心駐館策展人胡燕子女士應《吾老吾幼吾生：中國社區美育行動計劃》（人民美術出版社，2019年12月出版）的作者屈波教授約稿撰寫的專題研究文章，共計1萬1千多字，此處為文章內容摘要。完整文章見第六章“附錄”部分。

| 內容摘要 |

社區，英文為 community，多指具有某種互動關係和共同文化維系力的人類群體及其活動領域。這個詞同時也含有公社、團體、社會、公眾，以及共同體、共同性等多種含義。從詞根來看，其中 com 指“共同”，mun 指“公共的”，ity 指“具備某種性質，狀況”。很明顯，這種狀態指的是一種群體的公共狀態。也就是說，當我們談及社區的時候，我們必然是在公共性的語境中展開的討論。

當我們展開構建“社會治理共同體”的研究和行動時，需要調動更多的參與者，以更多元的方式，協調政府部門與民間力量互相呼應優勢互補，以更具創造性的，更豐富的方式進行社區營造。不同學科之間跨界協作、探索創造性的社區工作方法就是必然的行動導向。

藝術的豐富多樣性、包容性、可感性、以及因應於社會現場的生長性，使得它成爲人類面對這個世界，進行表達，建立交流的絕妙語言方式。藝術是一種沒有文化地域區隔的國際語言，更

| Remarks |

This article is a research article written by Ms. Yanzi Hu, curator of Dimensions Art Center. She was invited by Professor Bo Qu, the author of "The Elderly, The Young, The Life: China Community Aesthetic Education Action Plan" (People's Fine Arts Publishing House, published in December 2019). The full article is more than 11,000 words in total, and here is the summary of the article. For the complete article, please turn to the "Appendix" section of Chapter 6.

| Summary |

Community refers to people and their activities with a certain interactive relationship and common culture. The term also contains various meanings such as commune, group, society, public, community, and commonality. In the word "Community," "com" refers to "common," "mun" refers to "public," and "ity" refers to "have a certain state." This state refers to a group of people in public. In other words, when we talk about the community, we must start the discussion in the context of publicity.

When we carry out research and actions to build a "Social Governance Community," we need to mobilize more participants, coordinate the cooperation between government officials and non-governmental parties more diversely, and more creatively and in-depth. Cross-boundaries collaboration between different disciplines and exploring creative community work methods is the inevitable action orientation.

The diversity, inclusiveness, sensibility, and growth of art in response to society make it an excellent way for humankind to express

是在社區工作中可以研究借鑒的重要方法。

通過藝術項目的開展，讓整個城市的生活與秩序成為待定的場域，以藝術家與社工的共同工作，聯動城市居民們的參與，探索更多更豐富的公共空間，讓空間隨時隨地被創造、被轉換、被呈現。

公共藝術在社區營造工作層面，可以通過社區空間營造、社區關係營造、社區故事營造、社區審美營造四大方面來回應具體的工作需求。公共藝術活化公共空間，公共空間創造公共關係，在這樣的背景中，城市裏的社群關係得以重塑。

社區工作的一大特點就是根據現場進行不斷的動態調整，那麼在社區裏的藝術節策劃也是需要面對具體的社區特點開放協調動態調整的。一個科學專業的組織結構和工作機制是社區公共藝術節得以順利開展的基本保障。在實際的操作中，藝術節的策劃和落地推進工作一旦正式開始，其工作運轉就如同一個精密的儀器，需要所有工作者明晰自己的工作角色，按時高效的完成自己的工作，同時保證準確和專業度。任何環節出現疏漏，都會牽一發而動全身，因此工作組成員在“各盡其責”之外，還要有“靈活補位”的綜合能力。

themselves and establish communication. Art is an international language without cultural and geographical divisions, and it is an important method that can be studied and used in community work.

Through art projects, the entire city's livelihood and order will become a field to be determined. With the joint work of artists and social workers, urban residents' participation will be linked to exploring more abundant public spaces, so that new spaces can be created anytime, anywhere.

Public art can respond to specific work needs at the community operation aspect through four aspects: community space creation, community relationship creation, community story creation, and community aesthetic creation. Public art activates public space, and public space creates public relations. In this context, social relations in the city can be reshaped.

A major feature of community work is the continuous dynamic adjustments based on society. The community's art festival planning also needs to be open, coordinated, and dynamically adjusted in the face of specific community characteristics. A scientific professional organizational structure and working methods are the basic guarantees for the community public art festival's development. In actual operation, once the planning and implementation of the art festival officially start, its work will behave like a sophisticated instrument, requiring all workers to clarify their job roles, complete their work on time and efficiently, while ensuring accuracy and professionalism, any omission in any part of the work will cause the whole work to be affected immediately. Therefore, the members of the working group must have the comprehensive ability of "flexibly fill up positions" in addition to "fulfilling their responsibilities."

6 - 1 - 《社區公共藝術與社區營造 - 以成都為例》

"Community Public Art and Community
Construction: Chengdu"

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一、绪论

社區，英文為 community，多指具有某種互動關係和共同文化維系力的人類群體及其活動領域。這個詞同時也含有公社、團體、社會、公眾，以及共同體、共同性等多種含義。從詞根來看，其中 com 指“共同”，mun 指“公共的”，ity 指“具備某種性質，狀況”。很明顯，這種狀態指的是一種群體的公共狀態。也就是說，當我們談及社區的時候，我們必然是在公共性的語境中展開的討論。

中文“社區”一詞于 20 世紀 30 年代自英文意譯而來，在共同體的基礎上增加了地域的含義，意在強調這種社會群體生活是建立在一定地理區域之內的。人類是群居動物，自遠古先民合群而居繁衍生息耕作漁獵之時，社區便形成了。人類社會群體的活動離不開一定的地理區域，滿足生產生活條件的固定區域容易成為社群聚居、活動的場所。從這個意義上說，社區是農業文明發展的產物。而以農業為根基生成的社區，我們通常稱之為“村落”。

隨着生產力的發展，傳統農業社區的人口數量，社群關係，組織結構發生改變。村落因防禦而築“城”，因交易而成“市”，最終在遷徙與聚集集中發展為城市。工業革命以來，人類社會進入快速都市化的過程，城市社區數量日益增多，集群日益變大，其經濟基礎與結構功能都不同于以往的社區。如果用一句話來說城市社區的生活特點的話，那可能就是“多樣化”，然後鄰裏關係的疏離，公共事物的缺乏以及人際關係的淡漠，這恐怕是全球範圍內，絕大多數城市社區目前所面臨的問題。

根據德國哲學家斐迪南·滕尼斯（Ferdinand Tönnies, 1855—1936）的理論，“社區”是通過血緣、鄰裏和朋友關係建立起的人群組合，它的基礎是“本質意志”。本質意志表現為意向、習慣、回憶，它與生命過程密不可分。在這裏，手段和目的是統一的，靠本質意志建立的人群組合即“社區”是“有機的共同體”。

傳統鄉土中國鄉村社區的“熟人社會”就是就是滕尼斯所說“有機的共同體”，而大部分城市社區中，人們多是因工作、貿易、消費、安置等原因聚集在一起的，那麼關於當代城市社群關係，我們可以稱其為“想象的共同體”，或者“待激發的共同體”。

滕尼斯啟發我們思考，如何才能有意識有組織的構建具有公共性的生活日常，編織共同的意義系統，通過營造“共同體”來培養“社區感”，來營造社群關係，產生歸屬感。

在這個過程中，具有創造性和創新性的工作探索，是必要的研究實踐方向。

1. Introduction

Community refers to people and their activities with a particular interactive relationship and everyday culture. The term also contains various meanings such as commune, group, society, public, Community, and commonality. In the word "Community," "com" refers to "common," "mun" refers to "public," and "ity" refers to "have a certain state." This state refers to a group of people in public. In other words, when we talk about the Community, we must start the discussion in the context of publicity.

The word "community" in Chinese was translated from English in the 1930s, adding a geographical meaning to the word "Community," which emphasizes that this social group life is established within a specific geographical area. Humans are social animals, and communities had formed since ancient times when the ancestors lived in groups and thrived on farming, fishing, and hunting. And the communities built based on agriculture are usually called "villages."

With the development of productivity, the population, community relations, and organizational structure of traditional agricultural communities have changed. Villages built "cities" for defense, "cities" for trading, and eventually developed into cities during migration and gathering. Since the industrial revolution, human society has entered a process of rapid urbanization. The number of urban communities has increased, and clusters have become more extensive. Their economic foundation and structural functions are different from those of previous communities. Use one sentence to describe the life characteristics of urban communities. It may be "diversity," the alienation of neighbors, the lack of public affairs, and interpersonal relationships' indifference. This is probably because the vast majority of urban communities around the world are currently The problems faced.

