A Case Study on the Artistic Citizenship Development

of Hong Kong Youth Through Community Music Participation

by

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Statement of Originality

I, LO, Po Yan, hereby declare that I am the sole author of the thesis and the material presented in this thesis is my original work except those indicated in the acknowledgement. I further declare that I have followed the University's policies and regulations on Academic Honesty, Copyright and Plagiarism in writing the thesis and no material in this thesis has been submitted for a degree in this or other universities.

Abstract

The psychological well-being of youngsters in Hong Kong is at risk under the current unstable socio-economic-political situation. High level of anxiety is not only a psychological problem but also a result of social disintegration and isolation, often experienced by young people. The research objective in the present study is to examine how in light of all that is happening in Hong Kong to determine how the Arts may help and, specifically, how can music help the society and community of Hong Kong to come together as one as citizens with common and shared goals. The research plans to undertake an qualitative case study within the WAO! Singers, a community choir comprised of 30 young people aged from 18 to 28 in Hong Kong. The qualitative study involved conducting focus group and individual interviews, as well as a within-case survey with quantitative analysis to complement the qualitative data. The findings of this study showed that the sense of we-ness is one of the crucial factors in developing artistic citizenship. Through the power of community music, young musicians had developed varies of core elements of citizenship like dignity, tolerance, acceptance and a strong sense of belonging. Moreover, their intrinsic experience of "bad citizenship" (Elliott, 2012) also shed light on how they put their music in ethical action toward social justice. This study showed that the development of artistic citizenship can empower young people to pursue a life of well-being, flourishing, fulfilment and constructive happiness for the benefit of oneself and others.

Keywords: artistic citizenship, community music, artistic citizen

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Chapter 1

Introduction

Booth (2016) stated of the 'citizen artist' that the individual engaged in artistic citizenship has a unique opportunity to awaken the broader community around them and if the government meaning of citizenship is extended that it might be said that the frame of mind entrenched in the arts has been isolationist or nationalistic. However, the citizen-artist metaphor is such that "resonates with arguments about the arts and democracy, it is in tune with a growing sense of interdependence across borders. It captures the expansion of focus that artist training is slowly growing toward" (para, 2). The arts in the community forum are such that provide a haven for those in areas that are socially or economically stressed, and the desire to share one's artistic endeavors in the community can be used as an outreach. According to Booth (2016), "citizen artists represent an aspirational beacon" (para. 12). This study stresses on how the community music activities cultivates young people in developing artistic citizenship in Hong Kong.

Background of the Research Study

Historical background. In recent years, Hong Kong people have undergone a complex and contentious situation due to its unique historical and political pathway (Ng, 2007; Cheung, 2009). Hong Kong was a British colony since 1841 and was called British Hong Kong by that time. Before the handover, Hong Kong people were neither British nor Chinese. Until 1997, the return of sovereignty to its motherland China has turned Hong Kong into Hong Kong Special Administrative Region, HKSAR. An article from Ng Sik-Hung (2007) explored the biculturalism of Hong Kong and he talked about the dynamics of Chinese identities among Hong Kong

people. Even after more than 20 years after the handover, but still, who are we? Are we Chinese? Chinese (Hong Kong)?HKSAR? Even after the reunification, we are still not fully Chinese in the eyes of foreign countries or even of ourselves (Ng, 2007).

Modern issues and struggles. From a former British colony returned to Chinese dominion, Ng (2007) explored the biculturalism of Hong Kong. Within the Hong Kong bicultural person, there are various combinations of the existence of the Chinese self and Western self: 1. Biculturals (where both selves are strong); 2. Sinocentrics (strong Chinese self and weak Western self); 3. Westerncentrics (strong Western self and weak Chinese self); 4. Marginals (both selves are weak). He alluded that a new "biculturalism" would be produced as a result of the parallel processes of decolonization and psychological reunification with Mainland China. Due to the different stage during this processes that each Hong Kong people achieved, dilemmas not only happened among oneself, but among the society. After Hong Kong's handover from the UK to China, Hong Kong people not only face the clash of identities, but also the political tension between China government and Hong Kong. The voice of the fight for democracy over is growing more and more vigorously.

Looking at the huge street protest, also known as the "Umbrella Movement" or the "Umbrella Revolution" in 2014, a series of sit-in street protests from 26 Sep to 15 Dec 2014. On 22 September 2014, students decided to lead a strike against the Standing Committee of the National People's Congress (NPCSC), and on 26 September, the Hong Kong Federation of Students and Scholarism started protesting outside the government headquarters. On 28 September, the Occupy Central with Love and Peace movement began their civil disobedience campaign. The number of protesters is up to more than 100,000 occupying both Causeway Bay and Mong Kok. After the "Umbrella Revolution", a series of even bigger street protest, HK anti-extradition bill protest, broke out in June 2019. A series of huge, aggressive protests

took place in the following months. On June 9th, one million people marched to the government headquarters; on June 16th, two million people took to the streets demanding to withdraw the bill completely, and on July 1st, the Legislative Council building was stormed by protesters. Different kinds of protest activities are still ongoing until the outbreak of COVID 19 all over the world.

In this issue, there have been a lot more tussles and dilemmas when discussing the bicultural integration of Hong Kong people. The localization, nationalization, and internationalization influence the complex and struggling process of identity formation of Hong Kong young people. Not only identities, which are obviously very important, are discussed here, but also the understanding of Hong Kong values, democratic citizenship, social justice, cultivating characters, and dispositions. Tsang (1998) stated that this situation had exposed a striking continuity with the insufficient citizenry, which built in the colonial era. He worried that there are too many political considerations for national reintegration and economic needs in a globally competitive world, and cautions that education, to borrow his words from his publication 20 years ago, "runs the risk of fulfilling political and economic imperatives instead of humanistic and democratic concerns" (Tsang, 1998). Despite the uncertainties regarding how to maintain local identities, democratic values, and traditions, the problem has also been central to how to the psychological well-being of youngsters in HK. From 1997 to 2000, the most common caused among the proportion of registered deaths of youth (age 15-24) by external caused of injury and poisoning was suicide and self-harm(Bacon-Shone J., 2015). A high level of anxiety is not only a psychological problem but also a result of social disintegration and isolation, often experienced by young people. The democracy movement in 2014 and 2019 may be seen as an expression of their frustration and need for emancipation. It is important to inculcate in young citizens to explore and find their sense of relatedness

– to their own habitat, their motherland, and to the world (Cheung, 2009). Many of the educators believe that citizenship education has the potential to comprise rebellious youth and also "enlighten them about their role in the existing society, contributing to its well-being and participating in its affairs actively, responsibly and with critical faculties" (Ghosh, 2015, p. 23).

Citizenship Education in Hong Kong

Citizenship is part of the big context of democracy, civil society, and the public sphere. It can be defined in three different dimensions: (1) legal dimension, peoples' rights, and duties; (2) *political dimension*, the citizens' civic agency; (3) *defining identity,* demarcating community membership. (Bowman, 2016, p. 61). Citizenship should be studied under local, national, and global contexts for its political and spatial concept (Williams & Humphrys, 2003a, 2003b). According to Kennedy (2012), a citizenship leading expert claims that citizenship education can neither be "treated in isolation from the broader global environment" (p. 127), nor "stand by itself, independent of cultural norms, political priorities, social expectations, national economic development aspirations, geopolitical contexts, and historical antecedents" (Kennedy, 2004, p. 17). Due to the cosmopolitan capitalist status, the nationalization factor stresses on the interaction of globalization and localization in Hong Kong (Tse 2007). Hence, Hong Kong citizenships of Hong Kong people, especially the younger generation, are under-challenged in all of the three dimensions.

In Hong Kong, the handover in 1997 was a turning point that separated the "colonial citizenship" of the past from the "enterprising citizenship" and "nationalistic citizenship" (Lien, 2015). Not long after the handover in 1997, the Hong Kong government quickly carried out a fundamental reform in education, and the implications of educational reform have brought much attention. In 2010, the Hong

Kong Government introduced the so-called 'Moral and National Education' (MNE) as one of the required school subjects. The goal of this curriculum was presented as part of an extensive program for developing local, national, and global dimensions of citizenship (Morris & Vickers 2015). However, the policy was withdrawn in 2012 and was made optional because of the strong local disagreement in the society. The Task Group on National Education (TGNE) report was then published, emphasizing the necessity of promoting 'National Education'. This report defined national identity as 'explicitly ethnocultural' (Morris & Vickers 2015). Stated is:

> .. the sense of 'we-ness' should be cultivated from three aspects,
>
> namely (1) racial-ties, noting that we are all connected by blood as
>
> Chinese, sharing the same features of dark eyes, black hair and yellow
>
> complexion; (2) culture and heritage, which refers to our sharing a
>
> wealth of long-established, profound cultural legacy of China; and (3)
>
> our country itself ... (TGNE, 2008, p. 9).

Under this curriculum, it is the intention of the government to promote Sinocentric education. In contrast, Hong Kong people's expectation of citizenship is mostly grounded on legal rights with judicial independence and the awareness of civil society (Lien, 2015). Moreover, as a cosmopolitan city, there are many immigrants in Hong Kong. If citizenship is therefore defined as 'racial' integration, it might then lead to the exclusion of other races in the community. There are four aspects of social exclusion, including (1) consumption, where people cannot afford purchasing goods and services; (2) production, where people are unable to find jobs; (3) involvement, in local and national politics and organizations; (4) social interaction and family support (Burchadt et al. 2002a, 2002b).

Citizenship scholars are also concerned about this curriculum failing to be comprehensive and potentially excluding other important aspects of citizenship

education. Man (2013) pointed out that the local and global was greatly ignored, while the national dimension was emphasized. Some scholars believed, according to Morris, Kan & Morris, (2000) and Morris & Morris (2000) that a 'good citizen' is promoted with a strong flavor of ethnocultural nationalism and is trivialized the education on human rights and democracy. (Tse, 2007). A good citizen should not be downplayed to just follow with the duties and civic responsibility and concur with traditional culture and values. Cogan, Morris, and Print (2002) believed that citizenship education might broadly refer to "the formation through the process of schooling of the knowledge, skills, values, and dispositions of citizens" (p. 4). Community participation, being socially active, solidarity, tolerance, personal responsibility, and social justice are all core elements for citizenship (Denters et al., 2007; Kymlicka & Wayne, 1995; Xiao-Xue & Kerry, 2014; Westheimer and Kahne, 2004; Walzer, 1989). From the Confucian heritage, highlighted are the values of collectivity, responsibility, and social harmony. Lee (2004) believes that "rather than a dichotomy, Asians see the relationship between the individual and the collectivity as two sides of a coin in terms of citizenship". (p. 27). Lee (2004) also noted that

> while the West discussed individualism in terms of individual rights,
> individuation and individual responsibility in the course of its political
> development, the East may have focused upon the development of
> individuality" or "self-enrichment which may or may not lead to
> political ends. (p. 31).

It is in this context that this study focuses on *artistic citizenship*.

There are also serious issues of exclusion from society for many individuals in Hong Kong, particularly since the government in 1999 focused on preventing immigration of children from the mainland who had been born to people in Hong Kong (Law & Lee, 2006). Many individuals and very often view Hong Kong "as a

society of Chinese immigrants," leaving the question of why it is that the early

migrants are included in the society of Hong Kong, but the latter ones are socially

excluded (Law & Lee, 2006). Moreover, the economic globalization has resulted in

many cities being viewed as dual or divided cities, with extreme political, social, and

economic polarization (Law & Lee, 2006). Particularly those low-skilled worker

migrants are held to be a burden on the society and to be in competition with the

working-class population in local areas and ultimately result in the migrants being

socially excluded (Law & Lee, 2006). Migrants are many times victimized, and media

reports in a way that exerts extreme bias against the migrants, therefore, the local

citizenship and social identity may create huge problems for the immigrants to find

inclusion in the host society (Law & Lee, 2006).

Fairbrother (2010) noted that citizenship education in Hong Kong appeared to

be nothing more than a continuity of the pre-1997 period and to have been failing

toward the achievement of the results intended in relation to developing active

citizenship and national identity among students. The study conducted by Fairbrother

(2010) involved interviews with sixteen leaders in education from bodies of the

government, teachers' unions, advocacy groups, teachers' organizations that were

citizenship education-related, as well as student associations, academia, and political

parties. The study sought to understand the intentions of citizenship education, the

government's role, and the existing weaknesses and strengths of the citizenship

education practice. The strengths identified in the citizenship education practice were

related to the diversity, flexibility, and autonomy of how it was delivered, and

specifically, the freedom allowed teachers on the ways used in delivering citizenship

education. This approach was found to be effective and enabled citizenship education

to be integrated into many aspects of learning and activities. However, it was found

that government management of citizenship education was not effective due to the

lack of government guidelines that are clear. However, the interviewees revealed that few schools had voluntarily undertaken the independent approach to citizenship education, but that if the subject were mandated, schools would lose their autonomy and flexibility (Fairbrother, 2010). Furthermore, it was noted that mandating citizenship education would result in a public debate that was very heated about the content of the subject and create huge difficulties due to a lack of public consensus.

      Fairbrother and Kennedy (2011) conducted a study in the form of a cross-national analysis that examined the effect of the various approaches used in civic education in the delivery of the curriculum on three learning outcomes. The study was focused on understanding the value of compulsory civic education in schools mandated by the government. There have been ongoing calls for the Hong Kong government to reform civic education (Fairbrother & Kennedy, 2011). There has been great concern in Hong Kong among researchers and policymakers in relation to the civic education that will be most effective to ensure that young people are properly prepared for the future challenges related to citizenship. In 2010, the government of Hong Kong announced that there would be a new and independent subject introduced on national and moral education in the primary and secondary school curriculum between 2013 and 2014 (Fairbrother & Kennedy, 2011). The change was focused on aligning civic education in Hong Kong with those existing in Mainland China. The focus of civic education in Hong Kong has arisen from the observation that the young people lack understanding concerning political affairs, government policies, and the rule of law. Moreover, that students in Hong Kong have a tendency to be apathetic concerning the democratic development in Hong Kong, resulting in their inability to exercise their civil rights and do not have a willingness to be active participants in political affairs and ultimately possess the idea of civic. It is believed that the problems experienced by youth can be addressed with civic education improvements

and specifically by mandating "compulsory, independent subject of civic education in the school curriculum" (Fairbrother & Kennedy, 2011, p. 427). It is questioned whether a potential exists that when students study civic education as a compulsory subject that they may be able to better realize intended outcomes of citizenship rather than those learned in cross-curricular non-mandated content. Fairbrother and Kennedy (2011) examined that question in their study and stated findings that "despite public calls for civic education curriculum reform, the sum of findings from all these analyses reveal a relatively small benefit of moving to either a compulsory or independent subject approach to civic education" (p. 440).

Since 2000, the issue of national identity along with National Education is reported to have been bound up in the politics of Hong Kong, which is described as being a "consultative autocracy which places enormous efforts on consultation" (Chong, 2017, p. 26). However, at the time the change of sovereignty took place, the society of Hong Kong was already experiencing a deep divide based on gender, class, and ethnicity and was experiencing a rapid transformation into what was a post-industrial city entering the global condition at a greater pace that it could have been imagined (Chong, 2017). The ideal of localism has risen with a focus on the protection of interests at the local level, along with ideas of federation and self-determination, and with a focus on independence. The localism concerns of students arose in 2016 and became established in approximately fourteen of the secondary schools although the bureau set out that no guidelines would be issued concerning how schools should handle independence but stated that there should not be any activities toward pro-independence allowed in the schools (Chong, 2017). However, since 2000 it is reported that:

Hong Kong has been caught in the midst of changing identities…the

nationalistic project by the Hong Kong SAR government created

> contradictions between the ideas of patriotic subject and civil and
>
> political citizens and between patriotism and a new ethic of self-
>
> reliance to meet the challenge of globalization. (Chong, 2017, p. 29)

The result was that Hong Kong people's national identity developed factors that were both significant and new, and national achievements have resulted in national pride forming in Hong Kong (Chong, 2017). Local identity in Hong Kong has developed along with the formation of values that are akin to what is considered as typical middle class and a desire to maintain a separateness from China by Hong Kong, which is particularly emphasized among the generations of younger people. Moreover, it is emphasized that teachers play a role that is significant in the cultivation of the future generations' perception and cultivation of national identity (Chong, 2017). Research has shown that teachers agree that it is important to teach about national heroes to enhance the collective identity of students and can be used in the assessment of the national heroes' merits and their demerits. The Education Commission Report in 1997 set out the following:

> School education should develop the potential of every individual
>
> child, so that our students become independent minded and socially-
>
> aware adults, equipped with the knowledge, skills, and attitudes which
>
> help them to lead a full life as individuals and play a positive role in
>
> the community. (Chong, 2017, p. 36)

It is important that schools in Hong Kong are on the receiving end of encouragement to use extracurricular activities that are not within the formal curriculum to support citizenship education (Chong, 2017). Teachers have fought back against the emphasis of national education over civic education because national education, while promoting loyalty to the government and national self-interests, possesses values that are in direct contrast with values that are universal such as freedom, democracy, and

human rights (Chong, 2017). The statement emphasizes both individualism and the support of students to become well-rounded individuals. Assessment of education may be through two approaches, including: (1) assessing for selection; and (2) assessing the effects of education. Assessing for selection makes the assumption that the abilities of the students are fixed, whereas assessing for education's effects is based on the assumption that students experience change through learning (Chong, 2017).

Law and Xu (2020) examined the learning and teaching strategies for citizenship education in Guangzhou and Hong Kong with a focus on questioning two perceptions that are stereotypical in nature relating to the belief that the schools in China indoctrinate their students and that Hong Kong citizenship education is more open. The study observed 30 lessons and conducted 1,200 questionnaires, and interviewed 80 teachers and students in the schools (Law & Xu, 2020). The aim of Hong Kong is the production of workers who are suitable for the global industries that are emerging and has a focus on teachers acting "as facilitators" and who embrace teaching resources that are diverse toward helping students in their development of nine skills that are generic and seven priority values. Guangzhou is required to implement national policies on education and curriculum structures. Citizenship education in Hong Kong has been promoted historically via various subjects and extracurricular activities, instead of citizenship education courses that are stand-alone type courses. The Hong Kong citizenship education focus has been, over the past two decades, focused on the inclusion of the "students' rights, and responsibilities at multiple (personal, social, local, national, and global) levels" (Law & Xu, 2020, p. 141). The citizenship guidelines in Hong Kong are focused on four specific dimensions, including (1) civic knowledge; (2) personal/social; (3) local; and (4) national identity. In Hong Kong, teachers are enabled to develop their own topics and

materials on citizenship education (Law & Xu, 2020). However, while the textbooks for all grades of students ensure that strategies for inquiry-based learning are inclusive, it is still the view of many in Hong Kong that citizenship education is an indoctrination tool of China. The study found that teachers in both Hong Kong and Guangzhou desired to use open teaching pedagogies that enabled students "to think wider and deeper" (Law & Xu, 2020, p. 149).