According to the theory of the German philosopher Ferdinand Tönnies (1855-1936), "community" is a combination of people established through blood, neighbors, and friends, and its foundation is "essential will." Essential will is expressed as intention, habit, and memory, which is inseparable from the life process. Here, the means and the purpose are unified, and the group of people established by essential will; that is, the "community" is an "organic community".

The "acquaintance society" of traditional rural Chinese rural communities is what Tönnies calls an "organic community". In most urban communities, people gather together for work, trade, consumption, and resettlement. The relationship between urban communities can be called "imaginary community" or "community to be stimulated."

Tönnies inspired us to think about how to construct an ordinary daily life in a conscious and organized manner, weave a shared meaning system, and cultivate a sense of community by creating a "community" to create a sense of community and a sense of belonging.

In this process, creative and innovative work exploration is a necessary research and practice direction.

二、时代背景与城市特质

作為地球上唯一幾千年文明未曾斷續的古老國度，中國生成了獨有的以“定居”“農業”為主的陸地文明形態。在全球化浪潮的裹挾下，自上世紀80年代開始，

整個國家開始進入高速發展的建設期，具有現代化特徵的城市大量生長，城市生態成為人群聚集、文明發展的主要現場。

與長三角的百年城市歷程、珠三角的政策改革背景不同，作為中西部地區的現代化樞紐，成渝一帶的城市化進程似乎更具有中國特點。這裏農業為主，水土豐茂、生養衆多，同時又群山環繞，易守難攻；獨特的地緣格局使得“天府之國”自成一隅，如同中華文明之“腹地”，文脈之“丹田”；作為最接近鄉土中國特質的區域樣本，在整個國家轉型的歷史節點肩負起獨有的使命。

成都，又名“錦官城”，作為3000年城名未改、城址未遷的城市，她不僅擁有豐富的文化底蘊，現代化發展也高歌猛進；不僅是休閒之都也是創業、科技之都。她既古老又當代，既保守又前瞻。作為資深移民城市，她的開放和包容聲名遠揚，從南方到北方，從高原到沿海，從國內到國外，各種民族、身份、職業的人來到這裏，留在這裏，共同營建出了中國最具有人煙火氣的城市。

在這座城，如何著眼新文化，採取新行動，建構新傳統是人們思考的問題；如何立足日常，聯動各方，共享共生是人們行動的方向。

2007年，中央把成都和重慶作為綜合改革配套試驗區，這個配套試驗區它實際上有一個很重要的任務和目標就是城鄉統籌。一旦涉及到城鄉統籌就要涉及到很多制度性的問題，所以中央給成都和重慶一個特殊政策，很多法律法規可以突破，可以先行先試。成都剛好遇上2008年的地震，所以從2008年的時候就開始在經濟建設、政治建設、文化建設之外，開始推動社會建設。

優良的政策環境與相關領域長期領先的工作探索，從2019年1月14日《光明日報》刊發的四川省委常委、成都市委書記範銳平的署名文章《加快建設獨具人文魅力的世界文化名城》中可見一斑：

範銳平書記說：“文化是一個國家、一個民族的靈魂。文化對城市而言，既是實力和形象，更是內核和靈魂。進入中國特色社會主義新時代，成都市堅持以習近平新時代中國特色社會主義思想為指導，堅定文化自信，弘揚中華文明，發展天府文化，着力建設獨具人文魅力的世界文化名城。”

2. Time background and city characteristics

As the only ancient country on the earth whose civilization has not been interrupted for thousands of years, China has developed a unique terrestrial civilization with "settlement" and "agriculture." Under the influence of the wave of globalization, since the 1980s, the entire country has entered a period of rapid development. Many cities with modern characteristics have grown, and urban ecology has become the leading site of crowd gathering and civilized development.

Unlike the century-old urban history of the Yangtze River Delta and the Pearl River Delta's policy reforms, as a modern hub in the central and western regions, the urbanization process in Chengdu and Chongqing seems to have more Chinese characteristics. Agriculture here is dominated by agriculture, with lush soil and fertile soil, and surrounded by mountains. It is easy to defend and difficult to attack. The unique geographical pattern makes the "land of abundance" a corner of its own, just like the "hinterland" of Chinese civilization and the "dantian" of context; The regional sample closest to the characteristics of rural China shoulders a unique mission at the historical node of the country's transformation.

Chengdu, also known as "Jinguan City," as a city whose name has not been changed and its location has not been relocated for 3000 years, it not only has a rich cultural heritage but also advances in modernization; it is not only a capital of leisure but also a capital of entrepreneurship and technology. The city is both ancient and contemporary, conservative, and forward-looking. As an old immigrant city, the city's reputation for openness and tolerance is far-reaching. From the south to the north, from the plateau to the coast, from home to abroad, people of various nationalities, identities, and occupations have come here, stayed here, and thrive together.

In this city, how to focus on new cultures, take new actions, and construct new traditions is a question that people think about; how to base themselves on daily life, link all parties, and share symbiosis is people's direction's actions.

In 2007, the central government designated Chengdu and Chongqing as supporting pilot areas for comprehensive reforms. This supporting pilot area has a critical task and goal to coordinate urban and rural areas. When it comes to urban and rural areas' overall planning, many systemic issues will be involved. Therefore, the central government has given Chengdu and Chongqing a particular policy. Many laws and regulations can be broken through and can be tested first. Chengdu happened to be hit by the 2008 earthquake, so since 2008, it started to promote social construction and economical construction, political construction, and cultural construction.

Excellent policy environment and long-term leading work exploration in related fields, from the signed article by Fan Ruiping, member of the Standing Committee of the Sichuan Provincial Party Committee and Secretary of the Chengdu Municipal Party Committee, published by the Guangming Daily on January 14, 2019, "Accelerating the construction of a world cultural city with unique humanistic charm" It can be seen in:

Secretary Fan Ruiping said: "Culture is the soul of a country and a nation. For cities, Culture is not only the strength and image but also the core and soul. Chengdu insists on taking Xi Jinping into a new era with Chinese characteristics, entering a new era of socialism with Chinese characteristics. Guided by ideology, strengthen cultural self-confidence, promote Chinese civilization, develop Tianfu Culture, and strive to build a world-renowned cultural city with unique humanistic charm."

三、历史机缘 --- 灾难中的社会能量觉醒

在成都平原，平原和氣候是自然的饋贈，地殼的震動是自然的考驗。

2008 年的大地震是災難，更是轉折。

絕境逢生往往會留下一些寶貴的東西，當遭遇外來的大衝擊時，人類往往更容易齊心協力，形成共同體。震時搶險和災後重建過程中，四川地區積聚了大量公益組織，其中大部分來自本土民間。同時，政府也建立了相對完善的行政支持和組織培育系統，四川居民對第三方社會組織的認知也在這次災難中打下了堅實的基礎。

08 年以後，成都地區社會組織的發展狀況令人矚目。至 10 年後的 2018 年年底，據官方統計，成都市登記社會組織數量已經達到 11129 家，社會工作機構數量達到 522 家，對這座城市的民生服務和社區發展治理，起到了極大的補充、推動和促進作用。

在這裏，社會組織和社區，是真正在一起的。

整體來看，城市社區營造實務工作中面臨的社區形態分為行政依賴型、委托市場型、發展參與型、共識共治型。從行政依賴型到共識共治型可以說是社區治理發展變化的連續過程的體現，顯現了一些共識性特徵：“一是社區治理主體逐漸從單一走向多元；二是社區治理路徑逐漸從自上而下為主轉變為自上而下和自下而上相結合；三是治理手段逐漸從單一化走向多元。” [1]

基於這樣的共識性特徵，在社區營造工作經歷了兩個階段的發展之後的今天，當我們展開構建“社會治理共同體”的研究和行動時，需要調動更多的參與者，以更多元的方式，協調政府部門與民間力量互相呼應優勢互補，以更具創造性的、更豐富的方式進行社區營造。

那麼不同學科之間的跨界協作，從而探索創造性的社區工作方法就是必然的行動導向了。

四、必然的跨界与艺术的尝试

(一) “個體化時代”背景下的跨界必然

人類在近現代化進程中一直在逐漸往“個體化社會”轉變。工業革命以後，原本在村落裏的人、城邦裏的人、土地上的人開始變的一無所有，變成“自由勞動者”，人的個體化趨勢初露端倪。而 21 世紀信息技術、人工智能成為通用技術以後，人們現在已經可以分別孤立地存在，由看不見的信息紐帶組裝成一種隱形而高效的。與此同時，鄰裏關係疏離，社區公共生活匱乏的社會問題凸顯。

“在個體化的社會裏，人與人之間有真實情境的接觸大幅減少，如果必要，除了家庭成員之間的接觸，今天幾乎可以做到完全消滅所有接觸，而生產和消費都不會受影響。我們日常參與的社會互動的確在急劇減少，人越是趨向於獨處，生活就越缺少變化，記憶就

3. Historical opportunity--Social energy awakening in disaster

Here, the plains and climate are gifts from nature, and the earthquake is a test from nature.

The 2008 earthquake was a disaster and a turning point for Chengdu.

Survival from a desperate situation often gives birth to some precious things. When encountering a significant impact from the outside, it is easier for human beings to work together to form a community. During the earthquake rescue and post-disaster reconstruction process, many non-profit organizations have accumulated in Sichuan, most of which come from local people. Simultaneously, the government has also established a relatively complete administrative support and organizational cultivation system, and Sichuan residents' awareness of third-party social organizations has also laid a solid foundation in this disaster.

After 2008, the development of social organizations in Chengdu has been remarkable. By the end of 2018, 10 years later, according to official statistics, the number of registered social organizations in Chengdu has reached 11,129, and the number of social work organizations has reached 522, which greatly complements the city's livelihood services and community development governance.

Here, social organizations and communities genuinely stick together.

Overall, the community forms faced in the practical work of urban community construction are divided into administrative dependence, entrusted market, development participation, and consensus co-governance. From administrative dependence to consensus and co-governance, it can be said that it is the embodiment of the continuous process of community governance development and changes, showing some consensus characteristics: "One is that the main body of community governance is gradually changing from single to multiple; The bottom-based approach has been transformed into a combination of top-down and bottom-up; the third is the gradual shift from singular governance to pluralism." [1]

Based on this consensus feature, today, after developing the community-building work in two stages, when we start the research and action of building a "social governance community", we need to mobilize more participants and make more diverse efforts. In this way, coordinate government departments and civil forces to complement each other's advantages and build communities in a more creative and more prosperous way.

Then cross-border collaboration between different disciplines to explore creative community work methods is an inevitable action-oriented.

4. The inevitable crossover and artistic attempt.

(1) The cross-border inevitability under the background of the "individualization era."

Human beings have been transforming into an "individualized society" in the process of modernization. After the Industrial Revolution, people who were initially in the villages and on the land became "free laborers," and the trend of individualization was beginning to emerge. After information

越缺乏附着之物，個體獨特性就越難以體現，表現在日常生活中，就是感覺日子沒有任何變化，個人存在缺少價值也缺少意義，體驗不到自身的重要性。” [2]

這種情況在全球範圍內普遍發生，在發達地區，大城市裏尤為突出。這是現代性帶來的社會亞健康狀態。

在這樣的社會語境下，國內外的社會工作者、藝術家、規劃師以及政府部門、社會機構、社區自治組織等都在不斷的以實際行動進行探索（所涉及學科包括社會工作、藝術、社會學、人類學、建築學、生態學等學科）。在這個過程中，如何實現人與人的對話、合作，如何建立起密切地交流和信任，如何構建共同的意義系統、增加社區認同感，進而喚醒人們關於自我存在的感知力的工作方法就顯得尤為重要。

在探索過程中，不同社群之間的跨學科對話協作成爲重要的研究實踐方向，而“社區”和“藝術”的相遇，也成爲必然。

（二）成都以往社區工作中的藝術嘗試

藝術的豐富多樣性、包容性、可感性、以及因應於社會現場的生長性，使得它成爲人類面對這個世界，進行表達，建立交流的絕妙語言方式。藝術是一種沒有文化地域區隔的國際語言，更是在社區工作中可以研究借鑒的重要方法。

08年最開始在地震救災的時候，社會組織在強調志願者專業性的時候也有一些專業的藝術團隊，比如一些做戲劇的團隊，他們通過民衆劇場的形式，在災區去直接給災民互動，給災民安慰，做心理撫慰。還有樂隊，用各種各樣的樂器，來豐富震後災區的重建工作。志願者們來自各個方面，因此就有來自藝術院校的志願者們運用藝術的方法，在當時對於災民們起到很好的安撫和凝聚人心鼓舞人心的作用。但是他們并未進行系統的研究梳理，更多的基於“解決問題”的訴求，在一種不自覺地狀態下開始用藝術的方法。

後來真正的社工團隊建立以後，有意識地用藝術來作爲自己的工作手法的也還有，比如說公益派這樣的機構，它成立的時候就很明確，要用藝術的手法來做公益，給居民提供的服務不是一般的社工服務，而是公共藝術的服務。但是對於藝術工作方法的系統認識，絕大多數的社工機構還是不足的，雖然有一些社工機構自覺不自覺地運用了一些藝術的手法，但是對藝術的認識依然缺乏系統認知和專業研究梳理的過程。

technology and artificial intelligence have become general technologies in the 21st century, the trend of individualization has become more and more apparent. People can already exist separately, assembled from invisible information ties into invisible and efficient cooperation. The rise of the "home" culture and the "takeaway" industry is the most comfortable individual phenomenon to see.

The social interaction that people participate in daily is indeed decreasing sharply. The more people tend to be alone, the less change in life, the less the memory is attached to, the more difficult it is for individual uniqueness to be reflected, the lack of value and meaning of individual existence, and the lack of experience, to its importance. This situation is standard across the world, especially in developed regions and large cities. This is the state of social sub-health brought about by modernity.

In this social context, domestic and foreign social workers, artists, planners, government departments, social institutions, and community self-government organizations are continually exploring with practical actions (involved disciplines include social work, art, social science, anthropology, architecture, ecology, etc.). In this process, how to realize the dialogue and cooperation between people, establish close communication and trust, build a shared meaning system, increase the sense of community identity, and then arouse people's sense of self-existence is incredibly essential.

In the exploration, interdisciplinary dialogue and collaboration between different communities have become a necessary research and practice direction, and the encounter of "community" and "art" has also become inevitable.

(2) Art attempts in the past community work in Chengdu

The rich diversity, inclusiveness, sensibility, and growth of art in response to the social scene make it an excellent way for humans to express themselves and establish communication in the face of the world. Art is an international language without cultural and geographical divisions, and it is an important method that can be studied and used in community work.

At the beginning of the earthquake relief in 2008, social organizations also had some professional art teams when emphasizing volunteers' professionalism, such as some theater teams. They directly interacted with the victims in the disaster area through the form of a public theater. The victims are comforted and psychologically comforted. There is also a band that uses various musical instruments to enrich the reconstruction work in the disaster area after the earthquake. Volunteers come from all walks of life, so there are volunteers from art academies who use art methods, which played a perfect role in comforting, cohesive, and inspiring to the victims at that time. However, they did not conduct systematic research and combing and started to use artistic methods in an unconscious state-based more on the appeal of "problem-solving."

Later, after establishing a real social work team, some consciously used art as their working methods. For example, organizations such as the charity faction were evident when they were established that they must use artistic techniques to do charity. The services provided by residents are not general social work services, but public art services. However, most social work organizations are still inadequate in their systematic understanding of artistic work methods. Although some social work organizations consciously or unconsciously use artistic techniques, their understanding of art still lacks systematic cognition and a professional research process.

五、公共艺术与社区工作

基于以上背景，本章節希望系統梳理藝術在社區的可為空間，以及公共藝術的基本概念和代表案例。

（一）藝術在社區工作中的可為空間

5.1.1. 以社會美育重塑社群價值判斷

審美是非利益的情感判斷，藝術創作是基于審美的語言表達方式。從審美出發，以美育補德育、智育，以美育重塑社群的價值判斷。蔡元培在1912年2月所著《對於新教育之意見》中，將美育列為五種教育之一，認為“美感者，合美麗與尊嚴而言之，介乎現象世界與實體世界之間，而為津梁。”通過美育，可以提升人們的趣味和情操，樹立美好的人生觀和世界觀。

“美育雖然始終表現為一種感性活動過程，但在客體的感性形式中溶解着理性的社會內容，在主體的感性直觀中歷史地積澱着人類的理性能力，它以一种獨特的方式進行德智體美的全面教育。”[3]

審美行為是與個體生命狀態、獨立人格、綜合素養等緊密聯系的。通過美育行動，可以廣泛而深入地影響居民的情感、想象、思想、意志和性格。豐富社區的文化精神生活，激起參與者的情緒體驗，有助於培養高尚情操，提高認知能力，鼓舞居民為實現自我價值和創造一切美好的事物而奮發向上。

5.1.2. 激發社區想象力的催化劑

藝術的專業訓練的核心是訓練具有創造性的，可感性轉化的專業表達能力。比如基于日常圖像的創造性視覺轉化、基于社區故事的戲劇化加工和表演、基于歷史記憶的音樂表達、通過藝術加工，能夠將日常生活進行陌生化呈現，同時以更具想象力的方式搭建對話，建立關係。能夠激發多方參與者對社區的想象。