Citizenship and Well-Being Dimension

Zalewska and Zawadzka (2016) conducted a study that examined the subject well-being of secondary high school students and meaningful life or citizenship dimensions. Although activities of citizenship have in the traditional sense related to the relationships that adults have with the state, there are new meanings of citizenship presented from the post-modernist view and inclusive of everyday functioning in life due to the contemporary problems such as social unrest, migration, and even terrorism (Zalewska & Zawadzka, 2016). Those problems are rarely ever open to political solutions and regulations and, instead, make a requirement of human activity on a daily basis. The research on the citizenship of young people is of essential importance because of the huge impact that the younger generation can exert on social processes and democracy development of the future (Zalewska & Zawadzka, 2016).

There are six specific dimensions of citizenship, including those of: (1) citizenship that is passive, such as national identity or patriotism; (2) citizenship that is semi-active and may include obeying the law, loyalty, and following of regulations out of respect and the virtues of citizens, primarily in relation to becoming involved in public affairs and activities such as voting; (3) citizenship that is active and specifically related to: (a) political activities; (b) social activities; (c) activities that are changed-oriented; and (d) personal activities, including those centered on self-

responsibility and development, as well as becoming financially independent and using creativity in problem-solving (Zalewska & Zawadzka, 2016).

Previous research on subjective well-being has revealed quite consistently that life outcomes that are desirable, including marriage, success, and a good career all are linked to subjective well-being, with assumptions holding that those outcomes result in happiness for individuals (Zalewska & Zawadzka, 2016). The previous research supports the idea that subjective well-being serves in the facilitation of a state of readiness on the part of the individual to take on activities of citizenship (Zalewska & Zawadzka, 2016).

Georghiades and Eiroa-Orosa (2019) revealed that citizenship and well-being are "important components for personal flourishing and involvement in community-life" (p. 2). The definition of citizenship is "a measure of the strength of an individuals' connections to their rights, responsibilities, roles, resources, and relationships that offers them through public and social institutions" (Georghiades & Eiroa-Orosa, 2019, p. 3). Participation in the community, particularly those related to active rights when compared to the more passive social and legal rights, have been shown to motivate people to not only work to improve their community's well-being but their own (Georghiades & Eiroa-Orosa, 2019). Far too often in history, those individuals with disadvantages, whether they are social are physical, have experienced neglect; however, active citizenship results in an attitude that is proactive toward not only using ones' own rights but engaging as well in responsibilities (Georghiades & Eiroa-Orosa, 2019). When an individual is engaged in services in the community, then they are more likely to become involved socially and politically (Georghiades & Eiroa-Orosa, 2019). For example, community participation supports social justice so that marginalized groups and their needs are addressed. When the individual is actively engaged in the community, they develop the ability to be

assertive and to express themselves without being anxious or using aggression (Georghiades & Eiroa-Orosa, 2019). Assertiveness without using aggression has the capacity to bring about needed changes and to acquire the rights of the individual, achieve equity, and without impinging on the rights of others. Community engagement assists the individual in developing values or, in other words, assists in their moral development replacing the individual's focus on self and helps them in moving outward to take actions to benefit others in the world (Georghiades & Eiroa-Orosa, 2019). When the individual develops values, then they do not do what is right only to be acknowledged by the world around them or even due to expectations, but instead, because they have "developed concerns and an awareness of moral conduct, which is implemented in a wide range of situations and in the society they live in" (Georghiades & Eiroa-Orosa, 2019, p. 7). When citizens actively participate, they give a voice to individuals who are oppressed, and citizenship participation is enabled for various groups, such as groups that are disadvantaged becoming able to participate in decision-making, and ultimately building trust and relationships, as well as establishing the principles toward working together, power-sharing, and sharing of resources forming what value-based partnerships. Georghiades & Eiroa-Orosa (2019) examined the relationship between citizenship and well-being and found "there were statistically significant positive correlations between all the citizenship and well-being scales. In general, the results suggest a positive relationship, with greater citizenship levels, consequently leading to higher levels of well-being" (Georghiades & Eiroa-Orosa, 2019, p. 21). However, the correlation that was the strongest was identified between the overall life well-being and citizenship subscales of government and infrastructure, personal responsibility, legal rights, caring for others, and choice (Georghiades & Eiroa-Orosa, 2019). However, according to Percy-Smith (2015), where there are no spaces or chances for conflict and deliberation, the foundation that

exists for citizenship may become weakened; therefore the participation in the community and community pursuits is important for the individual to develop a voice to prepare them to become active agents in the society. Although Percy-Smith (2015) spoke from the view of children and young people in the school setting, the same can be said for any type of community participation, such as in the case of the present study, a community music group.

Maslow's Hierarchy of Needs and self-actualization.

Hong Kong youth are undergoing complex situation in Hong Kong. Mentally and psychological well-being is affected. It is important to fulfill the basic and psychological needs that including belongingness, love, security etc. until the individual can achieve self-actualization according to the Maslow's Hierarchy of Needs theory. This study examined what and how the basic needs of the Hong Kong youth would be fulfilled through the participation of community music activities and hence supported them to achieve artistic citizenship.

Maslow's Hierarchy of Needs contains five specific categories, including the needs that are: (1) physiological, (2) for safety, (3) love and belongingness, (4) esteem, and (5) self-actualization (McLeod, 2020). There are three divisions within the hierarchy, including those of needs that are basic, psychological needs, and ultimately the need for self-fulfillment (McLeod, 2020). It is necessary that the basic needs for water, food, shelter, and rest are met before the individual can focus on having their psychological needs fulfilled. Once the physiological needs as described are met, the individual can focus on their needs of security and safety, thereby fulfilling all the basic needs (McLeod, 2020). The individual can then focus on their psychological needs for love and belongingness, and once those needs are fulfilled can move upward toward their needs for esteem or the need to feel accomplished and that they have gained prestige among their peers (McLeod, 2020). Having fulfilled the

basic and then psychological needs, the individual can then focus on self-actualization (McLeod, 2020). Maslow's Hierarchy of Needs conceptualization is shown in the following figure.
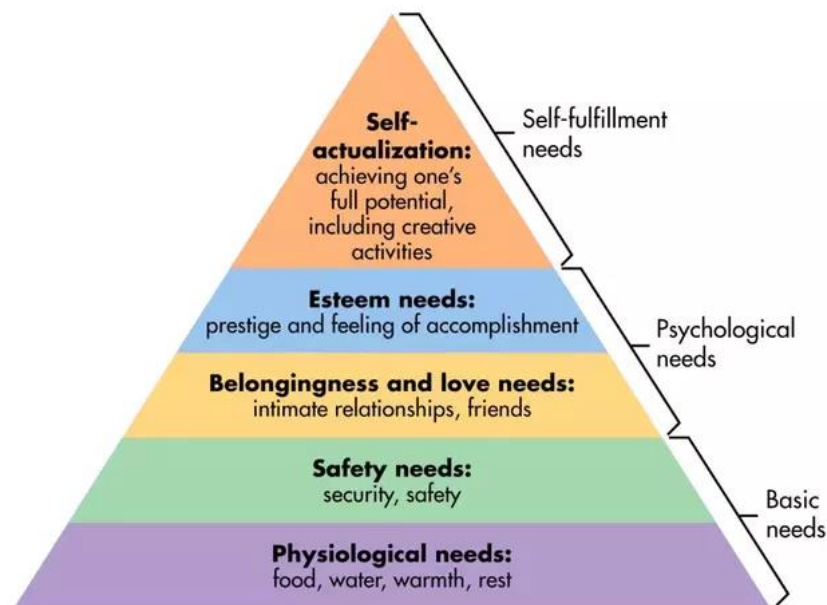
Figure 1. Maslow's Hierarchy of Needs (McLeod, 2020)

It must be noted that the lower level needs are not required to be met fully for the individual to move up the hierarchy of needs; however, they should be mostly met, and once they are, the individual yearns to move toward self-actualization (McLeod, 2020). The needs for growth or self-actualization do not arise from the individual feeling they lack something but rather arise from their inherent need for growth and, once met, enable the individual to focus on the ultimate level in the hierarchy of self-actualization (McLeod, 2020). Self-actualization speaks of the individual's ability to realize their own potential for self-fulfillment in the form of growth that is personal and peak experiences or, as described by Maslow, the desire to realize accomplishment in every way possible and to become the best they can possibly be (McLeod, 2020). The following figure described the hierarchy in more detail.

Figure 2. Five Levels of Needs in the Hierarchy (McLeod, 2020)

Maslow later expanded on his hierarchy of needs and added an additional level known as transcendence, as shown in the following figure.
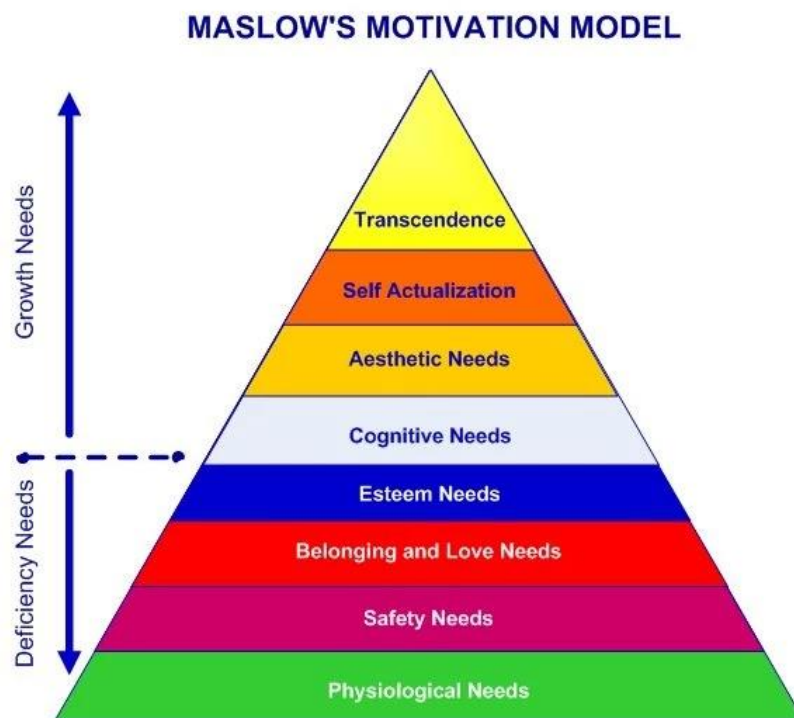
Figure 3. Maslow's Extended Hierarchy of Needs (McLeod, 2020)

The individual is able to focus on the needs of transcendence when they have accomplished self-actualization in their life. The need for transcendence is the need for the individual to move outward from themselves toward the world around them

and through providing services to other people to make a difference in the world (McLeod, 2020). Maslow held that human beings are motivated to not only realize self-fulfillment but to grow personally and once self-actualized possess certain characteristics, including: (1) reality is perceived in an efficient manner and they have a unique ability to tolerate life's uncertainties; (2) they have a high level of self-acceptance and acceptance of others; (3) are spontaneous in the way they think and do; (4) are problem-focused rather than self-focused; (5) have a sense of humor that is unusual; (6) are capable of having an objective view of life; (7) have high levels of creativity; (8) are resistance to any enculturation; (9) possess a deep concern for humanity and their welfare; (10) have the capacity to appreciate the experiences of life very deeply; (11) are capable of establishing relationships that are deep and satisfying with others; (12) experience what are known as peak experiences; (13) have a need for their own privacy; (14) possess attitudes that are democratic; and (15) possess very strong ethical and moral standards (McLeod, 2020).

According to McLeod (2020), some of the behaviors that lead one to self-actualization includes such as trying things that are new instead of staying on paths that are safe and listening inwardly when evaluating life experiences instead of simply listening to the majority opinion or authoritative opinions, or even tradition. Self-actualization involves the individual becoming honest rather than playing games and knowing and preparing for the eventuality of being unpopular when their views do not agree with the majority (McLeod, 2020). According to Maslow (1971), the humanistic approach in education would result in the development of individuals that were:

> stronger, healthier, and would take their lives into their hands to a greater extent. With increased personal responsibility for one's personal life, and with a rational set of values to guide one's choosing, people would begin to actively change the society in which they lived.

(p. 195 in McLeod, 2020, Educational Applications, para. 6)

Significance of the Study

The significance of the study is the information that will be revealed in relation to how artistic citizenship participation can serve to create bonds in the community and promote citizenship among the youths of Hong Kong, as well as among others who may feel they are 'outside' of the community and society of Hong Kong. The study will contribute to the understanding of how community music can serve to strengthen the ties in the community and enable the participants to exercise artistic citizenship. Moreover, this study will serve to present information about how the youth of Hong Kong can experience belongingness and learn how to become citizens in a caring and an accepting environment by participating in community music and ultimately support and promote social cohesion in their communities.

Research Objective

The research objective in the present study examined how it is that artistic citizenship might serve to foster the values and the development of citizenship in Hong Kong through the power of community music. According to Elliott (2012), music-making should involve students gaining a conception for that activity in the form of "ethical action for social justice" and music in school should be focused on infusing that music "with an ethic of care – care for oneself and for the health of our social communities" (p. 22).

Research Questions

The following research questions for this proposed study are incorporating the concept of artistic citizenship development of Hong Kong youth through community music participation. Three research questions in the proposed study are:

(1) What does artistic citizenship mean in the context of community music activities?

(2) What and how do the participants experience citizenship as they become community music activists?

(3) What aspects of citizenship can be promoted and achieved through community music participation?

Summary

Citizenship education in Hong Kong, according to Chong (2017), teachers are expected to focus on helping students to become well-rounded individuals who function successfully in the local society and who possess values of democracy, freedom, and a focus on human rights. With the complex historical background in Hong Kong, citizenship education becomes more crucial, with the power to effectuate societal change through their citizenship activities and participation, it can be an essential component to both individual and social wellbeing.

With the presented research objective and research questions, the primary goal of the study is to determine how community music supports the development of artistic citizenship among those who participate. As an artistic endeavor, music actions are such that will strengthen the community bonds and will build up the local identity in Hong Kong, as well as enabling students to gain an understanding of what it really means to be an active citizen who participates in the society. Moreover, Chapter two of the study will present a review of the literature to understand how it means to be an artistic endeavor in the society. Chapter three will present the research methodology, and chapter four will present the data analysis and findings of the study. Finally, chapter five will present the implications of the study, along with a discussion, conclusion, and recommendations.

Chapter 2

Literature Review

Artistic Citizenship

Artistic citizenship, on the face of it, looks like an oxymoron (Elliott, 2012). Artistic often conjures with "unsullied individualism, an inner-directed free spirit who answers to the muse, not to the state" (Campbell & Martin, 2006, p. 1). On the other hand, citizenship stresses that a person is not a detached individual (Schechner, 2006), it shows a sense of collective meaning and destiny for a community (Cheung, 2009) and entails "group membership with common privileges and obligations from without and regulated by a national government" (Campbell & Martin, 2006, p. 1). Clarkson (2014) stated that "we are most fully human, most truly ourselves, most authentically individual, when we commit to the community" (p. 183). This particular quote by Clarkson (2014) indicates the paradox of citizenship again. Elliott, Silverman, and Bowman (2016) believe that "artistic citizenship is a concept with which we hope to encapsulate our belief that artistry involves civic-social-humanistic-emancipatory responsibilities, obligations to engage in art marking that advances social good"(p. 11). The idea of artistic citizenship probes the necessary relationship between artistry and civic obligation. In ancient Greek, democracy not only meant voting together but also fighting and dancing together, which both activities involved "surrendering one's individual body to a common rhythm" (Wiles, 2016, p. 24). Plato suggested the importance of the matter of rhythm, establishing habituated dance rhythms, in order to create a harmonious and democratic society. To conceptualize the relationship between artistry and citizenship, a music education philosopher, Bowman (2016) suggested that we need to see the arts as not only decorative adornments or entertaining diversions, but as modes of action to define, support individual freedom

and personal autonomy; as ways of promoting collective means and engaging the individual right to broader public interests; as ethical enterprises that define human thriving means and responsibility. Researchers in recent years, such as Richard Colwell (2014), suggested that music can be used to lead to greater growth in musical understanding or, in some instances, positive citizenship. Music can share both political and social meanings. Campbell & Martin (2006) claimed that: :

> Public art would become that aspect of the artist's work that concerns how the world is made as art makes its way into the world: how spaces of attention, hope, interest, affiliation, entanglement, commitment, passion, empathy, possibility, and imagination are crafted when people pause to reflect on what it means to be together. This is art's public project, one that can embrace all manner of spaces and interest, all the more so if the public is to be achievement and not a passive environment that artists and audiences take up. This public project of art rest on a partial citizenship, both grounded in a particular experience and committed to a specific means of civic participation.
>
> (p. 16-17)

By applying the concept of "artistic" more broadly with consecutive concern for the betterment of human well-being in artistic, social, cultural, ethical, political and so on in order to seek the highest human values: "a virtuous life well lived, a life of well-being, flourishing, fulfillment, and constructive happiness for the benefit of oneself and others" (p. 22). Elliott (2012) suggested three related themes about artistic citizenship, including:

1. Music-making for intrinsic musical experiences is a key aim of music education, but it is not enough. We should also prepare students to "put their music to work" for the betterment of other

people's lives and social well-being.

2. Music educators should help students conceive and practice "music-making as ethical action" for social justice.

3. We should aim to infuse school music with an "ethic of care"—care for oneself and for the health of our social communities" (p. 22).

Other than that, solidarity, community participation, personally responsible, tolerance, and justice-oriented are all important principles and conceptions for 'good' citizenship as well (Westheimer & Kahne, 2004).

    Grant (2019) examined artistic citizenship in terms of social engagement on the part of musicians and reported that from the view of researchers in the realm of music, as well as educators, that it is just not enough to make music for the sake of making music, but instead that students should be prepared to "put their music to work for the betterment of other peoples' lives and social well-being" (p. 387). Music makes a requirement of the individual's moral engagement, and although the education programs for music do well in terms of training musicians to be highly skilled, it still falls short in terms of educating musicians in the areas of political engagement, political awareness, or for the purpose of producing independent thought and creativity, or even the individual's personal flexibility. The end result of the failures is that students fail to understand the broader relevance of the education they receive in music. Grant (2019) related that a pre-service music teacher related the fact that the specific music education that she received was not relevant, as well as being arbitrary and expressed how she felt enraged in the way that students were encouraged to develop a vision that was quite archaic and narrow and most particularly with the unfolding of global crises all around them during that time. However, when music students not only learn about music and how to make music,

but simultaneously learn ethical and social responsibility, they become mobilized, as well as empowered in pursuing a life that is not only lived well, but that flourishes, is fulfilled, and has the capacity to construct happiness for not only themselves but others around them. These responsibilities and opportunities that go unrealized to use music and education in music toward serving social objectives have resulted in some realizing that music education should be not only more relevant to the students of the education in music but to the wider society. Moreover, not only can music be utilized as "a force for social good" it has been acknowledged by educators, scholars, and many institutions that music to address social issues is not only something that presents a unique opportunity but is also an inherent responsibility containing ethical implications that are very deep (Grant, 2019, p. 388). In acknowledgment of this ideal, it is revealed that many institutions of music education, along with parent universities are paying much closer attention to making certain that students possess the attitudes, knowledge, skills, and values needed to bring about improvements in social outcomes in the community around them and on a global scale. There is revealed to be a quickly growing body of literature which has become "known as the scholarship of engagement" that examined how it is that universities are working toward addressing social issues of importance and then to make a contribution to the good of the public, specifically in their cultivation of students as what is termed 'citizen scholars' (Grant, 2019, p. 388).

The ideal of music citizenship has been addressed toward "a socially engaged tertiary education improves learning outcomes for students, with concomitant benefits for universities and society at large" (Grant, 2019, p. 388). In other words, as students gain understanding about how they as a musician may be socially engaged, they understand how their ideas and beliefs formulate their own potential to play a role in society that is important and meaningful, and in the role of a musician. The research

has termed the concepts of social engagement in the manner of musical citizenship, global citizenship, social justice, as well as artistic citizenship. However, the primary focus is on instilling in students what it means for them as a musician to take on a role in society that is meaningful. The study conducted by Grant (2019) revealed that the participants viewed their social roles as musicians to include activities such as the following:

> 1. Giving concerts for people who otherwise might not be able to attend 'official' music performances, i.e., the elderly, disabled, refugee, and prisoner, etc.
>
> 2. Providing music education to people with lower socio-economic background to equip them with a skill to change their future for the better
>
> 3. Helping people with mental disabilities like Alzheimer's disease through music therapy practices. Helping people with physical disabilities by playing music they can dance to. (Grant, 2019. p. 391).

These forms of artistic citizenship were mentioned along with activities such as fundraising, performances to benefit those in need, as well as raising awareness for important social issues, and ultimately to promote "social cohesion through music" (Grant, 2019, p. 391).

Booth (2013) reported that Dorothy Day, who founded the worker movement among Catholics, stated, "the greatest challenge of the day is how to bring about a revolution of the heart, a revolution which has to start with each one of us?" (para. 1). He stated that there is a trending of a metaphor of artistic citizenship and is one that is focused on pulling the arts from what has been effectively siloed in a habitual manner toward broader engagement with the world. However, when arts professionals focus inward rather than outward, their arts may result in a self-serving endeavor rather than

taking on the cloak of citizenship, however, when the arts programs reach outwards into the community there is real potential to make a difference in the community and society. The definition of 'citizen artist' is reported to be a description of individuals who are artists or even those in training who offer their arts into areas that are socially or economically stressed and who extend their reach outside of their personal comfort zone to make a difference for others.

According to Silverman and Elliott (2018), artistic citizenship includes all types of music-making, as well as all kinds of musical interactions, both informal and formal, and includes that which is professional and amateur types of music-making, including all levels of communities and schools. Artistic is a term when used just not such that excludes the non-professional type of music-making, but at the same time, professional musicians also do realize the goal of artistic citizenship (Silverman & Elliott, 2018). As well, professional musicians may also use their music as artistic citizenship for various social purposes. From the view of Campbell and Martin (2006), when artistic endeavors enter the public space, it is then framed by the physical world of the city, park, square, or whether it is performed and extends to the world around it. As well, the artistic endeavors further perform a social function or is a type of social good that serves to bring meaning and ideas into the lives of those who view the artistic endeavor (Campbell & Martin, 2006). Artistic citizenship enables performers to engage others in a mobilization on social issues and even for the purpose of dissent and gives a voice to the larger population (Campbell & Martin, 2006). Campbell and Martin (2006) reported that a gathering might represent:

> both the means and ends of art, it can be aligned with different ideas of
> what the public is and can be seen to either threaten or support the
> state. Under these circumstances, it is not sufficient for art simply to
> appear in public; it must understand how to make room for itself and

how to join its voice with other voices in public. (p. 5)

Therefore, artistic citizenship involves the public performance of the presentation of art and is an artists' civic practice. Citizenship can be understood as a form of belongingness to a group that may be "personal, social, temporal, and spatial" (Campbell & Martin, 2006, p. 10). Therefore, citizenship is multidimensional in nature and results in the development of a sense of identity and held to correspond to certain obligations relating to the public life and involvement in that upon the basis of societal values (Campbell & Martin, 2006).

Artistic Citizenship and Community Music

From the communitarian view, promoted are civic virtues for the good of the society, community participation, and socially active are core elements of "good" citizenship. (Denters et al., 2007; Kymlicka & Wayne, 1995; Walzer, 1989). Participating in musical activities is believed to be a powerful vehicle for *ibasho* creation (Izumi, 2002). *Ibasho* is a place for social inclusion, mutual recognition, identity formation, self-expression, and self-actualization (Matsunobu, in press). Through community music participation, Higgins (2006) stated a belief that such notions not only "connect community music with human behavior, cementing and advocating the general idea of music as an intrinsic part of human life" (p .7), but also exploits empowerment and expands access for the betterment of citizenship. It is important that art not just simply emerge in the community, but to explore how to make space for it and to blend its voice with different parties in the society. The paradox of citizenship from Clarkson (2014), "we are most fully human, most truly ourselves, most authentically individual, when we commit to the community" (p. 183). We can find ourselves while we emerge ourselves in the community. Many researchers have already focused on investigating the belongingness, intension,

learning motivation in school and community ensemble groups (Adderley, Kennedy, & Berz, 2003; Arasi, 2006; Cohen, 2009; Freer, 2009, 2010; Hylton, 1981; Parker, 2010).

Zanzig (1933) also believes that singing in the community may more so than any other activity may result in a crowd developing within the community because it enables the ordinary, unskilled person to create beauty as well. The social alchemy that community music creates is gaining in importance because the peace and progress of society are more dependent on the inner attitudes and impulses of the people and the wise cultivation of community singing might help to bring a new state of mind: social, courageous, and eager for positive action (Zanzig, 1933). Music-making or dancing is an actualization of the ideal human relationships, and because of the direct and intense interaction and identification among each other, we can feel as if ourselves had merged during the best moment (Turino, 2008). Webster (1997) emphasizes that "the Arts have the power to transform communities and to change the lives of people," and this is "the single most important feature about community arts activity" (p. 69). In order to make changes, Heifetz (1994) stated a belief that community artists have to understand that to make any progress on the pressing issues in the society must seek to demand not authority from on high, but promote leadership to make changes in attitudes, behavior, and values. Higgins (2012) suggested three broad perspectives of community music:

(1) music of a community,

(2) communal music-making and

(3) an active intervention between a music leader or facilitator

and participants (p. 3).

Silverman and Elliott (2018) stated of community music that it is "exceptionally complex, fluid, and contingent, susceptible to a wide range of uncontrollable local,

regional, national, and international circumstances" (p. 366). It is the fluidity that enables community music to take on new forms and to emerge in many types of artistic citizenship with various performances and in many venues. The variables to community music are inclusive of: (1) the individuals involved; (2) the institutions and communities involved; (3) the purposes, aims, or the needs that the community music program is focused on; (4) the relationship that exists between a community music program and the social, geographical, cultural, religious, and economic or the historical circumstances; and (5) the level of financial support received by the community music program or the lack of support (Silverman & Elliott, 2018). According to Silverman and Elliott (2018), when viewed in this manner, it can be understood that the community music programs are, therefore, "situational in, and (very often) responsive to, a wide range of local needs and values" (p. 367). Community music programs, schools, and initiatives are also affairs that are porous, fluid, and negotiated in nature and representative of the community and its interests and, as such, develops and maintains a sense of belonging that is ongoing in nature (Silverman & Elliott, 2018). Silverman and Elliott (2018) reported as one example of a community music program, which is a great example of artistic citizenship that of a group called the Happy Wanderers, which is a small choir comprised of senior citizens in Australia. The choir performs for individuals who are managed care facility residents and for the express purpose of bringing about a better level of well-being of not only the members of the choir but for the local community. Silverman and Elliott (2018) also stated the example of Bambini al Centro in Rome that provides music recreation for children and the families of the children. Community music can take many forms, but the express purpose is community well-being and enhancement. Despite the different forms of community music initiatives, the one thing that they have in common is music-making that is collaborative, development of the

community, as well as personal growth. Silverman and Elliott (2018) noted that community music makes the provision of hospitality, fellowship, and provides an environment that is welcoming for 'the other' and indicated that the emphasis of community music is that of empowerment and is such that can be accessed by all individuals. However, as noted by Silverman and Elliott (2018), the question remains as to whether the

> traditional concepts and practices of community music [are] doing
>
> enough? Against the backdrop of today's serious social problems,
>
> some forms of community music (and many traditional school music
>
> programs) are limited to one degree or another because- while they
>
> may focus on participatory music-making, fellowship, and social
>
> welcoming, all of which are exceptionally valuable in their local
>
> circumstances – they tend to 'sit above the everyday world', out of
>
> touch with larger serious social realities. (p. 368)

Silverman and Elliott (2018) believe that community music programs should give consideration to, as well as engage in social activism in a responsible way, noting the statement of Zajonc (2006) who asks the question of whether the issues relating to social justice, peace education, and the environment all make a demand to consider the construction of a life that is lived well for not only the individuals but others they care about. Silverman and Elliott (2018) noted that in the present environment of the world's social problems that are serious in nature the question must be asked whether many traditional types of community and school music programs while focusing on music-making that is participatory, as well as fellowship, have a tendency to, in reality, be located somewhere above the everyday world around the individuals and to a great extent out of touch with those serious issues of social reality. The question is asked by Silverman and Elliott (2018) of "why and how should community music

programs make ethical and pragmatic differences to others?" (p. 369). Otherwise stated, the question is how it is that community musicians can fulfill their ethical responsibilities as artistic citizens and whether they can put their music to work to bring about transformation and sociopolitical change that addresses and even reverses many of the social ills in society including that of human oppression (Silverman & Elliott, 2018).

Artistic citizenship projects, including Batutu in Columbia and El Sistema in Venezuela, have brought about social change using the arts. For example, El Sistema has had a focus on bringing about social change, an emphasis on ensemble playing, rehearsals that are frequent, all are able to access it, and a focus on connectivity (Van Der Merwe, 2014). The national director for Batutu is noted as having stated, "social action is the mission; music is the tool" (Van Der Merwe, 2014, p. 2). Praxial music education is reported to make provision of a theoretical framework by which music's value is adjudged by its social function and is rooted in the epistemology of Aristotle, who noted the difference between three different types of knowledge, including those of theoria, praxis, and techne. Theoria is a way, that is metaphysical in terms of knowing for the pure sake of knowing, whereas, techne is the application of skills to meet determined standards (Van Der Merwe, 2014). Praxis is the knowledge that is applied with the means, as well as the ends toward bringing the correct results in the correct context (Van Der Merwe, 2014). According to Van Der Merwe (2014), the first of all music educators to view the link between praxial philosophy and music education was Alperson (1991) and was a philosophy adopted later by Elliott who is reported that have "expanded the praxial music framework by adding the concept of artistic citizenship" (p. 2). Hampshire and Matthijsse (2010) also examined the effect of the SingUp project which was funded by the United Kingdom government and that utilized social capital as the concept that was centric in an investigation of the

relationships that exist between social, economic, and cultural capital (Van Der Merwe, 2014). The findings demonstrated that those participants who possessed the great economic capital were more able to access greater cultural and social capital (Van Der Merwe, 2014). Wills (2011) is reported to have examined school choir participation is being a catalyst for the individuals' improved self-esteem and identified three specific aspects of well-being and spirituality that serve to contribute to the improvements in well-being including those of: (1) connectedness; (2) transcendence; and (3) flow, and stated conclusion that individuals who participate in choir had a higher level of social well-being (Van Der Merwe, 2014). Participation in choir and its impacts were also examined by Parker (2011) with three specific themes that emerged from the study, including that making music was an experience full of feeling for the participants, musical knowing is a type of interpersonal knowing, and musical expression is feeling expressed, and finally that making music is an enlightening experience (Van Der Merwe, 2014).

Social Cohesion

Foneseca, Lukosch, and Brazier (2019) revealed that there are many initiatives being undertaken across the world to assist cities and communities in developing resilience in light of the social, economic, and physical challenges that are being faced by the present societies. Social cohesion is reported to involve the construction of values that are shared among those in the community, and that enables people to feel that they are not only engaged in an enterprise that is common but that the challenges they face are shared, and that they are members of the shared community (Foneseca et al., 2019). Social cohesion is the nation's identity and represented by its culture, traditions, and language (Foneseca et al., 2019). Social cohesion is formulated by strength in the various networks of the society and is reported to manifest in

associations that are voluntary, the family organization, and the wider civic society, which is a process that is on-going, ever-evolving and creates hope and trust among those in the community and society (Foneseca et al., 2019). The OECD defines social cohesion to include: (1) social inclusion; (2) social capital; and (3) social mobility (Foneseca et al., 2019). The Council or Europe defined social cohesion to be such that ensure all member's well-being, minimizes disparities, and that is devoid of marginalization. The Council of Europe further cited that certain characteristics of social cohesion include: (1) loyalty that is reciprocal; (2) social relations that are strong with values that are shared; (3) sense of belonging; (4) trust in the community; (5) inequality and exclusion reductions (Foneseca et al., 2019). Furthermore, social cohesion is reported as being "a construct linked to community participation, with notions of trust, shared emotional commitment, and reciprocity" (Foneseca et al., 2019, p. 237).

To better describe the application of social cohesion in the real world one can consider that for example, when the neighborhood has green areas that are attractive, then those paces serve as a point of focus for informal social interaction that is positive, that serves to strengthen the members' social ties and to support social cohesion (Foneseca et al., 2019). Social cohesion is important in the community because when there is a lack of social cohesion, there are higher rates of poor mental and physical health and moreover, "social relationships have, and produce valued resources which exist in cohesive groups" or in other words, social cohesion in the community benefits the society in many ways (Foneseca et al., 2019). However, the lack of social cohesion can result in higher levels of crime and violence, increasing stress (Foneseca et al., 2019).

According to Robert Putman (2001), social capital may be formal and include, such as a national organization or even a labor union. However, some types of social

capital are informal; however, each of these "constitute networks in which there can easily develop reciprocity, and in which there can be gains" (p. 2). However, it is important, according to Putman (2001) that the casual types of social connection or social capital are not dismissed because evidence exists from experimental studies that if one is to nod toward other people in a hallway that there is a higher likelihood that they will assist you should you fall in the floor with a stroke or heart attack than would be the case where one had failed to nod to those individuals. In other words, the social connection created by nodding at others in the hallway results in reciprocity being created that is measurable (Putman, 2001). Therefore, nodding at others in a hallway creates social capital, according to Putman (2001). Social connectedness is also held by Putman to be a predictor of altruistic behavior, such as giving money, donating blood, or volunteering in some pursuit that helps others. Putman (2001) further holds that there is less in the way of crime when there is more existing in the way of social capital, and in fact, stated, "the strongest predictor of the murder rate is a low level of social capital" (p. 12). However, Putman (2001) noted the fact that many researchers have held that strong evidence indicates that there are powerful effects of health when social connections exist, and that is a worldwide phenomenon. Moreover, Putman (2001) stated, "controlling for your blood chemistry, age, gender, whether or not you jog, and for all other risk factors, your chance of dying over the course of the next year are cut in half by joining one group and cut to a quarter by joining two groups" (p. 12). Other benefits of social capital among individuals and the community include reductions in inequality and increases in happiness (Putman, 2001).

There are three levels in social cohesion, including the community level which includes and is characterized by loyalties that are shared, mutual support, strong bonds, and social capital among members, civil engagement, social relations that are

strong along with values that are shared, goals that are common, and the "values of rewards in groups, and process performance and goal attainment" (Foneseca et al., 2019, p. 242). The empirical and theoretical research conducted by Durkheim in 1897 examined social cohesion through the lens of the community or society and originally involved the collective behavior of the society being examined. However, social cohesion has been further developed since that time and now includes national identity via social relations quality, trust as a valued concept, and at the community level (Foneseca et al., 2019). Later research also viewed individuals in the group as instigating positive contagion behavior among the members of the group and the power of reinforcing positive or negative social norms (Foneseca et al., 2019). The second level is the individual level, which involves face-to-face and intimate communication, along with task competence, sense of belonging, individual recognition and participation, and inclusion (Foneseca et al., 2019). Participation in a group provides the individual social cohesion, and they realize rewards on a personal level for being a member of and involved in the group and its activities. Participation in a group assists the individuals in not only realizing social cohesion but in attaining higher levels of self-development and well-being (Foneseca et al., 2019). The third level of social cohesion is at the level of institutions, or citizenship in terms of voting, their social behavior, rates of suicide, civil society, reduction of exclusion and inequality, multiculturalism, and trust (Foneseca et al., 2019). The definitions of social cohesion that are used the most widely in the present are those shown in the following table.