5.1.3. 可以搭建關係實現對話的交互媒介

藝術的豐富多樣性可以作為交互媒介，衍生出大量的社區活動，成為搭建居民之間產生關聯的組織結構的關鍵要素。比如電影分享會、音樂沙龍、文學講座、攝影工作坊等藝術活動，比如繪畫、木刻、扎染、拼貼等手工藝內容等形式和內容，都可以使居民走出家門參加公共活動，在參加公共活動的過程當中來逐漸培養居民對於社區事務的興趣，從而營造“社區感”。

5.1.4. 多學科聯動的知識生產

在藝術的語言發展層面，創造更及物的語言方式，同時拓展社區工作的知識邊界；同時，藝術與社會學、哲學、教育學等領域都有廣泛的聯動效應。其中藝術心理學、藝術社會學等門類，更是與社區工作有緊密關聯。

（藝術社會學，是指社會學分支學科。淵源于西方美學，形成于20世紀20年代。此詞由德國學者豪森施泰因首創。主要研究藝術產生的社會基礎；不同藝術樣式和藝術風格生成變化的社會根源；不同文化階層的審美情趣和鑒賞心理及其對藝術品的社會評價；藝術所反映的社會現象、社會問題和社會理想；藝術家的社會地位和社會作用等。[4]

藝術心理學亦稱“文藝心理學”。用心理學的觀點和方法研究文學藝術及其規律的科學。美學、文藝學的分支學科之一。是文藝學與心理學以及其他相關學科相結合的交叉學科。包括文藝創作心理學、文藝作品心理學和文藝接受心理學。文藝創作心理學主要研

5. Public Art and Community Work

Based on the above background, this chapter hopes to systematically sort out the available space of art in the community and the basic concepts and representative cases of public art.

(1) Available space for art in community work

5.1.1. Reshape community value judgments with social, aesthetic education

Aesthetics is an emotional judgment of non-interest, and artistic creation is based on aesthetic language expression. From the perspective of aesthetics, aesthetic education supplements moral and intellectual education, and aesthetic education reshapes the community's value judgment. Yuanpei Cai listed aesthetic education as one of the five types of education in his "Opinions on New Education" in February 1912. He believed that "beautiful people are in harmony with beauty and dignity, and are between the phenomenal world and the physical world. For Jinliang." Through aesthetic education, people's taste and sentiment can be enhanced, and a good outlook on life and the world can be established.

"Although aesthetic education always manifests as a process of perceptual activity, it dissolves rational social content in the perceptual form of the object and historically accumulates human rationality in the perceptual intuition of the subject. It uniquely conducts morality. Comprehensive education of intellectual, physical, and beauty." [3]

Aesthetic behavior is closely related to the individual's life state, independent personality, and comprehensive literacy. Through aesthetic education actions, residents' emotions, imagination, thoughts, will, and character can be widely and deeply affected. Enriching the community's cultural and spiritual life, arousing the emotional experience of participants, helping to cultivate noble sentiment, improve cognitive ability, and encourage residents to strive for self-worth and create all beautiful things.

5.1.2. A catalyst to stimulate the imagination of the community

The core of professional artistic training is to train creative and perceptually transformable professional expression skills. For example, creative visual transformation based on daily images, dramatic processing, and performance-based on community stories, musical expression based on historical memory, and artistic processing can unfamiliarize daily life while building dialogue more imaginatively. Build relationships. It can stimulate the imagination of many participants in the community.

5.1.3. An interactive medium that can build relationships to achieve dialogue

The rich diversity of art can be used as an interactive medium, deriving many community activities, and becoming a key element in building a connected organizational structure between residents. For example, film sharing sessions, music salons, literary lectures, photography workshops, and other artistic activities, such as painting, woodcutting, tie-dyeing, collage, and other handicraft content and other forms and contents, can enable residents to go out of their homes to participate in public activities and participate in public activities. In the process, we gradually cultivate residents' interest in community affairs, thereby creating a "community sense."

5.1.4. Multidisciplinary linkage of knowledge production

At the level of language development of art, create a more transitive way of language while expanding the knowledge boundary of community work; at the same time, art and sociology, philosophy, pedagogy, and other fields have extensive linkage effects. Among them, art psychology and art sociology are closely related to community work.

(Art sociology refers to the branch of sociology. It originated from Western aesthetics and was formed in the 1920s. This term was coined by the German scholar Hausenstein. It mainly studies the social foundation of art; different artistic styles and artistic styles, The social roots of the changes; the aesthetic tastes and appreciative psychology of different cultural classes and their social evaluation of artworks; the social phenomena, social problems, and social ideals reflected in art; the social status and social role of artists, etc. [4]

究創作主體心理結構的建構，心理經驗的積累，創作動機的形成，對社會生活的直覺、感受、體驗、判斷，所展開的聯想、想象、情感、意志活動，以及藝術構思、藝術表達中的心理特徵等。文藝作品心理學主要研究藝術家心理活動的物化形態，藝術意象、意境的心理內涵，人物形象的心理特徵等。文藝接受心理學主要研究接受者的欣賞趣味、心理過程，對藝術作品的感受、體驗和再創造等。這三者相互聯系，并在同社會心理的參照中探索文藝心理的社會歷史根源。[5]

5.1.5. 藝術的心理療愈功能

藝術療愈是一門融合了藝術和心理學的學科。自上世紀 50 年代起，藝術療愈漸漸被大眾認知和應用。如今在歐美地區，藝術療愈已成為一種對兒童和成人進行評估、交流和療愈的重要手段。盡管當代的藝術療愈還是一個相對新的領域，但藝術始終陪伴人類的發展。在文字出現之前，人類就運用壁畫、舞蹈等形式作為表達情感和思想的載體。

藝術療愈是一種表達性的治療方式，它通過藝術的創造性過程改善參與者的生理、心理和情緒健康狀態。參與者自我表達的過程和產生的藝術作品，幫助他們理解情感衝突、增加自我意識、管理行為、減壓、培養社交技巧及增強自尊心。是一種建立參與者內心力量和韌性的方式。

5.1.6. 對生命的影響與喚醒

“藝術，讓人成為人”，成為具有自我意識的、具有尊嚴感和存在價值感的人。

希望以藝術作為連接社群的語言方式，號召人們以一種創造性的方式去面對日常，去轉化人生中那 80% 的平凡，以使之在“日常”之中彰顯出生命之“非常”來。并因這種“非常”，獲取生而為人的尊嚴感，認同自身存在的價值，并構建生命的意義，從而激發城市活力。

通過影響生命，喚醒生命，來生長出更好的公共關係，更完善的人。畢竟每個人的日益完善，就是一座城的日益完善，每個人的幸福感就是一座城的幸福感。

(二) 公共藝術的基本概念

公共藝術的概念最初來自西方，不管是 public art (公共藝術) 還是 community art (社區藝術)，這裏的“公共”都包含了自發的、集體的、社會的、地方性的含義。也就是說，公共藝術更多的是指一個具有自組織的、在地的、集體性的公共實踐，具有這樣性質或特徵的藝術，我們可以稱之為公共藝術。(這些特徵和社會組織不謀而合。)

就如同著名策展人孫振華老師所說“公共藝術它不是一個所謂“藝術家”的不可侵犯領域，而是一個自然與人文、歷史與發展，它們之間是一個和諧共生、互惠互利的狀態。公用藝術也絕不僅僅是藝術家的，社會各個階層都應該參與到城市公共藝術當中來。”

通過藝術項目的開展，讓整個城市的生活與秩序成為待定的場域，以藝術家與社工的共同工作，聯動城市居民們的參與，探索更多更豐富的公共空間，讓空間隨時隨地被創造、被轉換、被呈現。

公共藝術活化公共空間，公共空間創造公共關係，在這樣的背景中，城市裏的社群關係得以重塑。

Art psychology is also called "literary psychology". The science of studying literature, art, and its laws with psychological viewpoints and methods. One of the branches of aesthetics and literature. It is an interdisciplinary subject that combines literature and art with psychology and other related subjects. Including literary creation psychology, literary works psychology, and literary acceptance psychology. Literary creation psychology mainly studies the construction of the creative subject's psychological structure, the accumulation of psychological experience, the formation of creative motivation, the intuition, feeling, experience, and judgment of social life, the association, imagination, emotion, volition, and artistic conception. Psychological characteristics in artistic expression, etc. The psychology of literary works mainly studies the materialized forms of the artist's psychological activities, the psychological connotation of artistic images and artistic conceptions, and characters' psychological characteristics. Literary reception psychology mainly studies the recipient's appreciative interest, psychological process, feeling, experience, and re-creation of artwork. These three are interrelated and explore the social and historical roots of literary psychology about social psychology. [5]

5.1.5. The psychological healing function of art

Art healing is a discipline that combines art and psychology. Since the 1950s, art therapy has gradually been recognized and applied by the public. Nowadays, art therapy has become an essential means of evaluating, communicating, and healing children and adults in Europe and America. Although contemporary art healing is still a relatively new field, art has always accompanied human development. Before words appeared, humans used murals, dances, and other forms as vehicles for expressing emotions and thoughts.