Council of Europe (Europe 2008)	Canadian Government (Jeannotte 2003)	OECD (OECD 2011)
"… the capacity of a society to ensure the well-being of all its members, minimizing disparities and avoiding marginalization"	"… the ongoing process of developing a community of shared values, shared challenges and equal opportunity within Canada, based on a sense of trust, hope and reciprocity among all Canadians"	"A cohesive society works towards the well-being of all its members, fights exclusion and marginalization, creates a sense of belonging, promotes trust, and offers its members the opportunity of upward mobility"

Figure 1. Current Definitions of Social Cohesion (Source: Foneseca et al., 2019)

The framework of social cohesion is shown in the following figure.
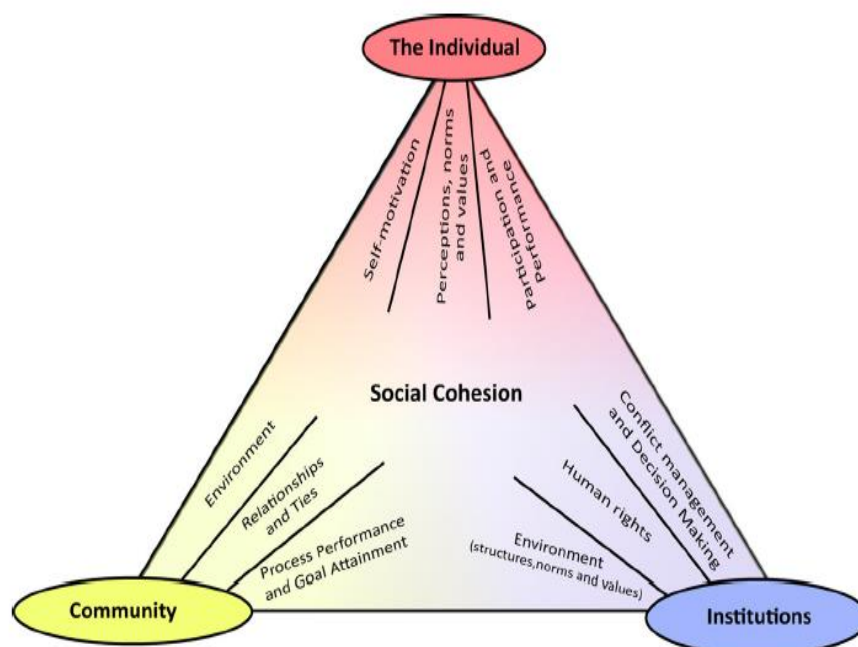
Figure 2. Social Cohesion Framework (Source: Foneseca et al., 2019)

As shown in the above figure, community participation builds relationships, ties, and involve mutual attainment of goals, impacting the environment or the overall composition of the community, which in turn, empowers the individual and results in self-motivation, and ultimately social cohesion between individuals in community activities creates social cohesion that transfer to the institutions supporting conflict resolution, human rights, and creating norms and values that are common among those in the community and society.

However, in what has been the contemporary creation of various nation-states, there has been a cultural model that was homogenous and defined by geography, yet the nation-states are now inclusive of many cultural symbols that carry diver meanings and that serve to transform national identity (Latin Arts for Inclusive Cities, 2017). Social cohesion has never been more important in the context of Hong Kong with the problems noted, and it is stated in relation to cultural references that they are presently linked to specific nationalities that may be quite different to the people who are linked to that nationality in the present (Latin Arts for Inclusive Cities, 2017). The result is a lack of social cohesion. In other words:

> In this context, tensions in all countries between what it has been and what it will become, what is its' own and what is foreign, the native and the immigrant, what is acceptable and what should be rejected, all have an influence on its politics and economics and can sway the outcome of elections, the enacting of certain reforms and laws, whether the country joins an economic bloc or common zone, the emergence of integration movements and exploitation of differences, or conversely, at the other end of the spectrum, trends towards segregation and marginalization or sectarian movements. Once again, the dialogue between identity and difference between us and them has become topical, albeit cloaked in new terms. (p. 8)

Developing social cohesion can be accomplished by creating connections between individuals, groups, and communities, and for example, reported as a practice that is good is where "the various parties involved in developing a project participate and actively cooperate" particular in the context of cultural and artistic endeavors (Latin Arts for Inclusive Cities, 2017, p. 13). Specifically, "There are numerous examples of good practices through artistic languages that have made dialogue and debate on

controversial issues possible, giving rise to specific policies in the medium and long term or concrete actions in the short term. Interventions of all kinds in community and in the public space have taken place through the use of symbolic artistic expressions which, in many cases, have made it possible to convey a message to society by crossing social barriers and generating dialogue" (Latin Arts for Inclusive Cities, 2017, p. 13). Moreover, artistic practices when they are community-linked by their very nature are collaborative, and "the creative processes are shared…the citizen is a fundamental part of the process (Latin Arts for Inclusive Cities, 2017, p. 18). As such, the artistic processes that occur both within the community and "with the community become collective processes where the artist becomes a mediator…this sheds more light on the community and gives way to integration from what is symbolic that often has a real influence on empowerment and social change processes" (Latin Arts for Inclusive Cities, 2017, p. 18).

Community artistic pursuits, including those which are music-based, are playing roles with increasing importance in relation to serious matters in public, including those relating to gender, inclusion, and other public problems. For example, the National System of Orchestras and Youth and Children's Choirs of Venezuela has increased social cohesion in the urban and local level (Latin Arts for Inclusive Cities, 2017).

The Moral Power of Music

Martha Nussbaum (1996) suggested citizenship as "a kind of group belonging that can be described along multiple dimensions at once personal, social, temporal and spatial" (p. 11). Campbell & Martin (2006) believed that as a citizen, one should not be either blind patriotism or blind critique of one's country. It is important to be an intelligent and informed critique, a critique that aims to make the country better.

They also claimed, "arts have played an invaluable role in this process" (p. 123). Citizenship can also lead to the increased feelings of human dignity and self-pride in order to give freedom, equality, responsibility, and participation with values to grow in terms of love with their country (Alem-Qurban & Al-Saudof, 2016). Music can enhance the aesthetic sense and also contribute to the development of skills, cognitive, and affective aspects. It can help to nurture an active and caring citizen who contributes the *society with a better idea of belonging* (Al-Omari, 2012). Developing the aesthetic sense and artistic skills can be referred to as developing "the languages of the arts". Susanne Langer thought that the 'language of the arts" is not discursive, but present us with images of feeling, where each unit has a fixed meaning" (p. 78). The skills of artistic impression are compared to the skills of reading, and the skills of artistic expression presumably correspond to the skills of writing" (Broudy, 1977, p. 135).

Plato believed the right and proper music could promote social harmony and promote a positive personality. He stated that:

> more than anything else rhythm and harmonia find their way to the inmost soul and take strongest hold upon it". Even though rhythm and harmonia must follow the words, these two is the most important in his conception of musical power. Plato believed that musical concord is a core element in uniting the soul of the universe. Through the "likeness" in the sound organization, individuals are 'united'. We apprehend what in sounds is well and fitly combined and take pleasure in it; we recognize that we ourselves are united by this likeness.
>
> (Boethius, 1965, p. 80)

A statement that emphasized why music education is powerful. "One who is properly educated in music would … receive [beautiful things] into his soul to foster its growth

and become himself beautiful and good" (Plato, 1998, p. 18). Chinese authors of various documents not only considered music as an important agency for general education and a powerful media for cultivating a proper personality, but also considered music together with the rituals for the educational and governing purpose (Wang, 2004). They believed that education for the young should be conceived both inside and outside, while music inspires the inner temperament and rituals influence the outer behavior. This idea is described in the Yue Ji and Yue Shu:

> … music acts upon the inside, rites upon the outside. In man, music
>
> affects the highest of harmony, and rites affect the highest of piety.
>
> When one turns harmonious in the inside and deferential in the outside,
>
> people, simply looking at him, will not confront him. Simply behold
>
> his face, and people will not show insolence or rudeness. (Wang, 2004,
>
> p. 93)

The art is an obvious element in shaping and influencing the habits, values, knowledge, and skills to human's process in communities. The artistry should be regarded as "fundamentally ethical enterprises and valuable ethical resources" (Bowman, 2016, p. 66), and it is important for social good, "shaping healthy, vibrant modes of human collectivity" (p. 59). Bowman believes that artistic citizens are socially engaged, socially aware, and socially responsible, they should explore the ethical potentials of artistic practice to change themselves and the world for the better, engage their artistic responsibilities to self and to others.

Social Justice

Social Justice is a term that has no universal understanding; it has been understood in various ways with diverse applications (Fraser, 1995; Silverman 2009). Some researchers use the term 'justice' instead of social justice. The word, 'justice',

emerged from the Latin 'Justitia' which means 'righteousness, equity', and from 'Justus', which means 'upright, just'.

Some researchers consider social justice with their cultural, economic, and school-subject viewpoint (Silverman, 2009). As a music education philosopher, Bowman (2007), notes:

> Social Justice is thus a kind of thing that resists generalization; it doesn't necessarily 'travel' well. One person's interest or group's social justice may easily become another's injustice. And what is 'just' on one level, or from one perspective, may well be unjust from another. If social justice is a 'them' rather than an 'it', that doesn't bode particularly well for those who ... are interested in theorizing 'it' – particularly when we consider the numerous and complex ways that these various interests and concerns may interact and compete with one another. (p. 4)

Another music education philosopher, Jorgensen (2007), also concludes that "the notion of social justice may … turn out to be limiting and exclusive in bypassing individual interests and perspectives in favor of emphasizing social considerations of the groups to which these individuals belong" (p. 176). Gould (2007, p. 237) highlights "the liberal discourse of social justice that erases differences as a 'façade of equality'. Although many researchers have tried to identify aspects of social justice, but not much tackled the concept holistically (Silverman, 2009).

According to Fraser (2001)'s proposed framework, she introduces social justice as involving 'parity of participation' where members of a social contact interact with each other as peers. It accommodates both redistribution and recognition by treating "recognition as a question of social status … what requires recognition is not group-specific identity but rather the status of group members as full partners in

social interaction" (p. 24). Fraser (2001) elaborated on the concept of full partners in social interaction, "parity of participation", to emerge redistribution, suggesting that "the distribution of material resources must be such as to ensure participants' independence and voice" (p. 29). Informal learning approaches in community music challenge many formal music education assumptions because it offers grounds for such participatory parity through dialogical interactions where teachers and learners are expected to contribute equally to the learning process. The dialogue takes place among learners and teachers and among students themselves. In a community music setting, it offers a chance for everyone to join in the same platform. Despite their social status, races, political stands, they can share the same music. It offers a collaborative learning process where peers can find a way to organize and learn from each other in groups. With Fraser's (2001) beliefs, the aim is not recognition of a specific identity, but "claims for recognition in the status model seek to establish the subordinated party as a full partner in social life, able to interact with others as a peer" (p. 25). It's important to remember that a community is made up of individuals, and we have to deal with 'them' but not only 'it'. It's not easy to put 'them' into practice because it may against the natural impulses of the primary concern of oneself. Levinas (1969) claims, "to welcome the other is to put in question my freedom" (p. 85). In this relationship, people have an investment in each other. Maybe it's the 'love', suggested by Silverman, that people invested.

Under the globalization, various degrees of not being heard, not mattering, of not existing. The neglect and violence in our schools, humiliation, and abuse in the society, degradation and dishonesty in homes or relationships, exclusiveness in the community, how possible we can affirm social justice? Bell hooks emphasized love ethic, "for love enables us to live for others and with ourselves" (Silverman, 2009, p. 180). Hooks (2000) stated the belief that "all great movements for social justice in our

society have strongly emphasized a love ethic" (p. xviii-xix). Silverman (2009) suggested that the 'love' described here is "an integrated and working combination of care, commitment, trust, responsibility, respect, knowledge, self-other listening, and open communication that we should practice each day" (p. 180). 'Love' should be also conceived as action, but not only feeling. 'Love' should include everyone, even for those who are different from us. In order to affirm love-as-action, Hooks (2000) suggested the importance of forming communities: "communities sustain life … there is no better place to learn the art of loving than in community" (p. 129). Community, collaboration, friendship, extended family are true capitals which leads us to our social responsibilities and humanistic connection with the others. Under this context, the object of social justice is 'them' and also 'us'. It's important to allow us to feel, to react, and "to be changed through engagement and dialogue with others – engagement and dialogue that seek true reciprocity" (Bowman, 2007, p. 13).

'Love' that cooperates with Fraser's concept of parity of participation can be one of the key elements in maintaining and achieving social justice. In this case study, they try to include different people with various levels of music background, educational background, social status, and occupations in the group. They believe that everyone has the right to enjoy and share music and express themselves through performing art. And the way they organize the group fits the concept of parity of participation. For example, in order to balance the importance of musical notation skill, by promoting parity of participation, the group tries to support those who can't read music by emphasizing on oral-aural learning. That can allow the non-musical readers' participation (Green, 2008a). The adaptation to different abilities of participants helps "the informal learning practices accessible, inclusive, and potentially ensuring parity of participation of every learner" (Narita & Green, 2015, p. 306). For the external work of the group, they tried to reach all levels of audiences

and resonate with the general public and voice out for the minority by incorporating different performing formats with different social issues and ideas. Under the context of this case study, social justice is to pursue a true capital of 'us' with the love and care by establishing the full partner relationship with each other in social life and interaction with each other as a partner or peer, by welcoming others into our life.

Music Education Preparing Artistic Citizenship

According to Elliott (2012), "if music education is going to meet its full potential in the twenty-first century, then we may need to rethink our assumptions about the central values of school music" (p. 21). Elliott (2012) speaks of the responsibilities and opportunities that are going unfulfilled and unrealized in the integration of the most traditions means and the ends to work in integrating all that is involved in music education with serving further and alternative objectives. Elliott (2012) spoke of a new way of viewing music education and how that education is interpreted in terms of its reach and effect. The way that music education is provided may be interpreted in various ways, and the decisions made, as well as the teacher's vision of music education, may incorporate broader perspectives into the goals of music education. Music education that is guided by ethics involves not just teaching about music or how to perform music, but can also result in individuals being empowered in their pursuit of what is held by philosophers historically as "the highest human values: a virtuous life well lived, a life of well-being, flourishing, fulfillment, and constructive happiness for the benefit of oneself and others" (p. 22). Therefore, praxial music education extends beyond simply preparing the student for engaging in music-making but instead "is guided by an informed and ethical disposition to act musically and educatively with continuous concern for improving human well-being in as many ways as possible -artistic, social, cultural, political…" (Elliott, 2012, p.

22). When one gives consideration to the many problems throughout the world, including disease, violence, and racial and gender discrimination, as well as national issues, it is possible that music-making can provide a forum to effectuate changes (Elliott, 2012). However, music students must be prepared and empowered to participate in society using music to bring about awareness and ultimately change. For example, Haycock (2015) examined how music can be used as a form of protest to educate the public and to bring about social change and noted how music had been used in resistance movements since the 1960s. Protest music is reported to have made the public aware of various issues and to have highlighted many causes, and particularly in the United States, both the Civil Rights movement and the Women's Liberation movements used protest music (Haycock, 2015). Protest music has been found to influence the consciousness of the public and to provide a voice for alternative views and, importantly, to stimulate critical thinking among the public about their world and what might need to be changed (Haycock, 2015). However, music education is important in the endeavor of creating artistic citizenship among musicians and is stated to be a critical aspect of music learning so that musicians are taught to use their music to "raise consciousness and awareness" (Haycock, 2015, p. 432). In other words, educating for social change involves:

> critical pedagogical and radical educative and counter-hegemonic interventions in civil society, or critical pedagogy and radical adult education. For protest music, such interventions occur in a mass-mediated consumer society by way of the critical, radical, and public pedagogical dimensions of this mass cultural formation. Thus, protest music and those who produce it become an educative or public pedagogical form and practice, seeking to transform society. (Haycock, 2015, pp. 432-433)

Therefore, it is important to educate musicians to become pedagogical agents in the public forum to facilitate critical thinking and learning among the public who listen to and attend their musical performances. However, this is not to say that all protest music must be radically obvious, but much like the protest music in the United States in the 1960s could be in a form that stimulates critical thinking about an issue. In other words, the protest music can be critical rather than radical and facilitated in the public sphere through various means within the everyday culture using such as recordings of live performances distributed across the Internet (Haycock, 2015). The links that exist between those making music and the audience is reported to be "inherently pedagogical – particularly as it is linked to education for social change" (Haycock, 2015, p. 439). Lemos (2011) stated that "the power of music as a platform for social change is undeniable" (p. 200).

Previous Studies on Artistic Citizenship

Grant (2019) reported a study that took place in a tertiary music institution in an urban setting in what was a case study. The program of study was one that was a music degree program that included various types of music, including jazz, classical, popular, opera, musical theatre as well as composition. The program offered some learning activities that are socially oriented, although the programs were elective, including a class called 'music and society' in addition to some community outreach and other studies that were research-based (Grant, 2019). The objective of the programs was to produce graduates with high levels of social responsibility with engagement in their communities, and ultimately who are prepared to play a role in the world that is influential. The study involved collecting data for a period of two months during August and September in 2017 using an online survey along with focus group studies (Grant, 2019). In addition to the survey, there were a total of four focus

group studies that lasted about 50 minutes each and which were focused on

discovering in-depth information about the perspectives and experiences of the

students in relation to social engagement and awareness. The study involved a total of

fourteen students who shared their perspectives in musician social engagement both in

general and from their own personal view. Four themes arose from the responses of

the participants in the study, including the first of the role that musicians have to play

in benefits, charity, or fundraising concerts that would provide financial benefits to

other individuals or organizations (Grant, 2017). The second theme that arose was the

participants understanding of their ability to raise awareness using their music for

social issues. The participants reported their ability to raise awareness concerning

social issues using music by performing at music festivals, as well as other such

events and particularly how music could be used to engage directly with relevant

social issues in the public and their community (Grant, 2019). Revealed third by the

participants was the role they could play by making use of music for the purpose of

the promotion of social cohesion and how they could take "advantage of music's

power to bring people together and remove the stigma of social differences and unite

everyone" (Grant, 2019, p. 390). Responses that indicated how this could be

undertaken in the real-world setting included the following statements:

> 1. The way that music can bring people from different walks of life is a
>
> start in solving some of these [social] issues. Music gives people a
>
> common ground in which their perceived standings in society become
>
> irrelevant, and people can enjoy something together.
>
> 2. Music is something that unites people. It's the most universal thing
>
> next to religion (Grant, 2019, p. 390).