Art healing is a definitive treatment that improves participants' physical, mental, and emotional health through the creative process of art. The process of self-expression of participants and the artistic works produced help them understand emotional conflicts, increase self-awareness, manage behavior, reduce stress, develop social skills, and enhance self-esteem. It is a way to build the inner strength and resilience of participants.

5.1.6. Impact on life and awakening

"Art makes people become humans" and become a self-aware, dignified and existential person.

It is hoped that art will be used as a language to connect the community, calling on people to face the daily life creatively, to transform the 80% of the ordinary in life, so that it can show the "extraordinary" of life the "daily" Come. Moreover, because of this "extraordinary," one acquires the sense of human dignity, recognizes the value of one's existence, and constructs the meaning of life, thereby stimulating the city's vitality.

By influencing life and awakening life, we can grow better public relations and better people. After all, the increasing perfection of everyone is the increasing perfection of a city, and everyone's happiness is the happiness of a city.

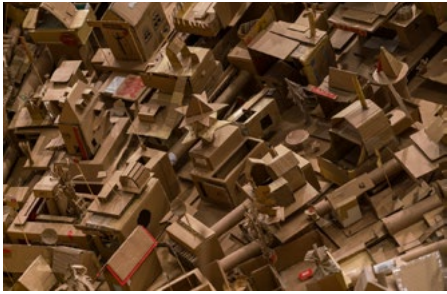
(2) Basic concepts of public art

The concept of public art originally came from the West. Whether it is public art or community art, "public" here includes spontaneous, collective, social, and local meanings. In other words, public art refers more to a self-organized, local, and collective public practice. Art with such properties or characteristics can be called public art. (These characteristics coincide with social organization.)

Just as the famous curator Zhenhua Sun said, "Public art is not an inviolable field of the so-called "artists," but nature and humanities, history and development. They are in a state of harmony, symbiosis, and mutual benefit. Art is not just for artists. All social strata should participate in urban public art."

Through the development of art projects, the entire city's life and order will become a field to be determined. With the joint work of artists and social workers, urban residents' participation will be linked to exploring more and more abundant public spaces, so that spaces can be created anytime, anywhere. Be transformed, be presented.

Public art activates public space, and public space creates public relations. In this context, social relations in the city can be reshaped.



1 | 2

1 攝影：方正

圖片版權：“全球都市”國際藝術雙年展執行組

Photography: Founder

Image copyright: "Global "Cities International Art Biennale Executive Group

2 《居所：他鄉計劃》展廳效果

攝影：方正

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"Residence: A Hometown Project" exhibition hall effect

Photography: Founder

Image copyright: "Global "Cities International Art Biennale Executive Group

(三) 公共藝術在社區中的代表案例

在成都，公共藝術在社區中的案例已經不鮮見了。這裏列舉三個案例，他們依次分別代表着“藝術家主導型”，“藝術家與社工合作型”，“社工主導型”三種類型。

5.3.1. 案例一《居所：他鄉計劃》

2018年，在由蓬皮杜國家藝術文化中心、毛繼鴻藝術基金會（MJHAF）、成都傳媒集團聯合主辦的“成都·蓬皮杜：‘全球都市’國際藝術雙年展”中，澳大利亞的藝術家組合阿爾弗雷德和伊莎貝爾·阿奎禮贊（Alfredo and Isabel Aquilizan）創作的公眾互動大型裝置《居所：他鄉計劃》（In-Habit: Project Another Country）是令人印象深刻的作品。

藝術家在創作《居所：他鄉計劃》之前，在成都駐留了很長一段時間，通過愛有戲社區發展中心社工們的協助，邀請了成都的青少年家庭、學生及居民共同參與到作品的構想與創作中，用大量的廢舊紙箱，制作了1000個想象之中的“城市居所”。藝術家將收集來的這1000個紙箱房子做成巨大的蝶形結構，看上去像是衛星，也像是反轉的教堂穹頂。觀眾可以置身“穹頂”的核心點，向四周觀看不同樣貌的房屋，參與制作的居民可以尋找自己制作的房子。

城市是人們賴以生存的地方，由人的聚集構建了都市空間，但另一方面，城市也是人們的庇護所。藝術家在這裏創造了一個有居民參與的，供給集體活動的社交空間。

(3) Representative cases of public art in the community

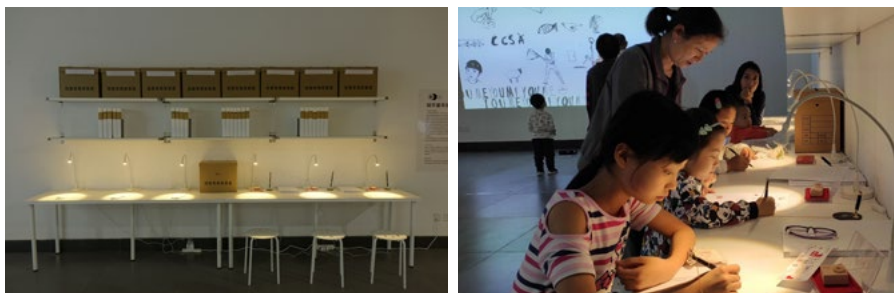
In Chengdu, cases of public art in the community are not uncommon. Here are three cases, which in turn represent the three types of "artist-led", "artist and social worker cooperation", and "social worker-led".

5.3.1. Case 1 "Residence: A Plan for a Foreign Country."

In 2018, in the "Chengdu Pompidou: "Global "Cities International Art Biennale" co-sponsored by the Pompidou National Art and Culture Center, Mao Jihong Art Foundation (MJHAF), and Chengdu Media Group, a group of Australian artists Alfredo and Isabel Aquilizan's large-scale public interactive installation "In-Habit: Project Another Country" (In-Habit: Project Another Country) is an impressive work.

The artist stayed in Chengdu for a long time before creating "Residence: A Hometown Project". With the assistance of social workers from the I U SEE Community Development Center, the artist invited young families, students, and residents of Chengdu to participate in the work's conception and creation. In 1,000 imaginary "urban dwellings" were made with a large number of waste cardboard boxes. The artist made the collected 1,000 carton houses into a massive butterfly-shaped structure, which looks like a satellite or an inverted church dome. The audience can be at the core of the "dome" and look around the houses with different appearances, and the residents participating in the production can find houses they have made.

The city is the place where people live, and the urban space is constructed by gathering people. On the other hand, the city is also a shelter for people. Here the artist creates a social space with residents' participation and for collective activities.



1 | 2

1 《城市童年秘密檔案》展廳效果

圖片版權：藝術家胡燕子 & 趙雪彤

"The Secret Archives of Urban Childhood" exhibition hall effect

Image copyright: Artist Yanzi Hu & Xuetong Zhao

2 《城市童年秘密檔案》居民互動場景

圖片版權：藝術家胡燕子 & 趙雪彤

Residents' interactive scene in "Secret Archives of Urban Childhood."

Image copyright: Artist Yanzi Hu & Xuetong Zhao

5.3.2. 案例二《城市童年秘密檔案》

CCSA 是城市童年秘密檔案 City Childhood Secret Archives 的縮寫，是由藝術家胡燕子和趙雪彤發起的公共藝術項目。本項目並不試圖窺探個人的童年隱私，而是希望通過秘密的交換、誤讀、演繹或遊戲等方式，呈現一個不斷擴延的關於童年記憶、對話的網絡。

CCSA 的首次展示是在 2019 年的 iSTART 藝術節中，邀請了 12 組藝術家創作童年魔法盒子，同時與幾十位愛有戲社工合作收集了幾百份城市居民的秘密檔案。在坊間·社區公共藝術節中，CCSA 收集了第二批居民檔案，在展廳中呈現，居民可以隨時現場查閱并留下新的秘密檔案。

藝術節結束後，CCSA 開始着手與在地社區機構合作，把檔案館落地成爲這個城市常態化的社區配備。

5.3.2. Case 2, "Secret Archives of Urban Childhood."

CCSA is short for City Childhood Secret Archives. It is a public art project initiated by artists Hu Yanzi and Zhao Xuetong. This project does not attempt to spy on personal childhood privacy but hopes to present an ever-expanding network of childhood memories and conversations through the secret exchange, misreading, deduction, or games.

CCSA's first display was in the 2019 iSTART Art Festival, inviting 12 artists to create childhood magic boxes. At the same time, it cooperated with dozens of Aiyou Opera social workers to collect hundreds of secret files of urban residents. In the workshop·Community Public Art Festival, CCSA collected the second batch of residents' files and presented them in the exhibition hall. Residents can check and leave new secret files on-site at any time.

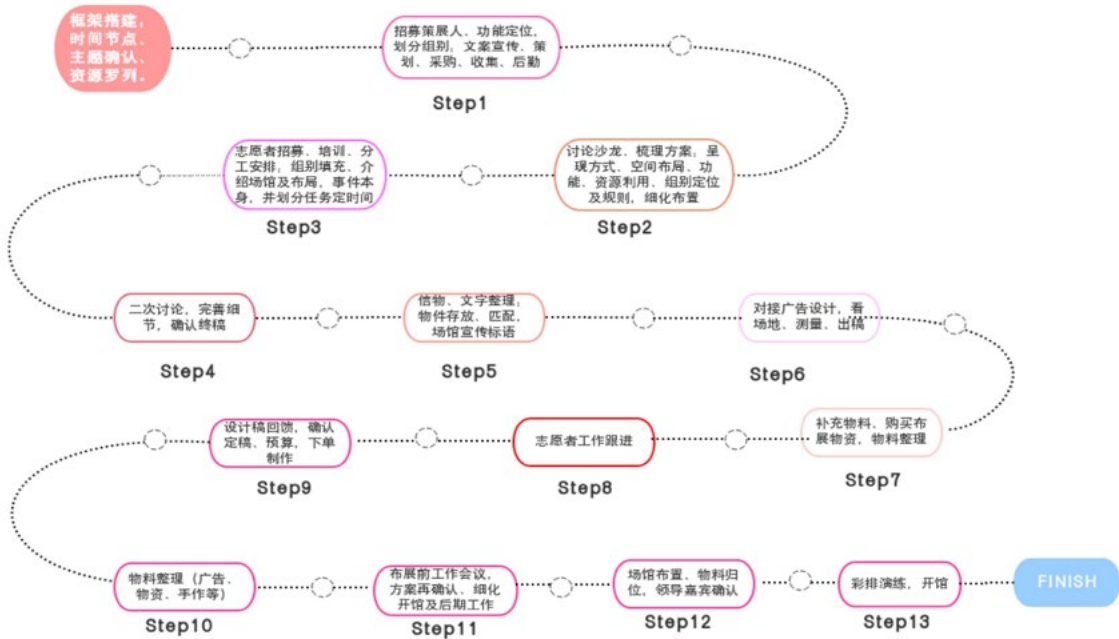
After the festival ended, CCSA began cooperating with local community agencies to make the archives normalized community equipment in the city.



1 | 2

1 《戀愛博物館》展示場景
 圖片來自：愛有戲社區發展中心
 "Love Museum" display scene
 Picture from: I U SEE Community Development Center

2 《戀愛博物館》居民參與
 圖片來自：愛有戲社區發展中心
 Residents of "Love Museum" Participate
 Picture from: I U SEE Community Development Center



《戀愛博物館》工作流程圖
 圖片來自：愛有戲社區發展中心
 "Love Museum" work flow chart
 Picture from: I U SEE Community Development Center

5.3.3. 案例三《戀愛博物館》

“戀愛博物館”是由成都市愛有戲社區發展中心與郫都區郫筒街道聯合發起的一個社區空間開發項目。

社工與居民運用“故事館”的工作方法，對伏龍社區 120 平左右的閑置空間，一個廢棄的小型水電站（波羅灘電站）的機房內部展開新的空間想象。這其中的工作機制是以政府、社會組織、企業、高校聯合發起，志願者、居民、邀請藝術家參與的方式，探索出具體的社區議題導向新的參與形式，產生新的社群空間。

戀愛博物館項目有以下特點：

- 政府牽頭，社會組織、企業、高校聯合發起，志願者、公眾、藝術家參與
- 宣傳：倒計時，公眾號，綫下，社區內、企業內，社區群內
- 招募：社區策展人、戀愛大使、宣傳官、設計師、布展人
- 聯合布展，社區志願者團隊管理運營

5.3.3. Case 3, "Love Museum."

"Love Museum" is a community space development project jointly initiated by Chengdu I U SEE Community Development Center and Pitong Street, Pidu District.

The social workers and residents used the "story hall" working method to develop a new spatial imagination about the 120-square-meter idle space in Fulong Community and the inside of the computer room of an abandoned small hydropower station (Puoluotan Power Station). The government jointly initiates the working mechanism, social organizations, enterprises, and universities. Volunteers, residents, and artists are invited to participate, exploring new forms of participation that lead to specific community issues and create new community spaces.

The Love Museum project has the following characteristics:

- The government takes the lead, social organizations, enterprises, and universities jointly sponsor, and volunteers, the public, and artists participate
- Publicity: countdown, official account, offline, in the community, in the enterprise, in the community
- Recruitment: community curators, love ambassadors, publicity officers, designers, exhibitors
- Joint exhibition, management, and operation of the community volunteer team

六、社區公共藝術節與社區營造

(一) 社區公共藝術可回應的社區營造具體需求

成都社區營造領域公認的是，雖然目前的社區工作根基好，但依然存在可以改良的空間。主要突出體現在以下五點：

- 城市社區文化建設的資源開發與利用上，表現為權責分散、各行其是。宏觀規劃的缺失，造成社區文化資源閑置，得不到充分的利用；
- 社區服務與滿足居民群眾日益增長的多種需求之間還有差距，服務內容仍然單一、分散，服務手段還比較原始、落後，服務層次較低，社區居民主體性參與度不高；
- 社區文化建設簡單化，認為文化建設就是添一些健身器材、蓋幾間文體活動室的事情，導致社區文化基礎設施單一、重複，文化設施利用率低；
- 城市化進程加快，帶來人口的流動性，人情疏離淡漠，居民對社區歸屬感依然有待培育；
- 社區文化的生產功能不足，導致居民被動的接受，居民缺乏參與和創造，對社區文化認同方面自然也就不足。

公共藝術在社區營造層面，可以通過社區空間營造、社區關係營造、社區故事營造、社區審美營造四大方面進行，上文提到的五大可改良的需求，都可以通過公共藝術活動得到回應與改良。

(二) 社區公共藝術節的策劃步驟

社區工作的一大特點就是根據現場進行不斷的動態調整，那麼在社區裏的藝術節策劃也是需要面對具體的社區特點開放協調動態調整的。沒有單一的某個“正確答案”和“統一標準”，所有的工作都是為了能夠合適、準確的傳達策劃內容的意義；策劃者需要以一種合理的方式來圍繞策劃的“核心問題”來展開行動，將人、事、物集合在一起，從而建立關聯，形成對話、導出行動，進行知識生產和認知塑造，最終對社會發展產生良性的推動作用。

因此，這裏所說的策劃步驟，祇是通常情況下，相對基礎和常規的工作方法。供在這個領域工作的同道參考。

6.2.1. 選擇有社區工作經驗的專業策展人

策展人的全稱是“展覽策劃人”，是指在藝術展覽活動中擔任構思、組織、管理的專業人員。策展人常常被比喻成爲“講故事的人 (Story Teller)”——把專業領域的知識通過文字、圖像以及後來的新媒體手段的解說，用不同主題概念穿起線索引導公眾，通過合理的内容和流程設計，娓娓道來講故事，把知識和信息轉化爲一種直觀的體驗與經驗。

專業策展人可以用合理科學的方式，有序有效的展開藝術節策劃，鏈接資源，培訓人才并搭建專業的工作組。高水準的呈現一場藝術節。（具體涉及到的工作內容可以從後文的詳細介紹中了解）。

如果要在社區裏發起藝術節，那麼找到一位既有策展專業性，同時又有社區工作經驗的策展人就非常的關鍵。

6.2.2. 調研與提問

社區公共藝術節要避免空降，發起人與策展人在社區裏的策劃工作開展的第一步就是要面對現場進行社區調研，了解策展面對的社區歷史，根據對象提出問題。藝術節的策劃要與地方差异化結合，

6. Community Public Art Festival and Community Building

(1) Community public art can respond to the specific needs of community creation

It is recognized in the field of community construction in Chengdu that although the current community work has a good foundation, there is still room for improvement. Mainly reflected in the following five points:

- In the development and utilization of the urban community's resources, cultural construction, power, and responsibilities are scattered, and they do their things. The lack of macro planning has caused the community's cultural resources to be idle and not fully utilized;
- There is still a gap between community services and meeting the growing diverse needs of the residents. The service content is still single and scattered, the service methods are still relatively primitive and backward, the service level is low, and the subjective participation of community residents is not high;
- Simplify the construction of community culture, thinking that cultural construction is to add some fitness equipment and build several cultural and sports activity rooms, resulting in a single and repeated community cultural infrastructure and low utilization of cultural facilities;
- The acceleration of urbanization has brought about population mobility, alienation, and indifference, and residents' sense of belonging to the community still needs to be cultivated.
- The inadequacy of community culture's production function has led to passive acceptance by residents, lack of participation and creativity by residents, and naturally insufficient recognition of community culture.