However, music may go even further as noted by one of the participants in the study,

in that music can extend beyond simply supporting social cohesion in that it can

inspire a debate that is productive about an issue, as noted by one participant in the statement of: "musicians have the means to use music as a medium to spark debate and therefore change through music" (Grant, 2019, p. 390). In addition, the study conducted by Grant (2019) revealed that the respondents were able to envision potential social roles as they stepped into the role of music educator by developing such as workshops for music or even outreach programs to benefit those individuals from the groups at a social disadvantage. The specific examples stated were: (1) concerts for individuals who could not generally attend the performances, including such as the disabled, elderly, prisoners, or refugees; (2) the provision of music education from low-income backgrounds to provide them with assistance in developing a better future; (3) assisting people who have mental disabilities with music therapy and playing music that those individuals could dance to (Grant, 2019). The responses of the participants in the study importantly noted their "sense of the socially transformative potential of music, and of the respondent's concomitant potential to play a valuable role as a musician" (Grant, 2019, p. 391). The research in the study further revealed a belief on the part of the participants that the:

> "university should actually encourage more of this [social engagement], playing for social issues and stuff. Because I feel like we can sometimes be so bogged down with repertoire…There's not enough of that at the university. I think it's very content based. We should be looking at more broad issues" (Grant, 2019, p. 391).

One participant noted that "social responsibility is something that everyone should have to learn about. Because it affects everyone" (Grant, 2019, p. 391). According to Grant (2019), those observations and views are quite reasonable because it is certain that "when all students have a clearer understanding of the diversity of possible social roles they may play as musicians, they will be better equipped to forge lives and

careers that are socially productive, responsible, and engaged (p. 391). Furthermore, Grant (2019) noted that those findings align well with the findings of Camlin (2018) that when opportunities are provided for university music students to use music for social engagement during their studies that the students ultimately expand their view of professional and personal identity and experience a growth in confidence that ultimately inspires them to take on a greater role of social responsibility. The understandings of the participants about what it really means to be socially engaged included: (1) caring about social issues and staying informed; (2) being aware of issues in the community, as well as the wider society (Grant, 2019). However, social engagement for musicians as found to include action or even activism and as noted by one participant "for a musician to be socially engaged would be, for me, to use your musicianship to try and resolve or aid social issues around the world" (Grant, 2019, p. 393). One participant noted that social engagement is about participating actively in the promotion of social change. Social engagement was also noted to involve possessing a good understanding of the primary social issues and using music to bring about positive change. The following illustration reveals the typology of the responses of the participants in the study reported by Grant (2019) about what social engagement is among musicians.
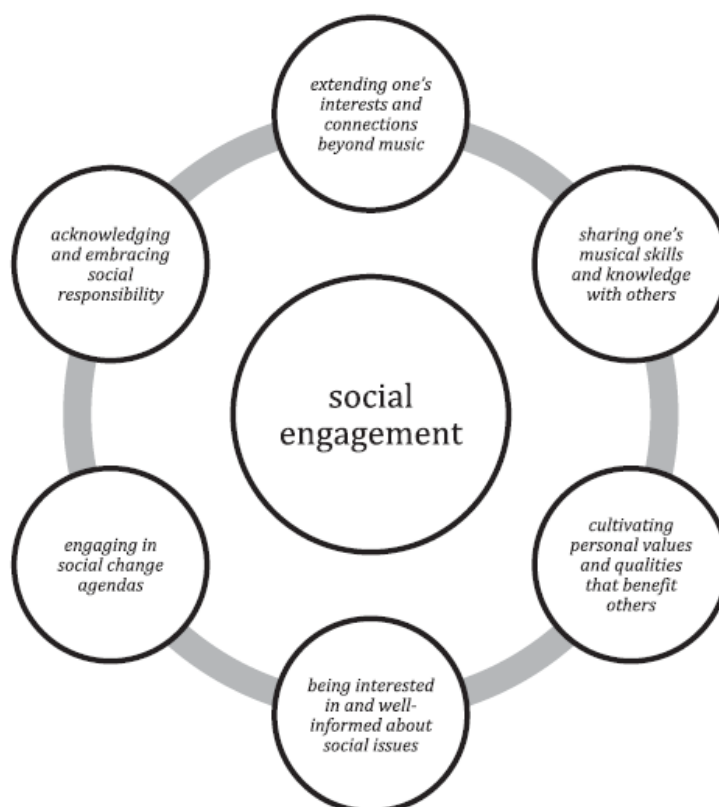
Figure 4. Typology of Musician Social Engagement (Source: Grant, 2019)

As shown in the above figure, musician social engagement involves: (1) the extension of the individual's interests as well as their connections beyond music; (2) the sharing of the individual's music skills and their knowledge with others; (3) the cultivation of personal qualities and values that serve to benefit other people; (4) possessing an interest in social issues and becoming well-informed about those issues; (5) engagement in agendas for social change; (6) acknowledgment and embrasure of social responsibility (Grant, 2019). However, the study did find that there were individuals who had no conception or realization of their role in social change or that some of the participants believed they should not use their music to be involved in social change, which highlighted the need for music education to include education on the social responsibility of musicians (Grant, 2019). Camlin (2018) conducted a study that involved a program that has a workforce of more than 140 musicians that provide

musical activities in a broad range to many groups, including school children, pregnant mothers, as well as teens, and older adults and in various settings. According to Camlin (2018), music has three aspects, including the aesthetic aspect, as well as the praxial aspect, but also includes the aspect of social benefits that extend beyond the music and results in improvements to the well-being and health of individuals. Camlin (2018) noted how in the African culture, that performance of music "is so much a part of its social setting; we can recognize African critical standards by what happens in the situation itself. It such a context, everything one does becomes an act of 'criticism': people express their opinions by participating" (Chernoff, 1981, p. 153 in Camlin 2018, p. 5). Therefore, the participation in dance and in music, as viewed by Turino (2008) "is more about the social relations being realized through the performance than about producing art that can somehow be abstracted from those social relations" (p. 36 in Camlin, 2018, p. 5). A fourth dimension conceptualized by Camlin (2018) is that of critical thinking, and research and specifically critical reflection reported to be:

> a principal means by which we can come to a better appreciation of the
> complexity of musicking, as it invites us to reflect on our own
> experiences in more objective detail. Whether our starting place for
> thinking about music and its power is as a performer, music therapist,
> teachers, youth or social workers, community musician or any other
> practitioner of music, when we do think about music in more critical
> terms which extend beyond our immediate professional situation, we
> begin to more fully appreciate the areas of commonality between our
> collective practices, rather than those which divide us. (p. 5)

According to Camlin (2018), the inclusion of each of the dimensions in the musical practice supports the musician's "sense of rigor in practice" as well as enables the

musicians to step into the artistic citizen role in a fuller way and enables the creation of artistic work to respond to social conditions and realities (p. 6). Camlin's study was also in the form of a case study that noted how musical performances could create community and social cohesion.

Van Der Merwe (2014) reported a study that explored how artistic citizenship was expressed in the Field Band Foundation. The Field Band Foundation is revealed to align its arts participation with the UN Millennium Goals of poverty reduction, awareness of gender issues, prevention of HIV/AIDs spread, the creation of global partnerships, education improvement, and the creation of a sustainable environment (Van Der Merwe, 2014). Van Der Merwe (2014) noted that performing together assisted the group members in strengthening their ties in the community as well as an environment characterized by respect and trust being created among members of the band. Band members reported increases in their self-confidence and specifically reported was that "the creation of a safe environment through musicking together is an integral part of the active citizenship" (p. 146). Furthermore, participation in the Field Band Foundation was a way that members not only provided care for themselves but also was a way that they were able to find "meaning to life, growing through music and expressing emotion and regulating stress levels" (Van Der Merwe, 2014, p. 147). In addition, some members of the band reported that participation was a way they could push themselves to be much better (Van Der Merwe, 2014). Participants noted their ability to overcome limitations in their participation in the band, as well as to experience self-growth in the development of relationships with other members and learning how to view themselves as members of a community. One participant noted that in the beginning, "she originally did not believe that they would be capable of dancing, but by keeping an open mind and teaching them with kindness and care, she was proven wrong and grew as a teacher in the process". (Van

Der Merwe, 2014, p. 153). Furthermore, participation in artistic citizenship by the participants resulted in them reaching out to others, and specifically, one participant reported that he:

> found that he wanted to share all his new experiences with his community. During his exchange in Norway, he learnt to play the saxophone. Upon his return, he wanted to share his growth by providing a similar opportunity to children in his community. He is not keeping his growth to himself, but rather reaching out and sharing his experiences with those around him. (Van Der Merwe, 2014, p. 153)

One of the participants stated the following describing the joy and well-being they realized from participating in the band in the public space as follows:

> I stand next to the column of participants with an indescribable eagerness bubbling inside me. I am not sure when this workshop transformed from a them and me to an us, but I am excited. I want the whole community to experience the joy and exuberance I feel when I ply the simple chord progression to Mango Groove's 'Special Star' on the steel pans later during the performance. The parade is about to begin, and Nomusa is lining the dancers up. Behind me, I hear Msizi talking excitedly with some of the brass players. (Van Der Merwe, 2014, p. 161)

Additionally, many of the participants were reported by Van Der Merwe (2014) to have reported their happiness by mentoring others in what is a life full of tumult in their contribution to the flourishing of others by sharing happiness and joy through their music. Participants further expressed how their interactions in the band had made them better in the area of listening to others and being more accepting of others. Finally, participation in the band enables participants to become politically active

through their music by participating in many political days in the South African context, supporting democracy, and developing as global citizens (Van Der Merwe, 2014). According to Hein (2016), the focus:

> of praxial music education…is not just training in music; it's developing ethical people through music. There doesn't have to be a contradiction between musical goals and extramusical ones. We can consider musical sensitivity to be a particular form of emotional sensitivity, and music intelligence to be a particular application of emotional intelligence. We can use appreciation of musical beauty as a practice for appreciating the beauty of each other. (para. 11)

Additionally, noted by Hein (2016) was:

> one's basic human rights can be exercised only in a community that acknowledges and is committed to honoring and sustaining them. Rights and responsibilities exist in dialectical tension with each other, then, each requiring the other as a condition of its existence. Only in certain kinds of community is the full and free development of one's personal potential possible – community in which the same freedoms are granted to others in ways that impinge on one's own freedom. (para. 14)

According to Lenette and Sunderland (2014), Guenther described in 1944 the experiences of many asylum seekers from various countries, including Yugoslavia, Poland, Germany, and Italy, who were installed in temporary housing in the United States. The individuals had fled the persecution of the Nazis in Europe, and their future was quite uncertain. It is noted that one of their first and primary questions concerned music, but music is revealed to have become "the greatest source of enjoyment in this camp, which Guenther found, could easily be mistaken for a music

camp based on the sights and sounds one cam across while walking through" (Lenette and Sunderland, 2014, p. 32). According to the observations of Guenther (1944):

> Some who never before even dreamed of playing and instrument are gratified to find music study is more than just a distraction. It can safely be said that the happiness in Fort Ontario is attributable in large measure to the fact that its inhabitants have been given the opportunity to have as much music as they want. (p. 31 in Lenette and Sunderland, 2014, p. 32)

In the case of asylum seekers and refugees the governments, along with local and international organizations have placed emphasis on their physical needs but have failed to address their mental health outcomes and supported their capacity to express their personal cultural identity in the severe conditions that they are experiencing (Lenette and Sunderland, 2014). The lack of addressing those needs is unfortunate because the refugees and asylum seekers have had their entire lives disrupted and not just physically, but also emotionally and psychologically (Lenette and Sunderland, 2014). However, "despite such upheaval, asylum seekers and refugees at various stages of precariousness can still achieve a sense of dynamic traditionalism through artistic expressions including music-making" (Lenette and Sunderland. 2014, p. 33).

It is important that the links between health and music have received wide acknowledgment and across diverse cultural contexts, with community music playing a role that is central (Lenette and Sunderland, 2014). Health and well-being has been defined by the World Health Organization as a state of total mental, physical, and social well-being and revealed it is not merely the absence of some disease or other infirmity (Lenette and Sunderland, 2014). As well, policymakers and researchers around the world have acknowledged that the well-being and health of the individual are "determined by complex individual, social, political, economic and environmental

determinants of health" (Lenette and Sunderland, 2014, p. 33). For individuals who are asylum seekers or refugees, this may be even more relevant due to the extreme physical and social experiences that impact their health and well-being in the long term. Lenette and Sunderland (2014) related the social justice involvement of the Sweet Freedom Ltd., a record label that makes the provision of group singing, songwriting, and facilitates the performances of bands and recording to music to support an asylum seeker and refugee group in Brisbane known as 'The Scattered People'. Music is reported to have the power to transform conflict situations, or specifically, "music makes work as a form of benign interruption in conflict transformation activities and provide a liminal space where the real work lies in the process of bringing any changes in attitudes from the liminal space into everyday life" (Bergh, 2020, p. 2 in Lenette and Sunderland, 2014, p. 38).

Vougiokalou, Dow, Brandshaw, and Pallant (2019) also reported on community music in relation to asylum seekers and refugees and stated that music-making in a group supports social bonding as well as being linked to many functions that are diverse and even to be noted to function in generating a sense of power among people. The important nature of what is known as the group effect is noted and to be in the form of benefits received from group members in their sharing and working alongside others in the musical context, with emphasis on not only the acoustic effect but as well, upon the social effect (Vougiokalou et al., 2019). However, the group effect has many benefits, including the unique voice of the group and development of empathy and reciprocity among members of the group as they both give and receive musically and socially in their joint pursuit (Vougiokalou et al., 2019). Furthermore, psychosocial studies that have been undertaken about music-making in a group setting have revealed that the confidence of participants is increased, as are well-being and health, as well as social cohesion, all of which

support the broader community (Vougiokalou et al., 2019). Not only are the group member's social status enhanced, but participation in the arts is noted to have historically served in mobilizing groups that are oppressed and serve to provide them with a higher level of influence in their localities, as well as providing them with a higher level of control over their own lives (Vougiokalou et al., 2019). Therefore, community music participation by refugees and asylum seekers helps them to become more involved in the community, assist them in the creation of new social connections in their interactions with other members in the community music setting, increases their well-being and health, assist them in transitioning into a new area and provides them with a place of safety and belongingness (Vougiokalou et al., 2019).

Vougiokalou et al. (2019) reported a case study of the "Oasis World Choir and Band' that was comprised of participants from Syria, Iraq, Iran, and people who were Kurish, Congolese, and Sudanese. Participation in the community music group assisted the individuals in not only becoming firmly grounded in music, song, and dance, but as well it helped the individuals to integrate into the wider community. It is noted that importantly "music is a language we all understand" (Vougiokalou et al., 2019, p. 537). The management of the choir was headed up by an arts charity that was one for the regional community and that had realized great success in not only bringing about a reduction in poverty but as well to address any harmful cultural practices and stigma among the participants in other such endeavors. Improvisation was at the focus of the group's endeavors to instill flexibility and spontaneity in the music-making of the group (Vougiokalou et al., 2019). It is noted that improvisation and spontaneity are important because when structure and improvisation are mixed then "aesthetic values are usually secondary to the outcomes of connection and communion for whoever has assembled for each session" (Gordon, 2018, p. 1 in Vougiokalou et al., 2019, p. 539). The activities is such that is in the form of

"allowing things to happen spontaneously and the effects of this on the participants were remarkable" provided additional energy and had other benefits. For example, it was noted by one of the leaders of the group as follows:

> I observed that participants expressed joy in the doing what one is not supposed to. This could possibly be the case for this type of group who have had to leave their countries due to political persecution and war? This simple exercise – or by-product of an exercise allowed the creativity to flow, giving all participants a sense of freedom. (Vougiokalou et al., 2019, p. 539)

Community events were also reported as an important aspect of community music participation. For example, performance in parks and local libraries assisted the community music group in connecting with many different people in the community, including other musicians, the elderly group of individuals, and others, important because,

> these spontaneous moments of cultural expression – both traditional and innovative – were far-reaching and affirmative of the commonalities between different culture that might appear very different" and for some, those types of activities were held to have reinforced the attendees; belief not only in other human beings but in the world at large. (Vougiokalou et al., 2019, p. 540)

The Oasis Choir also went on to perform in a Holocaust Memorial Day event that was focused on raising awareness of genocides, both those which are historical and those ongoing and it was highly successful because asylum seekers were involved in the community music group, the performance resonated well with the audience (Vougiokalou et al., 2019). However, also cited as important was the performance of the diverse group at the national museum, which is generally viewed as a

representation of "political dominance and high cultural capital where only 'legitimized art' is displayed" (Vougiokalou et al., 2019, p. 541).

Music-making is held to be a tool for not only integration but also to effectively bring about social change. Music-making is described as "a collaborative, inclusive process that flows out of it, and then take the light out to the world. Isn't that beautiful" (p. 61). This statement reveals the power of music to bring about changes within the individual and in the community around them. Elliott was the first in 1981 to examine the benefits of a music education program in the prison setting and found that those who participated experienced cohesiveness in the group, realize the need for cooperation, as well as coming to realize the unique role that every individual plays in making music (Cohen, 2007). The prison music program was comprised of some volunteers, along with inmates who net in the chapel of the prison. The rehearsals were held separately; however, public concerts were given by both the volunteers and the inmates who participated in the chorus. On the day the concert was performed both groups rehearsed for a period of two hours together (Cohen, 2007). The activities of rehearsal and performance when examined resulted in five categories of phenomena that the participants reported, including (1) joy; (2) social connections; (3) feelings of self-worth that increased; (4) sadness; and (5) frustration (Cohen, 2007). Social connections were an important aspect of participating in the prison choir, particularly in light of the isolation, boredom, and loneliness experienced by the inmates. For example, one inmate stated, "usually I am isolated, but since I have been here in the choir, I spend most of my time conversing with other people". (Cohen, 2007, p. 66). One volunteer-related that social connections were "a natural by-product of preparing for a concert together" (Cohen, 2007, p. 66). The inmates and volunteers developed social bonds that were positive in their experiences singing together, their conversations, and in performing together, and it was noted by one of the inmates that

the most positive aspect of the experience for him was the immediate acceptance that he felt (Cohen, 2007). Secondly, joy was experienced by both the inmates and volunteers and specifically cited was the experience of "exhilaration when hearing the full men's chorus sound, while singing, and during audience acknowledgment" (Cohen, 2007, p. 66). Singing offered mental release, and inmates described how their spirits felt free through the music. The volunteers reported experiencing joy at the expression on the inmates' faces when standing ovations were given. The inmates expressed joy when they accomplished publicly performing or learning about how to follow the musical score (Cohen, 2007). There were increases among inmates in their feelings of self-worth and well-being, with the inmates stating that their attitude experienced positive changes when they understood they could be successful in participating in the choir (Cohen, 2007). Sadness and frustration were associated with the condition of prison and had nothing to do with participation in the prison choir. The outcomes of the participants, both the volunteers and inmates were inclusive of setting and meeting goals and participating in an ongoing process; their perspectives were broadened, working in a cooperative manner with others, gaining a sense of accomplishment and pride, learning a new skill, and the experience of activity in which they were emotionally moved (Cohen, 2007). Meeting the goal was a large part of the experience for inmates who were in shock in the beginning about having to rehearse the songs that were the same each week. However, they did come to realize the value of repetition when they performed and realized how important it was to give attention to detail. According to one inmate that participated in the choir,

> paying attention to every detail was a new experience for me. And I
> find that it now spills over to other areas of my life. Being reminded, a
> lot, that a chain is only as strong as its weakest link makes me think
> twice before I miss a rehearsal or give less than my very best. (Cohen,

2007, p. 67)

In regard to the broadened perspective, the inmates reported that not only were their musical horizons broadened, "this musical experience is bigger than just the music. It has some effects on my life, like the way I view other cultures," according to one inmate (Cohen, 2007, p. 67).

The experience enabled the inmates to not only cross the lines of race but enabled them to accept others and to be nonjudgmental, and according to one inmate, "it helps you to be able to embrace all the different nationalities" noting that barriers disappeared (Cohen, 2007, p. 67). Furthermore, the volunteers also reported broadening their perspectives through participation. However, the inmates further reported that their self-perspectives were broadened in that,

> trust and reliance on other people is hard to come by in prison. But here with each other and with the volunteer singers, we know that we can relax and enjoy each other. But most important, I have learned to trust myself. (Statement of Inmate, Cohen, 2007, p. 67)

Working cooperatively with others was another positive aspect of the inmates' participation in the prison choir for both the inmates and the volunteers. The conductor of the prison choir was highly regarded by all of the participants, and the inmates reported that she "makes you feel at home, warm, giving. She has a good heart. She is the type of person I would not want to let down. She demands the best out of a person without really asking for it" (Cohen, 2007, p. 67). Moreover, the participation reached the inmates on a very personal level in that one inmate stated, "we are all individuals, and we all live alone inside our heads and so every once and a while you want to feel like you are part of something bigger and stronger". (Cohen, 2007, p. 68). The inmates learned how to work as a team and to work in a unified manner, to support each other, give praise to one another, and ultimately to laugh with

one another. The inmates also realized the ability to have pride in themselves, with one inmate relating "it opened up an avenue to really become myself" (Cohen, 2007, p. 68). Volunteers and inmates like reported the experience gave them the inspiration to become better people. Moreover, the participants related how it was that singing in the choir was a life-changing pursuit. An inmate noted that their time in the choir "has helped me to see the possibilities in life" (Cohen, 2007, p. 70). Another inmate stated, "do you have any idea of how it feels to get a standing ovation when you've been told all your life that you're not worth anything?" (Cohen, 2007, p. 70). The examples show that community music participation offers many benefits beyond simply the performance of music and enabled the volunteers to exercise artistic citizenship.

Beng (2018) reported that community music takes many different forms across history and in different locations globally. However, the primary characteristics of community music are those of collaboration and musical creativity, which serve to empower communities and to realize both political and sociocultural changes in society. Community music has also served to empower young people, and according to Beng (2018), most particularly in Malaysia with many diverse ethnic and religious backgrounds enabling people to remove barriers in relation to the deconstruction of stereotypes, developing respect for differences, as well as contributing to peacebuilding. Specifically stated by Beng (2018) in relation to community music was that theatre and music "are therefore perceived as embodied forms that relate to other contexts and meaning for specific groups of people; abstract ideas and implications about race that are difficult to express verbally can become more comprehensive through these creative genres" (p. 243). Beng (2018) related that in the initiatives of peacebuilding in Malaysia that the involvement of youth was viewed as critically important, and toward that end, two different musical theatres in Malaysia worked to ensure accessibility to all youth to the community music program. The

community music program then performs in various communities, as well as in the streets and other open-air spaces, and does not charge the public to attend the performances. The performances are held in rural and urban areas where marginalized groups are able to attend, and people from those communities can participate. (Beng, 2018). Diversity and difference are celebrated as well as historical struggles and difficulties that the people of Malaysia have lived through, and current issues are also included in the performances. In one of the performances, it was noted that the performers changed languages several times to ensure that the very diverse audience as reached (Beng, 2018). The music program places emphasis on "the intertextuality of cultures in the daily lives of the communities and cultural encounters in the amusement parks, street festivals, and other public space in the city" (Beng, p. 250). In addition, the audiences attending community music performances are stimulated to examine the political aspects of ethnic polarization (Beng, 2018). According to a fifteen-year-old Chinese youth that participated, "for the first time, I am able to mix with Malays and Indians. I made new friends who have similar interests" (Beng, 2018, p. 256). The musical workshops and the performances helped to construct bonds across different ethnic, gender, social, and age groups and opened the minds of the participants about the perceptions of others. Moreover, the activities in the community music group created social cohesion that extended outside of the music group and into the everyday world and across social media enabling the youth to become peacebuilders in their community and society (Beng, 2018).

Summary

The literature reviewed in this study has indicated that citizenship is critical to democracy, civil society, and the public sphere (Bowman, 2016). Furthermore, citizenship must be examined from the local, national, and global context and from the political and spatial view (Williams & Humphrys, 2003a, 2003b). It is not possible

to separate education on citizenship from the wider and global environment (Kennedy, 2012) or independent of the cultural norms, political environment, as well as social expectations, and history. Hong Kong is focused on the development of citizenship in its education system, and as noted in the literature reviewed, community participation, along with social activism, tolerance, solidarity, social justice, and personal responsibility, are critical elements of citizenship (Denters et al., 2007). Artistic citizenship involves membership in a group and in a collaborative and collective relationship (Cheung, 2009; Campbell & Martin, 2006). Artistic citizenship is concerned with taking civil and social responsibilities that involve participation in arts for the common good of all. Therefore, artistic citizenship is a responsibility and an obligation (Elliot, Silverman, & Bowman, 2016). Moreover, artistic citizenship enables the individual to not only perform the arts but also to become engaged in the wider public interests and to bring about critical thinking in the social and political areas and ultimately to promote social and political change and ultimately to fulfill a life of virtue that is well-lived helping construct happiness for others and oneself (Elliott, 2012). Therefore, participation in music-making while enjoyable has a higher purpose and that being to make life better for the society and community and to increase their levels of well-being (Grant, 2019). However, there have been shortcomings in music education as while musicians are being taught to perform music, sing, or dance, there have been failures in terms of preparing them for political engagement and awareness and to support and promote independent thought (Grant, 2019). Therefore, if music education is going to make a difference in the world, there must necessarily be more focus on developing artistic citizenship among participants in music education (Elliott, 2012). Artistic citizenship is both informal and formal types of making music and includes professional and amateur musicians alike (Silverman & Elliott, 2018). Since the time of Plato, music has been acknowledged as

a method of promoting social harmony (Boethius, 1965). Music is held by many to be an important area in general education as well as a medium that is powerful in the cultivation of the personality of the people (Wang, 2004). Music also offers a forum for social justice in that musical endeavors are the inclusion of all who desire to participate and work to achieve collaboration, cooperation among those who participate in community music groups and social cohesion that can promote the positive aspects of a community and society that results in equity and social capital for all peoples. Music has the power to reach others on various social, political, and personal levels, as well as to reach the community on important issues (Grant, 2019). The previously published case studies reviewed in the literature review have served to demonstrate the power that community music has to bring about social change. Community music initiatives spark debate, benefit those who are socially disadvantaged and educate the public about important issues (Grant, 2019). Musical performances via artistic citizenship also socially engage the community and assist the participants in engaging in artistic citizenship and fulfilling their social responsibilities. Engagement in community music increases the well-being and self-confidence of the participants and supports their development overall as citizens and human beings. Community music is a voluntary and participatory type of music involvement in a group that, while giving performances are not formal in nature. Community music participation enables the individuals to develop their sense of belongingness and their place in the community and society, while also enabling them to make contributions to the world around them.

Chapter 3

Methodology

The purpose of this study is to determine how participation in the WAO!

Singers affected the artistic citizenship development of the participants. The study

used a qualitative methodology, which enabled examination of the depth and

complexity of participants' experiences (Matsunobu & Bresler, 2014). The research

design of this study was a reflexive process. The researcher worked as the artistic

director of the examined group. Therefore, reflexivity was essential in reducing the

influence of the researcher's role in the group, as well as their beliefs and social

values, on the interpretation of the collected data. Reflexivity is an iterative way of

thinking that leads to critical analysis (May & Perry, 2013) to maintain objectivity

despite the researcher's role. The researcher's positionality will be discussed later in

this chapter.

Research Design

This section explores the qualitative data collection and analysis during this

study. The research design will be an intrinsic case study research and will include a

combination of data from various aspects of the study along with vignettes and

analysis of focus group and survey data.

Case Study

Yin (2009) defined a case study as "an empirical inquiry that investigates a

contemporary phenomenon within its real-life context" (p. 13). Stake (1994, 1995)

noted that there are different purposes of a case study, which can be divided into three

types: intrinsic, instrumental, and collective. In this research, an intrinsic case study

research method will be used. This method is more exploratory in nature and focuses

on perceptions rather than being tied to any specific theory (Stake, 1995). Stake

(1995) noted that a case is "a specific, [...] complex, functioning thing" (p. 2). The

data will be collected in four ways: (1) a focus group discussion and interviews; (2) a survey; (3) a case study of the WAO Singers; and (4) semi-structured interviews. Qualitative research has the purpose of understanding "what is general and what is particular" (Barone & Eisner, 2006, p. 101).

According to Matsunobu and Bresler (2014), a case study is defined as a system that is bounded or enclosed in some way. Case study research is not focused on sampling but is focused on particularization instead of generalization so that meaning can be derived from the appreciation of "its uniqueness and complexity, its embeddedness and interaction within the context" (Stake, 1995, p. 16). The present case study is embedded within the WAO! Singers community music group. Yin (2009) stated that the case study research design is appropriate for use when attempting to ask the questions of why and how. "Questions asking how and why are explanatory type case studies and, for example, if the researcher desired to know how a community managed to thwart a highway that had been proposed, then the researcher would be unlikely to depend on examining archival records or to use a survey but instead would be better served in using the case study design" (Yin, 2009). In the present study, the focus is on understanding whether participation in the WAO! Singers teaches the participants how to develop artistic citizenship constructed upon the foundation of self-actualization, so a case study research design will be useful in answering the questions of why and how. The case study is an inquiry noted by Yin (2009) to be such that:

1. Copes with the technically distinctive situation in which there will be many more variables of interest than data points.

2. Relies on multiple sources of evidence, with data needing to converge in a triangulating fashion.

3. Benefits from the prior development of theoretical propositions to

guide data collection and analysis. (p. 12)

The present case study follows the approaches of Yin (2009), in that it examines various types of data in the form of interviews, a survey, and focus group discussions, relying on multiple sources of evidence to insure triangulation. According to Lester (1999),

> The purpose of the phenomenological approach is to illuminate the specific, to identify phenomena through how they are perceived by the actors in a situation. In the human sphere, this normally translates into gathering 'deep' information and perceptions through inductive qualitative methods, such as interviews, discussions, and participant observation. (p. 1)

The present study was phenomenological, which serves to illuminate information about how participation in the WAO! Singers assists in an individual's personal development and enables them to reach out and benefit the community. Phenomenological research presents detailed comments about situations and may be impossible to generalize because the study is focused on a specific situation, group, or event (Lester, 1999). However, despite this specificity, "the reader should be able to work through from the findings to the theories and see how the researcher arrived at his or her interpretations" (Lester, 1999, p. 2). The phenomenological research involves the researcher arranging the findings in the study according to topics and themes while drawing out the primary issues that the participants discussed (Lester, 1999). The researcher will be a full participant in the study.

Sampling

This section provides information concerning the case and the contexts in which participants in WAO!Singers developed artistic citizenship as music activists win the context of the community music group in Hong Kong. Purposive sampling

was used in this study. The case explored in this study was chosen on the basis that it would facilitate the development of artistic citizenship from the participants' perspective with the preset mission and vision of the community music group. According to Etikan, Musa, and Alkassim (2016), "the purposive sampling technique, also called judgment sampling, is the deliberate choice of a participant due to the qualities the participant possesses. It is a nonrandom technique that does not need underlying theories or a set number of participants" (p. 3). Purposive sampling involves the researcher deciding what they want to know and choosing individuals who are willing to provide the needed information (Etikan et al., 2016). Purposive sampling requires the researcher to identify and select individuals or groups that possess knowledge concerning the phenomenon of interest (Etikan et al., 2016). The case was selected to explore the experiences of participants from different backgrounds in music training and performing experience. The participants chosen in purposive sampling are willing to take part in the study and have the capacity to effectively communicate their opinions and experiences in a manner that is expressive, articulate, and reflective (Etikan et al., 2016). The express goal of purposive sampling is saturation or "obtaining a comprehensive understanding by continuing to sample until no new substantive information is acquired" (Etikan et al., 2016, p. 4). The initial search for informants led to a community music group, the WAO! Singers. This group not only aims to promote performance and practical music skills but also aims to promote social well-being, social justice, solidarity, community participation, and tolerance through their music.

The WAO! Singers were originally a subsidiary of the WAO! Tai Po project. The acronym WAO means "We Are One" and is a reflection of the project's mission statement. The WAO! Singers are a group of approximately twenty-five youths aged 18–30. The group consists of both well-trained and inexperienced singers. The group

aims to cultivate connections within the community through musical energy to spread the message of love, unity, and harmony. The WAO! Singers are different from many other amateur community choirs because they accept applicants from all levels of experience and music background. Typically, it is difficult for inexperienced adults to join a choir without paying for expensive classes, as most free services are only available to children or experienced singers. However, the WAO! Singers offer a free-of-charge platform to adults who wish to learn music, with no audition required. The goal of the group is not only to promote the performing art but also to contribute to the betterment of the community. This study investigated how the group actualized the imposed mission to a felt experience.

The researcher undertook a case study within the community ensemble as a participant observer and interviewer. Qualitative interviews and observation were used to investigate the group's formation and the participants' perspectives on citizenship. All interviews including focus group interviews and individual interviews were recorded and later coded. Several data gathering sessions were performed with members of the WAO! Singers to ascertain whether the participants had developed the characteristics of artistic citizenship, as well as to examine the positive effects the group had on the participants and their communities.

Data Collection

Participant Observation

In a full participant observation, the researcher "simultaneously combines document analysis, interviewing of respondents and informants, direct participation and observation, and introspection" (Denzin 1978b, p. 183). There is no separation between the process of observation and interviews. According to Lofland (2006), "the qualitative study of people in situ is a process of discovery" (p. 3). It is essential for the observer to explore the fundamental part of the participants or circumstances

under observation. Participant observation is the most comprehensive of all research methods and it can be very effective as it is the form in which "the participant-observer gathers it: an observation of some social event, the events which precede and follow it, and explanations of its meaning by participants and spectators, before, during, and after its occurrence (Becker and Geer, 1970, p. 133)".

Ethnosemanticist Kenneth Pike (1954) conceives the terms *emic* (the insider's perspective) and *etic* (the outsider's perspective). The relative merits of both approaches are valuable, and each contributes something different. Powdermaker (1966) believed that "to understand a society, the anthropologist has traditionally immersed himself in it, learning, as far as possible, to think, see, feel and sometimes act as a member of its culture and at the same time as a trained anthropologist from another culture" (p. 9). From the emic perspective, the researcher will work as an insider of the case and not only view the occurrence firsthand but will also be part of the setting. There are four conceptions of participant observation proposed by Gold (1958): the complete participant, participant as observer, observer as participant, and complete observer. Being the director of the group, the researcher of this study was fully immersed in the examined group. The researcher followed the principle of "participant as observer", where the researcher is fully engaged with the participants, who in turn are aware of the researcher's purpose. This enabled the researcher to have a better understanding of the participants' experience and context within the group through the observation of participants in different situations, such as rehearsals and performances. The observation period lasted approximately six months. Field notes were taken to describe the observations, as well as the observer's reflections and questions after each rehearsal. Patton (2002) held that it is important for the observer to experience the setting or program as an insider, allowing them to have a better discernment and understanding of contents, pedagogies, and traditions.

In this study, the researcher aims to explore how the participants experience citizenship as they become community music activists. The observation data were in depth and descriptive. Both pure description and quotations were part of the raw data of this qualitative research. The interaction and social dynamic among WAO! Singers during different activities and rehearsals were also observed; significant informal conversations were noted to investigate what citizenship means in the context of community music activities.

Within-case Survey

The goal of the survey was to understand how the respondents viewed their participation with the WAO! Singers, as well as to discover the expressions of artistic citizenship that took place. Most of the questions in the survey had participants respond using a six-item Likert-type scale, with options ranging from "strongly agree" to "strongly disagree". A forced choice model was used, as the scale had no neutral option. The multiple-choice questions contained the following categories, allowing participants to choose multiple options (Appendix B).

1. Social harmony
2. Social justice
3. Social connection
4. Social integration
5. Environmental problems
6. Developer hegemony
7. Wealth disparity
8. Democracy
9. Freedom
10. Emotional problems in HK
11 Youth problems
12. Empowerment
13. Sense of belonging
14. Empowerment
15. Tolerance
16. Solidarity
17. Singing skills
18. Dancing skills
19. Healing power of music

20. Power of music
21 Enjoyment
22. Sharing of joy
23. Love
24. A miscellaneous category that allowed for fill-in responses

However, not every answer contains responses for every category, depending on the question presented in the survey. The survey presented a total of 42 questions to the respondents. Some of the questions were multiple-choice, and some of the questions requested that the respondents rank their responses from strongly disagree to strongly agree. The respondents to the survey were also asked about how they view the importance of being socially active, participating in society, being tolerant, being a responsible citizen, helping and collaborating with others, and understanding others in society. From the categories presented above, the respondents were additionally asked what social issues are important to them and whether the WAO! Singers can address any of the issues they identified as important.