At the community creation level, public art can be carried out through four aspects: community space creation, community relationship creation, community story creation, and community aesthetic creation. The five improvements mentioned above can all be responded to and improved through public art activities.

(2) Planning steps of community public art festival

A significant feature of community work is to make continuous dynamic adjustments based on the scene, so the art festival planning in the community also needs to be open, coordinated, and dynamically adjusted in the face of specific community characteristics. There is no single "correct answer" and "uniform standard"; all work is to be able to accurately and adequately convey the meaning of the planning content; planners need to focus on the "core issues" of planning reasonably. Carry out actions to bring people, things, and things together, establish associations, form dialogues, derive actions, carry out knowledge production and cognitive shaping, and ultimately positively affect social development.

Therefore, the planning steps mentioned here are just a relatively primary and conventional working method under normal circumstances, for reference to colleagues working in this field.

6.2.1. Choose professional curators with community work experience

The curator's full name is "exhibition planner," which refers to professionals who are responsible for the conception, organization, and management of art exhibition activities. The curator is often compared to a "Story Teller"—the professional field's knowledge is explained through words, images, and later new media methods, and clues are used to guide the public through different themes and concepts. The content and process are designed to tell stories in a whisper, turning knowledge and information into an intuitive experience and experience.

Professional curators can use reasonable and scientific methods to organize art festival planning in an orderly and effective manner, link

深度進入每個社區，尊重每個社區的地方特點，以“一社一品”的方式來設定具體的內容。

在調研中推敲和明確藝術節所討論的問題，所採用的方式，面對現場，提出問題，討論問題，聯動回應問題。

6.2.3. 建立跨學科對話機制

社區公共藝術節需要鏈接不同的專業族群產生對話。社區是共同的現場，任何單一學科都是片面的，要建立社工、藝術家、社會學者、人類學者、教育學、歷史學、生態學等關乎社區的研究群體之間和研究對話機制，尋找更多志同道合的伙伴聯合行動。

6.2.4. 設立豐富的內容板塊

社區公共藝術節的內容上需要具有一定的豐富性，這種內容的豐富性才能讓不同年齡、身份、職業的參與者們各取所需，才能有足夠的公共參與度，才具備“公共性”。從內容形式上可以包含講座、工作坊、演出、展覽、論壇、沙龍、放映會、市集等不同形式。

6.2.5. 建立科學專業的組織結構和工作機制

一個科學專業的組織結構和工作機制是社區公共藝術節得以順利開展的基本保障。詳細內容見本章節第三小節“公共藝術節的專業組織結構”。

6.2.6. 尋找合適的展示空間

不同的空間面對不同的人群，社區裏的藝術策展需要找到適合所針對不同社區群體的展示空間，並相應進行展示方式的設計。客廳、街頭，社區休閒空間，網絡，商鋪等都可以成為社區裏的有效展示空間。

6.2.7. 記錄、傳播與文獻

在藝術節期間，要盡可能做好記錄和宣傳工作，既可以見證藝術節的發展，又可以延展更多的話題，吸引更多社區居民參與，這個傳播和參與的過程就是公共性和交互性的必要過程。

同時，基於有效記錄的文獻整理也是後續進行研究的必要材料。

6.2.8. 反饋收集與後續研究梳理

藝術節需要設定“觀眾調查表”、“線上意見收集”、“參與者訪談”等方式來建立一系列反饋收集機制，通過反饋收集和梳理，可以對藝術節的後續策劃和常態化的活動起到匡正、促進的作用。

resources, train talents, and build professional working groups—a high-level presentation of an art festival. (The specific work content involved can be understood from the detailed Introduction later).

If you want to launch an art festival in the community, it is essential to find a curatorial expertise and community work experience.

6.2.2. Research and Questions

The community public art festival should avoid airborne. The first step in the planning work of the promoters and curators in the community is to conduct community research on the spot, understand the community's history facing the curator, and ask questions according to the target. The art festival planning should be combined with local differentiation, deeply enter each community, respect the local characteristics of each community, and set specific content in a "one company, one product" approach.

In the survey, we will examine and clarify the issues discussed in the art festival, the methods used, face the scene, ask questions, discuss issues, and respond to collaboration issues.

6.2.3. Establish an interdisciplinary dialogue mechanism

Community public art festivals need to link different professional groups to generate dialogue. The community is a common field, and any single discipline is one-sided. It is necessary to establish a research dialogue mechanism between social workers, artists, social scholars, anthropologists, pedagogy, history, ecology, and other research groups related to the community, and find more Joint action by like-minded partners.

6.2.4. Establish a rich content section

The content of the community public art festival needs to have a certain degree of richness. This richness of content can enable participants of different ages, identities, and occupations to choose what they need, and can have sufficient public participation and have "publicity." From the content form, it can include lectures, workshops, performances, exhibitions, forums, salons, screenings, markets, and other different forms.

6.2.5. Establish the organizational structure and working mechanism of the scientific profession

A scientific professional organization structure and working mechanism are the necessary guarantees for the community public art festival's smooth development. For details, see the third subsection "Professional Organization Structure of Public Art Festival" in this chapter.

6.2.6. Find a suitable display space

Different spaces face different groups of people, and art curation in the community needs to find suitable display spaces for different community groups and design the display methods accordingly. Living rooms, streets, community leisure spaces, networks, shops, etc. can all become effective display spaces in the community.

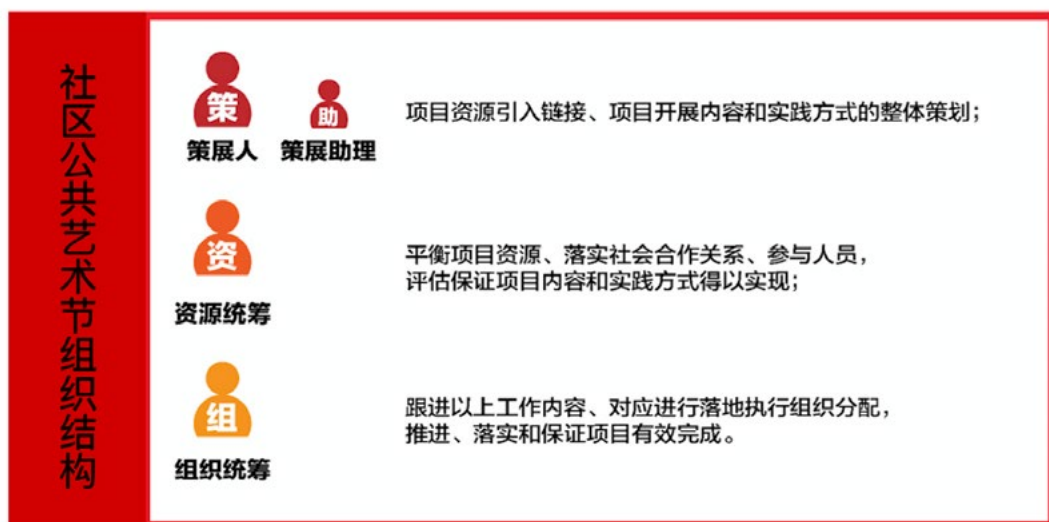
6.2.7. Recording, dissemination, and documentation

During the art festival, it is necessary to do an excellent job of Recording and publicity, which can witness the development of the art festival and extend more topics and attract more community residents to participate. This process of communication and participation in public and interactive. Necessary process.

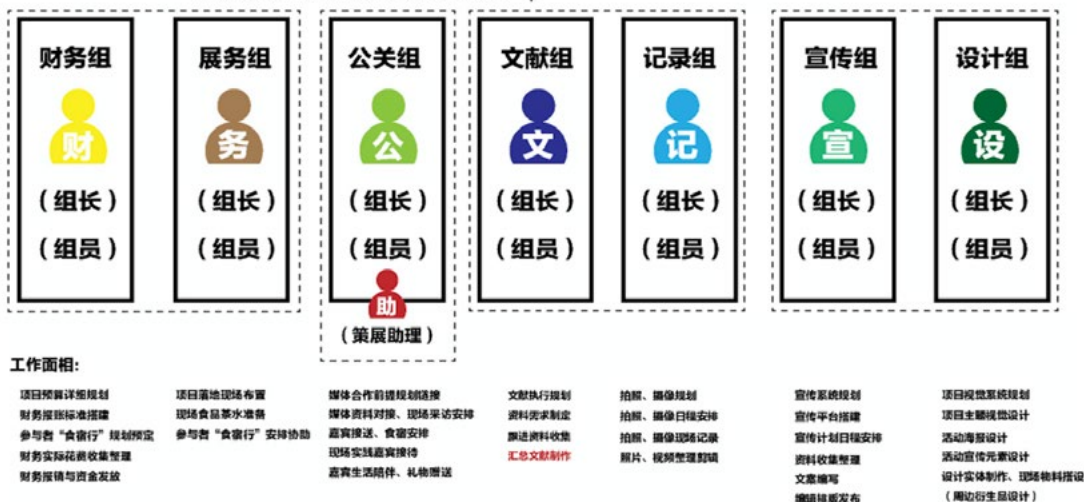
At the same time, document collation based on useful records is also necessary material for subsequent research.

6.2.8. Feedback collection and follow-up research

The art festival needs to set up a series of feedback collection mechanisms such as "audience survey form," "online opinion collection," and "participant interviews." Through feedback collection and research, the follow-up planning and normalization of the art festival can be achieved. The activities played a role in correction and promotion.



項目方案、內容、資源、社會合作確定
組織統籌工作計劃落實和分工確定 ↓ 各小組執行基本完成目標



社區公共藝術節策劃組織結構
Artist's previous works <Stairs>

(三) 公共藝術節的專業組織結構

6.3.1 基本工作結構圖

有效的工作機構需要現場的實踐來檢驗，這裏展示的是筆者在本次坊間·社區公共藝術節中經過具體實踐的工作結構：

(3) Professional organization structure of the public art festival

6.3.1 Basic work structure diagram

Effective work institutions need to be tested by on-site practice. Here is the work structure that the author has gone through in this workshop and community public art festival:

6.3.2. 各工作組工作內容介紹

在實際的操作中，藝術節的策劃和落地推進工作一旦正式開始，其工作運轉就如同一個精密的儀器，需要所有工作者明晰自己的工作角色，按時高效的完成自己的工作，同時保證準確和專業度。任何環節出現疏漏，都會前一發而動全身，因此工作組成員在“各盡其責”之外，還要有“靈活補位”的綜合能力。

下文詳細的介紹每一個工作組的具體工作分工。

策展人：

藝術節總負責人
明確藝術節的方向
搭建藝術節工作主體
項目資源引入鏈接
項目開展內容和實踐方式的整體策劃、品質保證
項目主體內容完結之後的學術研究梳理

資源統籌：

平衡項目資源
落實社會合作關係、參與人員
評估保證項目內容和實踐方式得以實現

組織統籌：

全局把控藝術節整體執行工作
對應進行落地執行組織分配
推進、落實和保證項目有效完成

財務組：

項目預算詳細規劃
財務報賬標準搭建
參與者“食宿行”規劃預定
財務實際花費收集整理
財務報銷與資金發放

設計組：

項目視覺系統規劃
項目主題視覺設計
活動海報設計
活動宣傳元素設計
設計實體制作、現場物料搭設
(周邊衍生品設計)

6.3.2. Introduction to the work content of each working group

In actual operation, once the planning and implementation of the art festival officially start, its work will behave like a sophisticated instrument, requiring all workers to clarify their job roles, complete their work on time and efficiently, while ensuring accuracy and Professionalism. Any omission in any link will affect the whole body immediately. Therefore, the working group members must have the comprehensive ability of "flexible replacement" in addition to "doing their duties."

The specific work division of each working group is detailed below.

Curator:

Head of Art Festival
Clarify the direction of the festival
Build the main body of the art festival
Project resource introduction link
Overall planning and quality assurance of project development content and practice methods
Academic research after the main content of the project is completed

Resource coordination:

Balancing project resources
Implement social partnerships and participants
Evaluation to ensure that the project content and practice methods are realized

Organization and coordination:

Overall control of the overall execution of the art festival
Corresponding to the implementation of the organization allocation
Promote, implement and ensure the practical completion of the project

Finance Group:

Detailed project budget planning
Financial reporting standard construction
Participants "board and lodging" planning and booking
Collection of actual financial expenses
Financial reimbursement and fund release

Design Group:

Visual system planning
Visual design
Poster design
Promotion material design
Product design
(Design of Exclusive Merchandise)

宣發組：

宣傳系統規劃
宣傳平臺搭建
宣傳計劃日程安排
資料收集整理
文案編寫
編輯排版發布

公關組：

媒體合作前提規劃鏈接
媒體資料對接、現場採訪安排
嘉賓接送、食宿安排
現場實踐嘉賓接待
嘉賓生活陪伴、禮物贈送

記錄組：

拍照、攝像規劃
拍照、攝像日程安排
拍照、攝像現場記錄
照片、視頻整理剪輯

展務組：

項目落地現場布置
現場食品茶水準備
參與者“食宿行”安排協助

文獻組：

文獻執行規劃
資料需求制定
跟進資料收集
匯總文獻制作

Propaganda Group:

Propaganda system planning
Promotion platform construction
Publicity plan schedule
Data collection
Copywriting
Editing and publishing

Public Relations Team:

Prerequisite planning link for media cooperation
Media information docking, on-site interview arrangements
Guests picking up, boarding, and lodging arrangements
On-site practice guest reception
Accompanying guests and presenting gifts

Record group:

Photographing and video planning
Photo and video schedule
Could you take pictures and record them on-site?
Organize photos and videos

Exhibition Affairs Group:

Project landing site layout
On-site food and tea preparation
Participants' "board and lodging trip" arrangement assistance

Literature group:

Document execution plan
Data requirement formulation
Follow up data collection.
Summary document production

(四) 社區公共藝術節策劃中的注意事宜

- 社區公共藝術節要避免形式主義和景觀化，切忌操之過急，需要預留充分的在地協商時間，需保證藝術節之外的常態化行動持續發生。
- 社區公共藝術節要分階段看問題，明晰不同階段需要解決的不同問題。須知不同的社會發展階段會導致我們面對的問題不同，藝術節的不同階段可以實現的討論不同，不同族群的視角和立足點不同。
- 工作推進過程中需要保持開放討論的態度和積極調整的心態。需謹記知識不是萬能的，藝術家不是萬能的，藝術策展不是萬能的，要時刻尊重社區現場的動態發展，實時作出工作方法上的調整和優化。
- 往大處看，往長遠看，不能急功近利。藝術的工作方法是圍繞創造性、創新性和感知能力感知方法的工作，不能在其上疊加太多功能性訴求。
- 強調藝術節策劃和社區工作的專業性，搭建專業的組織結構，重視專業人才的聯動，招募與培訓。祇有在專業性方面取得了發展和實質上的建樹，才能把具體的實踐系統化，並導出有效的知識產出。
- 增加研究者的同步參與，搭建專業平臺的協作機制，以審慎而負責的態度來進入現場展開行動。
- 盡可能的聯動高校的參與，為未來儲備人才。
- 與居民在地協商，並探索搭建良性的在地協商機制。
- 以藝術項目來發現人，遇見人，審視人，激發人，最終，一切都回到人。通過藝術的無限性和可感性，使在社區與遇到藝術也彼此遇見的每一個人有所改變。

七、结论

整體來說，社區公共藝術依然還是處於社區社會工作方法的新探索階段，但是有其發展必要性與歷史必然性，未來很有可能會長出一系列的工作方法。在目前的階段，需要社會各界以開放的態度，合力共促需持續行動。

(4) Matters needing attention in the planning of community public art festival

- Community public art festivals should avoid formalism and landscaping, and must not act too hastily. It is necessary to reserve sufficient time for local consultations, and it is necessary to ensure that normalized actions outside the art festival continue to occur.
- Community public art festivals should look at issues in stages and clarify different issues that need to be resolved at different stages. It should be noted that different stages of social development will lead to different problems we face, different discussions that can be achieved at different stages of the art festival. Different ethnic groups have different perspectives and footholds.
- It is necessary to maintain an open discussion attitude and a favorable adjustment mentality during the work advancement process. Keep in mind that knowledge is not omnipotent, artists are not omnipotent, and art curation is not omnipotent. We must always respect the community site's dynamic development and make real-time adjustments and optimizations in working methods.
- Look at the big picture, and look at the long-term. The working method of art revolves around creativity, innovation, and perceptual perception methods and cannot be superimposed on too many functional demands.
- Emphasize the professionalism of art festival planning and community work, build a professional organizational structure, and attach importance to the linkage, recruitment, and training of professionals. Only by achieving development and substantial achievements in professionalism can specific practices be systematized and effectual knowledge output can be derived.
- Increase the simultaneous participation of researchers, build a professional platform for collaboration mechanism and enter the scene with a cautious and responsible attitude to start operations.
- As much as possible to link the participation of universities and reserve talents for the future.
- Negotiate with residents and explore the establishment of a benign local negotiation mechanism.
- Using art projects to discover people, meet people, examine people, inspire people, and ultimately, everything returns to people. Through the infinity and sensibility of art, everyone who meets each other in the community and encountering art has changed.

7. Conclusion

Overall, community public art is still in the new exploration stage of community social work methods. However, with its development necessity and historical inevitability, a series of work methods will likely grow in the future. At this stage, all society sectors need to adopt an open attitude and work together to promote the need for continuous action.

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