The survey then asked the respondents about their wellbeing, which involved the use of the Psychological Wellbeing Scale (PWB), which was developed by Carol D. Ryff, a psychologist (Stanford, n.d.). The Psychological Wellbeing Scale involves measuring six aspects of the individual's happiness and wellbeing, including those of (1) autonomy, (2) environmental mastery, (3) personal growth, (4) positive relationships with others, (5) life purpose, and (5) self-acceptance (Stanford, n.d.). The eighteen-item version of the PWB was used for brevity. The meaning of each aspect is as follows: autonomy relates to how much confidence the participants have in their opinions (Stanford, n.d.). Environmental mastery involves measuring how much the individual feels in charge of their life situation (Stanford, n.d.). Personal growth measures whether the participants feel there is importance in experiencing new things that challenge not only how they think concerning themselves, but also concerning the world (Stanford, n.d.). Positive relations with others is a measure of

how the participants believe they are viewed by others, as well as how willing the individual is to share their time with other individuals (Stanford, n.d.). Life purpose measures whether the participants understand that some individuals simply wander through their life and whether they believe they are not one of those individuals (Stanford, n.d.). Finally, self-acceptance has the purpose of measuring, when looking at the life story of the individual, if they are satisfied with their own lives (Stanford, n.d.). The items will be coded by percentage of responses, and then will be reverse-coded, with higher reverse-coded scores providing an indication of greater well-being (Stanford, n.d.). Finally, the separate subscores are calculated by adding the sum of the items contained in each of the subscales (Stanford, n.d.). The seven-item Likert-type scale with options ranging from "strongly agree" to "strongly disagree".

The survey also examined respondents' views of certain events the WAO! Singers participated in using multiple-choice questions featuring the categories described above. The full survey is in Appendix B in this study.

Focus Group Interviews

There were four focus group discussions held with the participants in the WAO! Singers, as well as eight semi-structured individual interviews. Three focus group discussions were hold before the 5th anniversary concert in 2019 while another one focus group discussion was held after the concert. The discussions were focused on understanding how participants had participated in artistic citizenship. The researcher wanted to discover how participants had realized self-actualization and developed artistic citizenship during their participation in the group. Holstein and Gubrium (2002) suggested that instead of a vessel of answers, the interviewee is also an active constructor of knowledge in collaboration with the interviewer. They also claimed that in an interview, the researcher is required to be an active participant in the interview process to construct an interview that is active, collaborative, and

creative (Holstein and Gubrium, 2002). A skilled interviewer should also be a skilled observer (Patton, 2002). It is important to read non-verbal messages and be sensitive to the interview setting and the interaction and relationship between the interviewer and interviewee. The researcher should bring multi-sensory sensitivities to the research process. Focus groups were formed with consideration to the balance of gender, experience, music background, and period of participation in the group. Each focus group interview was conducted with a group of six to eight participants for approximately one hour, and there were no more than fifteen major questions asked due to the limitation of available response time (Patton, 2002). The focus group interviews were video recorded. In a focus group, participants can listen and respond to one another, adding their own comments to the discussion. These interactions can heighten the quality of the interview, but also lead to participants influencing each other's responses. Data collection in a focus group is cost-effective because more information can be gathered from a group of people but is less productive for the micro-analysis of subtle details (Krueger, 1994). Therefore, semi-structured individual interviews were conducted after the focus group interviews. Eight participants were chosen for a deeper investigation, using a semi-structured interview approach. A shortlist of issue-oriented questions was set ahead of time in an outline form; the interviewer could decide the sequence and wording of the questions during the interview.

Semi-structured Individual Interviews

A new set of interview questions was prepared for the semi-structured individual interviews after the initial analysis of the focus group interviews. The interview questions that were presented to the participants in the study included questions about how they felt when participating in the community music group activities and what they learned through their participation and interaction with

others. The participants were additionally asked about the effect that they believe their performances have on their audience, as well as upon themselves. The participants were asked to respond during the interviews to what they learned about pursuing goals with others, as well as what they discovered about themselves while participating in the WAO! Singers in terms of their place in both the community and society. The participants were polled about how they envision themselves as musicians in terms of being able to make a difference in their own community, as well as in the world around them. They were also asked what ways, if any, participation in the group helped them in terms of developing a sense of belongingness and togetherness with others. The participants were then asked how participation in the group has helped to create a community among the participants and increased social cohesion overall in the community. They were also asked their opinions about the requirements set out for participation in the group, as well as if they felt the group was inclusive. The participants were polled concerning what they have been enabled to do by participating in the WAO! Singers that they believe they could not have otherwise done, and if they believed that the activities or performances that they participated in the WAO! Singers benefited the community. Finally, the participants were asked how they would use what they had learned in the group to make a difference in society with, the examples stated of supporting social justice and developing community initiatives to help the less fortunate. A list of the interview questions is shown in Appendix A.

In addition to those interview questions, focus group interviews and individual interviews were also centered on several activities in which they participated with the WAO! Singers, each of which is described as follows:

WAO! Tai Po Project: This event was the most important project for the WAO! Singers, which established the mission and vision for WAO! Singers before the

group was established. In 2014, the Tai Po District Arts Advancement Association was funded by the Tai Po district council and held a community-based music project named "WAO! Tai Po." 2014 was the year of the "Umbrella Movement," which saw a high level of social conflict over values and political position among the community. The people were torn into three factions: pro-occupy, anti-occupy, and centrist. This prejudice and irrationality resulted in conflict not only between police and protesters but also between the older and the younger generations. The community was torn apart; people were isolated and detached from one another. Hence, the main objective and mission of this project is to try to re-connect the Tai Po people together and build up a sense of connectedness and belonging with others in the community. This was also how the WAO! Singers were established. This project connected not only the government (the Tai Po district council, which served as the sponsor), but also a community organization (TP3A, which served as the host), the 30 Tai Po youths (The WAO! Singers themselves), and four secondary and primary schools. This project also included an open demonstration workshop in a public area and provided a virtual lesson for the community via a YouTube video. Over 200 participants performed over 15 flash mob shows all over Tai Po, including at markets, estates, parks, countryside areas, and town centers.

MTR Flash Mob: This was the first and only event that the WAO! Singers did that was anti-regulation, and it provided the researcher deeper insight into the core concept of "bad" citizenship. In 2015, there was another conflict between Mass Transit Railway Corporation Limited (MTR) and HK musicians after a cello player was stopped in a MTR station for carrying an 'oversized' instrument and was threatened with HK$2000 fine. Many HK musicians were angry with MTR's actions. Some of the musicians called for an MTR protest, leading to almost 100 musicians occupying the Tai Wai station. For this issue, the WAO! Singers had a long

discussion about MTR's policy and the support for cultural and art development from the government policy. Instead of joining the protest as 'invisible' musicians, the group decided to perform a flash mob inside an MTR carriage. The group sang a trendy Disney song, "For the First Time in Forever", with newly written lyrics, which talked about the difficulties that one can face when they pursue their dream of learning music.

Music for Everyone: This event was hosted by the Music Children Foundation (MCF) in 2018. MCF is an organization that provides free music training for children from low-income or less privileged families in Hong Kong. This event aimed to hold a community music carnival in Tin Shui Wai, also known as the "City of Sorrow". The carnival took place in a large public square, which residents from the neighborhoods could join anytime for free. MCF also provided free transportation to less privileged families during the event. The WAO! Singers joined this event as ambassadors, not only to perform, but to interact with the audience throughout the show and host an outdoor workshop to teach the audience singing and dancing.

Anniversary Concerts of the WAO! Singers: Two choral theater productions were held during the 3rd and 5th anniversaries of the WAO! Singers. The 3rd anniversary concert, named *Finding ME. Lodies* was held in 2017. The main theme of the show was cycles. The group believed that life is full of small cycles, even if you think you have sunk into the lowest and toughest point of your life, one day it will eventually rise again. Hong Kong is a metropolis, but many people here are not happy; even the young people who are supposed to be in their best and happiest age. In this project, the group aimed to explore the following: 1) Why are people unhappy? What kinds of difficulties and problems were faced by the HK youth? 2.) What are they going through? What are the feelings of those who suffer from depression and are stuck in the low point of their lives? 3.) How the suffering people

should face it? During this project, the group hoped to find a way out. During preparations for the show, the group experienced the toughest time since it was established. A large conflict occurred within the group, and the researcher examined what was happening at that time, how the participants reacted, and how this incident influenced the group. The 5th anniversary concert was called "Time Beyond Time," and was held in 2019. This show happened during another major political conflict in Hong Kong. Many rehearsals were canceled due to unstable circumstances on the street, and there was uncertainty about the performance date and time as more government facilities, including theaters, were shut down. The researcher investigated the emotional and psychological state of the group during that time, and what the concert meant to the participants at that moment.

Documentary Sources and Videos

In addition to the observations and interviews performed during the data collection period, the researcher also analyzed documents such as the internal reflective reports of the group with the consent of the participants, such as after-concert questionnaire reports from the audience, etc. Due to the positionality of the researcher, it was easier for them to access internal documents without worrying about disclosing information to outsiders. Documents can be "versions of reality, scripted according to various kinds of convention, with a particular purpose in mind" (Coffey, 2013, p.369). More data were also collected from the group's official social media page and media interviews. Performance and activities videos were also obtained from the YouTube channel as a reference.

Data Analysis

  Qualitative. The qualitative data analysis in the study involved coding the responses of the participants in the focus group studies and semi-structured interviews for patterns and themes. According to Maguire and Delahunt (2017), "thematic analysis is the process of identifying patterns or themes within qualitative data" (p. 3352). The objective of thematic analysis is the identification of themes or patterns in the collected data that are interesting and that say something concerning the issue being examined (Maguire & Delahunt, 2017). However, thematic analysis involves "much more than simply summarizing the data; a good thematic analysis interprets and makes sense of it. A common pitfall is to use the main interview questions as the themes. Typically, this reflects the fact that the data have been summarized and organized, rather than analyzed" (Maguire and Delahunt, 2017, p. 3353). It is necessary when conducting thematic analysis to distinguish between themes that are latent and those that are semantic (Maguire & Delahunt, 2017). Semantic themes are those that are found on the surface or those that are explicit; however, latent themes are those located under the surface and involve the identification and examination of "underlying ideas, assumptions, and conceptualizations—and ideologies—that are theorized as shaping or information the semantic content of the data" (Maguire & Delahunt, 2017, p. 3353).

  There are six specific steps in thematic analysis, including (1) the researcher developing a high level of familiarity with the data; (2) the researcher generating the initial or beginning codes; (3) the researcher conducting a search to identify themes or patterns in the participant's responses; (4) the researcher conducting a thorough review of the patterns and themes identified; (5) the researcher defining the patterns and themes, or placing a label on each theme; and (6) the researcher writing up the findings (Maguire & Delahunt, 2017). However, the researcher must be aware that the

process is not particularly linear, as they may return to the review and defining of themes as they develop an understanding of the data (Maguire & Delahunt, 2017). It is required that the researcher read and re-read the data, perhaps many times, to insure they are familiar with the data that has been collected (Maguire & Delahunt, 2017). During the first step, the researcher may find it helpful to take notes and write down their earliest impressions (Maguire & Delahunt, 2017). During the second step of generating codes, the data begins to be organized in a manner that is both systematic and meaningful (Maguire & Delahunt, 2017). Coding assists the researcher in the reduction of large amounts of data "into smaller chunks of meaning. There are different ways to code, and the method will be determined by [the researcher's] perspective and research questions" (Maguire & Delahunt, 2017, p. 3355). When the researcher is interested in answering certain questions, the method will be one of theoretical thematic analysis instead of being inductive in nature (Maguire & Delahunt, 2017). Line-by-line coding is not required in theoretical thematic analysis; instead, open coding is used, which means that the codes are not pre-set, but instead are developed and undergo modification as the coding process ensues (Maguire & Delahunt, 2017). In the third step, or the search for themes, the researcher identifies patterns in the responses of participants. According to Maguire and Delahunt (2017), "a theme is characterized by its significance" (p. 3356). In searching for themes, the researcher will proceed in a manner that involves several reviews of the totality of the data collected to insure all themes have been identified before moving on to step four, which involves reviewing the themes (Maguire & Delahunt, 2017). During the review of the themes, the researcher will not only review the themes but may also modify and develop the themes that have been identified by asking themselves if they make sense (Maguire & Delahunt, 2017). The researcher must determine the following in this step:

(1) Do the themes make sense?

(2) Does the data support the themes?

(3) Am I trying to fit too much into a theme?

(4) If themes overlap, are they really separate themes?

(5) Are there themes within themes (subthemes)?

(6) Are there other themes within the data? (Maguire & Delahunt, 2017, p. 3358).

The fifth step of defining the themes also includes a refinement of those themes, with the specific objective being "to identify the 'essence' of what each theme is about" (Maguire & Delahunt, 2017, p. 33511). The sixth and final step is writing up the themes (Maguire & Delahunt, 2017).

In the present study, some initial themes emerged during data analysis, such as the sending of messages to the public, the learning of flexibility and adaptability, and the development of well-being. However, as the data analysis progressed, it became increasingly clear that some of the themes were not distinct enough to be separated and belonged in larger, overarching themes. For example, flexibility and adaptability belonged in the theme of well-being and personal growth, while sending messages to the public belonged under the theme of We Are One. The data analysis process was performed as described by Maguire and Delahunt (2017): a non-linear process that involved the steps being repeated until the themes were properly identified. In other words, the initial themes were just the beginning point, and as the totality of the data was reviewed and organized, the final themes began to emerge. The survey portion of the study is supplementary to the primary data collection and analysis in the interviews and focus group studies, and was used only when it contributed to the themes that were identified in the data analysis.

The researcher examined the four focus group interviews several times, as

noted to be the proper first step by Maguire and Delahunt (2017). As the researcher read over the focus group interview data, it was noted that similar themes could be found in each discussion. After becoming familiar with the data, the researcher began to highlight the focus group statements and write a theme along the margin. The researcher did this with each focus group discussion separately, and common themes between the focus group discussions began to emerge. A new set of follow-up questions was then prepared for semi-structured individual interviews that would serve to dig deeper into understanding the experiences of the participants in the WAO! Singers. Following the individual interviews, the researcher used open coding to identify themes and patterns in the responses of the participants and then returned to the focus group discussion material. The new interviews shed light on many of the latent themes in the focus group discussions. Maguire and Delahunt (2017) noted that there are themes that are surface themes or those that are semantic, but how underlying or latent themes may be present in the data. This was the case with the focus group discussions, so it was important that the new interviews were added with the follow-up questions to clarify the present themes. The researcher then set about identifying all the themes that ran throughout the entirety of the data, leading to the identification of the themes identified in the data analysis section of the study. Cross-analysis of the themes in the focus group discussion with the deeper themes that arose in the individual interviews helped the researcher understand precisely what was being revealed in the focus group interviews. The researcher began marking the different themes and labeling them and placing them under headings, always referring to the theories that served to guide the study. Ultimately, the primary themes were identified and reported in the data analysis section. The open-coding process utilized in the data analysis was flexible and enabled the researcher to move between the three focus group discussions and the individual interviews to succinctly define the themes

and patterns in the participants' responses.

Quantitative. Quantitative analysis in the study involved analyzing the responses to the survey portion of the study by percentages. Participant responses will be sorted based on the percentage of each option on the Likert-type scale: strongly disagree, disagree, somehow disagree, somehow agree, agree, or strongly agree. Some of the statements presented in the survey will be multiple choice answers, and those will also be rated by percentage of responses. Although quantitative analysis will be used, the overall method in this study is the qualitative case study method. Therefore, the quantitative data will be used to complement the qualitative data in the study.

Researcher Positionality

The researcher in the study is also the director of the informant, WAO! Singers. Despite this positionality, the director only serves in the form of a facilitator in a communal relationship where everyone in the group participates fully in open discussions and everyone is considered equal in the group. Appendix D lists the responsibilities of the director, clarifying that they hold no authority over members of the group. Therefore, the participants were under no burden that would result in them feeling as if they should respond in a certain manner and, because of the mutual and open relationship, were free to respond truthfully and without fear.

Specifically, the responsibilities of the director of the WAO! Singers are to facilitate Tai Po youths to care and work for the betterment of the community through music making, to stimulate discussion and foster ideas of different projects about current social issues, to provide guidance and coaching in artistic areas such as singing skills, choral skills, and dancing skills to help members execute their ideas, to collaborate with members, to respect individuals, and to achieve the mission of WAO! Singers: We Are One, and to communicate with other organizations to provide a wider range of artistic exposure for the group. Therefore, there is no power distance between

the researcher (director) and the participants because it is a mutually reinforcing relationship and on equal standing between two parties.

It is the belief of the researcher that this context and role can be both positive and useful. According to Xu and Storr (2012), the researcher can be viewed as the "primary instrument or medium through which the research is conducted" (p. 1). As the researcher is the director of the group, it is easier to access archival data, as well as to schedule and conduct interviews. The researcher believes their own experience and their close connection to the research setting serves to enhance their awareness, knowledge, and sensitivity to the issues of this study and was helpful in working with the participants (Crabtree & Miller, 1999). In consideration of the emic perspective, there may be a certain bias to the 'backyard' or close proximity type of research (Glensne & Peshkin, 1992). Concerning validity, reflexivity was applied to prevent bias and maintain an etic perspective during the data analysis. "Reflexivity" is an awareness of the influence the researcher has on the participants or the case being studied while recognizing how the research experience is affecting the researcher (Gilgun, 2008). With this strategy, the researcher actively calls for "critical self-reflection and self-knowledge, and a willingness to consider how who one is affected what one is able to observe, hear, and understand in the field and as an observer and analyst" (Patton, 2002, p. 299). The self-awareness here provides a framework for processing, sustaining, and gaining insight into the research. Memos and journals were taken after each observation. This helps to manage the research experiences and serves as a reminder to maintain self-awareness, as well as help the awareness of the etic and emic perspective during the analysis of the data. The unique position of the facilitator and their close and equal relationships with all group members means that the researcher is immersed in the research, which is a key aspect of phenomenological research.

Participant feedback from interviews was utilized to identify consistency in the interpretation of participants' viewpoints. Member checking is another important method that was used to maintain credibility. Interview transcripts were provided to interviewees for member checks. Feedback from interviewees and possible revisions are needed to insure that the original intent of each interviewee is reflected in the data. After revisions, participants were asked to sign a form to authenticate the accuracy of the transcriptions of interviews and to verify the adequacy of the interpretations of the data (Appendix E).

With the qualitative data, this intrinsic case study examines the artistic citizenship development of Hong Kong youth through community music participation. The research design indicates how data collection is based upon observations of the ensemble interactions and interviews with participants. This study provides insight into how youth policy in community arts could be formulated, while school teachers, educators, and community-based artists may refer to the study in designing and implementing their arts programs to empower youth to pursue a fulfilling and flourishing life, build a positive demeanor, and construct happiness for the betterment of themselves and others as citizens of Hong Kong.

Validity and Reliability

Validity and reliability are addressed in the study by having an independent reviewer examine the data analysis to insure it is reliable and that any bias on the part of the researcher does not enter into the data analysis. Also, an external interviewer was invited to conduct the focus group interviews alongside the researcher. The advantage of an external interviewer serves to bring about a reduction in decision-making that is biased (University of Leicester (n.d.). One advantage to the use of an external interviewer is the reduction of the cognitive load, since one may take notes

while the other interviewer is handling the process of questioning (University of Leicester, n.d.). The use of multiple interviewers also assists in establishing inter-rater reliability and intra-rater reliability, which means that both of the interviewers similarly rate the observations and responses (University of Leicester, n.d.). The validity of the observation portion of the study was increased as the primary researcher was free to take observational notes while the external interviewer conducted the questioning in the interview. According to Chenail (2011),

> The researcher as an instrument can be the greatest threat to
>
> trustworthiness in qualitative research if time is not spent on
>
> preparation of the field, reflexivity of the researcher, the researcher
>
> staying humble and preferring to work in teams so that triangulation
>
> and peer evaluation can take place. (p. 256)

Therefore, the use of an external interviewer assists the researcher in ensuring that their bias does not get superimposed on the responses of the participants in the interviews and insures that the researcher does not ask leading questions to attempt to gain the answers they would like to see arise in the participant's responses.

Ethical Considerations

The participants and respondents in the present study were asked to sign an informed consent form. According to Nnebue (2016), one of the most critical ethical rules in conducting research that involves human beings is obtaining the participants' informed consent prior to their participation. Therefore, informed consent is a critical aspect of the process of research and requires more than simply a signature on a form. The informed consent form contained information about the purpose of the study and the research objectives, as well as how the data collected will be utilized (Nnebue, 2016). Dealing with the positionality of the researcher, there might be the perception

of a conflict of interest and potential ethical threats for the participants. Ethical threats might happen in the research process, for example, "the recruitments, informed and voluntary consent process (risks and benefits), data collection, participants withdrawal, anonymity, and confidentiality" (Ferguson, Yonge & Myrick, 2016, p.59). As addressed in the researcher positionality section, the relationship between the researcher (director) and the members of the group is not hierarchical but equal and more of a communal type of relationship; the director has little power with regards to the members. However, there may still be potential stress for the members in the research process; hence, during the recruitment and informed and voluntary consent process, the researcher did not contact the members directly. Instead, recruitment and informed consent were handled by an assistant to the facilitator who had no relationship with the members of the group. Also, extra emphasis was placed on the fact that group members are free to decline to participate, with no adverse consequences. Other than that, participating in the research was not anticipated to cause any disadvantages or discomfort. The potential physical and/or psychological harm or distress would be the same as any experienced in everyday life. Participants could withdraw from the research at any time. Moreover, the informed consent form presented the researcher and the supervisor's name and their contact information so the participants could contact them if they had questions about the study (Nnebue, 2016). During the data collection process, there was a risk of conflict dealing with the researcher's positionality. Therefore, an external interviewer was invited to participate in the interview process to insure that researcher bias and conflicting goals would not enter into the interview process. The researcher briefly introduced the research background and shared the proposed interview questions with the external interviewer. The interview questions were confirmed once the external interviewer agreed on them. During the interview, the researcher first initiated the interviews, and

the external interviewer then asked questions according to participants' responses whenever she was confused or unclear. The questions from an outsider's view contributed to the objectiveness of the data. The outside interviewer's participation also insured the interview was held in a stress-free and voluntary condition, allowing participants to answer questions freely without any ethical threats due to the researcher's power. To further avoid embarrassment or anxiety about the interviews, questions were sent to participants at least one week prior to the interview by the assistant, and participants were allowed to comment on the questions if any of them made them uncomfortable or embarrassed. The researcher would revise or even remove the corresponding questions according to participants' desires. Confidentiality issues were presented on the informed consent form to explain to the participants how their personal information will be used and how their confidentiality will be protected by the researcher (Nnebue, 2016). Confidentiality of the participants was one of the most important aspects in social research. Participants' real names would not appear in the study to keep their identities confidential. Finally, the informed consent form contained information about the voluntary nature of the study and informed the participants that they could quit participating at any time for any reason. The form sets out that the participants can refuse to answer any questions or all questions if they so choose (Nnebue, 2016). The informed consent form in this study is in Appendix C.

Summary

Chapter three of the study has set out the research methodology that was utilized. The overarching methodology is the case method, which is comprised of focus group interviews, individual interviews, and a survey. A compilation of collected data, as well as vignettes from the WAO! Singers' activities are also used to inform the study. The research in the study included the conduction of a survey, focus

group interviews, and semi-structured interviews. One of the challenges in the data collection process was the cancelation of several rehearsals of the group due to the street protests in Hong Kong, which became more serious in June 2019. Multiple rehearsals needed to be canceled, and fewer official observation sessions that expected could be held. Also, the individual interviews were planned after the 5th anniversary concert in October 2019, but postponed due to the unstable emotional status of the participants and the overall intense atmosphere among the society. There were additional challenges in 2020 when the COVID-19 pandemic interrupted nearly all forms of social activity. The individual interviews were then postponed until the researcher decided to hold the interviews via online video meeting. The focus group and semi-structured interviews were analyzed by examining the data for patterns or themes in the responses of the participants in the study. The survey data was utilized to complement the qualitative data, and the totality of the data will represent triangulation in the study. The researcher invited an external interviewer to participate in the focus group studies and semi-structured interviews portion of the study to insure that researcher bias does not enter the interview and focus group process. Member checking was done to insure consistency and accuracy in the interpretation of the transcript. Chapter Four has addressed ethical concerns and related that an informed consent form will present the reason for the study, the researcher's contact information, information about the voluntary nature of the study, and the confidentiality of the participants in the study. Chapter Five, which follows, will present the data analysis of the study.

Chapter 4

Data Analysis

Introduction

The case study "Artistic Citizenship Development of Hong Kong Youth through Community Music Participation" examines the ways in which artistic citizenship is experienced by Hong Kong youth who participated in community-based music activities. The first exemplary flash mob event for WAO! Singers was that of the WAO! Tai Po Project. In 2014, the Tai Po District Arts Advancement Association was funded by the Tai Po district council and held a community-based music project named "WAO! Tai Po." WAO stands for *We Are One.* 2014 was the year of the "Umbrella Movement," in which a high level of social conflict over values and political positions happened within the community. The city was torn into three parts: pro-occupy, anti-occupy, and centrist. Immense prejudice and irrational critique resulted not only between police and protesters but also between the older and the younger generation. The community was basically torn apart; people were isolated, cold, and detached from one another by that time. Hence, the main objective and mission in this project are to try to re-connect the Tai Po people together and build a sense of connectedness and belonging with the others within the community, in order to give people joy and delight and take them outside of themselves. During this project, participants performed over fifteen flash mob shows all over the Tai Po community, including in the estates, parks, countryside areas, town centers, etc. There were five days of flash mob tours in total, including an opening ceremony in Tai Ming Lane Square and flash mob shows in front of the Tai Po Wet Market. There were three more days of flash mob tour all over Tai Po, which consisted of at least three different locations per day and a community Christmas Party on the last day in Tai Yuen Estate

Central Plaza. It was also when the "WAO! Singers" was established and it was free of charge. The recruitment of WAO! Singers did not depend on musical or dance talent. All young people aged between 16 and 29 who were passionate about the performing arts and hoped to connect with the community were able to participate. In an individual's development, the period between 16 and 29 years of age, or from adolescence to early adulthood, is a significant challenge, with major physical, cognitive, and psychological transitions and transformations occurring. From 1997 to 2000, the most common cause among the proportion of registered deaths of youth (ages 15 to 24) by external causes of injury and poisoning was suicide and self-harm. From 2001 to 2014, external causes of were the major causes of death in this age group and most of the young people died of intentional self-harm (Bacon-Shone J., 2015). From adolescence to adulthood, individuals face a big transition from school to the world of work and also toward adult independence. In this period, adolescents undergo not only bodily changes and emotional crises, but also identity formation and development (Klimstra, Hale, Raajjmakers, Branie & Meeus, 2010; Montgomery, 2005). From the democracy movement of 2014 until now, frustration, grief, and depression as a result of social disintegration, isolation, and all sorts of political problems have occured among them. Thus, this program tried to empower the youth by developing their artistic citizenship and also spreading the message of "Art for everyone," which means that everyone has the right to enjoy and participate in art.

The four focus group interviews, observations, individual interviews, and documented internal reports were analyzed by identifying themes and patterns in the responses of study participants. The data were not analyzed separately but as a whole in the attempt to identify the overarching themes concerning artistic citizenship development among Hong Kong youth through community music participation. The themes and patterns that arose during focus-group studies will be organized in the

following sections of the data analysis portion of the study. Some of the themes overlapped to such a degree that they were reported together due to their interconnectedness and the inability to logically separate those themes. In order to provide insight into this research, this chapter presents research findings in four sections:

1. From Me to We

2. Music in Action: Community Building and Social Connectedness

3. Bad Citizenship

4. Well-Being Dimension

The first theme, "From Me to We," will show how the focus of the participants in WAO! Singers moved from one of self-focus to a group focus, and how the bonding of the group transformed into a sense of 'We' among the participants. During the actualization of the we-ness, elements such as peer support, bonding, love, belongingness, and esteem developed within the group and provided individuals with the capacity to focus on not just themselves but to accept and tolerate other people around the community. This theme will reveal how the group learned to overcome challenges and differences and embrace the "welcome" (Higgins, 2008), to grow together as a group, and then to take a look around in the world at others and reach out to the community. The development of "Me to We" aligns with Silverman and Elliott's statement about community music organizations as to how they "are often fluid, porous, negotiated affairs. They are what they are by virtue of people's identification with others ('we') whose values, interests, and actions are presumed similar enough to our own to sustain an ongoing sense of belonging" (p. 4).

The second theme, "Music in Action: Community Building and Social Connectedness," concerns the ability of participants as music activists to connect outwardly with the community, to create social cohesion, and to bridge different

social groups around the community. The participants in the WAO! Singers realized their power to reach out to the community around them and build a relationship with those in the community. Although in some instances the relationship was just a brief connection, it was a powerful connection. In the data analysis presented, the participants in the WAO! Singers were witnessed as growing in their understanding of how they possess the power to use their music to reach the community and how they can spread hope and joy throughout the community using music and dance. Social cohesion is formulated by the strength of the various networks of society and involves social inclusion, and the following section will illustrate how different sectors of society may be engaged as community music enters the public sphere. As participants moved outward from themselves toward the world around them, contributing to others and seeking to make a difference in the world through their music action, the participants realized their responsibilities to the community, developed artistic citizenship, and tried to put their music into ethical action for the care and health of society. As noted by Silverman and Elliott (2017), "music making supports collaboration, personal growth, and community development" and makes for the provision of hospitality, fellowship, as well as a welcoming environment (p. 5). Community music additionally places emphasis on "empowerment and affords access for all people towards enhanced citizenship" (Elliott and Silverman, 2018, p. 5).

The third theme, "Bad Citizenship," was identified in the data analysis in the following chapter, which provides further evidence that the WAO! Singers developed a capacity to understand that they hold a responsibility in the society for the elaboration of high moral and ethical standards, in that the participants realized the potential of using their music and dance to make a difference in the world around them. The data analysis in the following chapter will show how the act of "bad citizenship" in the community music group effectuate real and concrete changes in

Hong Kong society and specifically as it relates to the restrictions that were previously present for musicians traveling the MTR. According to Elliott (2012), what is termed "bad citizenship" might also be an expression of artistic citizenship in that individuals might deliberately make a choice to take part in acts that would be viewed as 'bad citizenship' in order to bring about an improvement of their social group's conditions, including issues such as racial injustice, discrimination based on gender, abuse, violence, and poverty.

The last theme, "Well-Being and Personal Development," will be described in the following chapter with supporting data. The data revealed in the study demonstrate that the participants in the WAO! Singers experienced high levels of well-being because of their participation and realized personal growth. The data analysis in the following chapter will demonstrate how the participants learned not only about themselves and grown individually. Moreover, it showed how their well-being and personal development assists them to look outward toward the group and to extend the well-being dimension beyond an individual outcome, which facilitated the conditions that allow them to be proactively engaged in their lives, community, and world. Additionally, personal growth of the participants was witnessed to include self-acceptance and the ability to adapt and be flexible in changing situations, which fostered active citizenship and supported them to be active community music activists who possessed the power to use their music to connect the community, to give the community a space for reflection, and to spread hope in the community. These four sections provide framework to address the following research questions:

1. What aspects of citizenship can be promoted and achieved through community music participation?

2. What and how do the participants experience citizenship as they became community music activists?

3. What does artistic citizenship mean in the context of community music activities?

From Me to We

The following section will examine how the participants in the study have moved from a view of just "me" to a view of "we." Through working, learning, and growing together as a team, they came to respect and appreciate diversity and to develop a feeling of social cohesion within the group. The objective of WAO! Singers adheres to the primary goal, which is to promote the "We Are One" idea. This includes emphasizing tolerance, respect, compromise, and solidarity, as well as being connected and becoming intellectually engaged in local community issues. On their social media page, they stated their community-oriented goal is to

> break the routines of traditional choir, go into the community with
>
> different interactive performances… tear barriers among people through
>
> music, connect people of all backgrounds and nurture harmony, unity,
>
> care and mutual help within the community. (WAO! Singers, Facebook,
>
> 2020)

WAO! Singers was originally a project-based group under the project of WAO! Tai Po. The meaning of WAO as "We Are One" was set when this project was first proposed. WAO! Singers' theme song, "Live as One," was also composed under this project. It was written by a Hong Kong composer Ng Cheuk Yin. The song's title echoed with the meaning of the group name "WAO" (We Are One). With a simple and ear-catching melody, the lyrics encourage unity and love through the connection of different tiny segments around the community including people, places, and moments. The song suggests people to look at the place and the people around and try to connect them with love across historical places and new developments, from young people to the elderly.

The survey showed that participants strongly agreed (30.8%), agreed (30.8%), and somehow agreed (38.5%) that the song "Live as One" was important to them during their participation. The group's community imaginary is captured through the lyrics of the song:

晴照萬里 踩架單車 即興地旅行

(Miles of sunshine ahead, let's get on the bike and hit the road)

誰個伴我 於這水壩 學會放風箏

(Come join me at this reservoir and learn to fly kites)

林蔭下有 幾個村莊 掌故又重溫

(So many villages along the tree-lined pathways, let's recollect the good memories)

山高海闊 天空很遠 還是近

(See the majestic mountains and oceans, the sky is unreachable yet to us intimate)

We are one 這個世上沒別人

(We are one! It's only us together in the world)

Live as one 交織每個眼前人

(Live as one, lets connect everyone we see)

一點愛 哪裡發生 從生活事來尋

(Love, where to find it? From bits and pieces of our lives)

未曾相識的也在微笑 我都因你吸引

(Unfamiliar faces flashing smiles, you are appealing in my eyes)

沿鐵路去 交友上班 寫意任我行

(Get on the train, make friends and get to work. What an enjoyable journey)

城裡又再 添了商店 視野幾番新

(See what the city has, new shops here, new visions are at play)

人暖地暖 相愛相生 充滿著靈感

(Warm people in a warm place. Loving and living together, inspirations are all around)

家中長幼 都喜歡這 城或鎮

(The seniors and the youths all love this city, this town)

The group was constructed with a pre-set mission, with the belief that singing connects people and contributes to positive social change. They emphasized not only the relationships within the choir itself but also between the choir and the community. They intentionally set out to develop both internal and external community relationships. In this context, the "as one" idea was first imposed on members, but the data suggested that the group gradually actualized the "we are one" idea as it became a felt experience through community music participation among WAO! Singers and, more specifically, as it was demonstrated in their routine activities.

Embracing Diversity

The choir was first established in 2014 as a 20-voice youth choir. As part of its goals, the recruitment of WAO! Singers did not depend on the musical or dance talent nor on an audition; instead, the group opened trial workshops for recruitment. Therefore, the background and the level of skills of the members have been quite varied. Some of the members are music graduates or students, while others do not sing and do not have any prior music training. Some of them have more dance or theater performance experience, while others have none. This setting is designed to offer young people a chance to pursue their performing desire together, regardless of their background. All members

are from different schools, different districts, and different professions such as music, chemistry, fashion design, education, marketing, or information technology, and they all have varied styles and characters. Concerning the diversity and acceptance of new group members, Tina (Focus Group 1) stated as follows:

> That's our original idea: everyone can join music. We want to accept different people. Actually, after we established, we always recruit new members. No matter whether they know or not know how to dance or sing, we also accept them and play with them… after new members joined, no matter what their backgrounds are, no matter whether they have experience, we also accept them and enjoy music together.

Instead of an official audition, WAO! Singers offered trial workshops for new participants, which usually started with a welcoming game circle. Participants simply introduced themselves with their names, physical movements they created for themselves, and a particular rhythm they chose and started to know each other through this welcoming game. The organization is a free-of-charge community music group, attracting members from different socioeconomic backgrounds, musical experiences, and professions. In this context, WAO! Singers' initial idea of opening access to all potential singers is different from the notion of the "gated" community that often occurs in Hong Kong. Ray noted that individuals might not be able to join other choirs because they fail to pass the audition and quality control; however, with WAO Singers,

> the target is everyone on stage. We bring out a message that there are different people with different backgrounds and abilities in the society, but we hope we can show everyone's power and enthusiasm. This is also a good thing. The requirements set to require others is lightened.

Rose (Focus Group 2) also remarked on the experience of growing together within the group and stated:

> I am very happy and satisfied as, even if the backgrounds are different,
> we are harmonious and have common targets. For instance, we learn a
> song together… everyone is doing the same thing together… everyone
> helps each other. The ones who are better would teach those who are not
> so good in both dancing and singing. You will be satisfied as you see
> everyone grow.

The group was often divided into three to four smaller groups according to their voice parts when they learned a new song. Members learned the song together and shared their own ideas in groups. Those with better music knowledge and skills would help those who were less experienced without the intervention of the director. The group learned with a mixture of note and rote learning method under peer guidance. In this process, members gradually gained more understanding, accepting the others and growing together. An internal supporting network was built among the group and this greatly contributed to their bonding, friendship, and belonging.

Peer Support and Bonding

In order to meet the diverse needs and interests of members, the group offered varied music events and activities. It chose performing repertoires and choreography that suited members' music and dance levels, providing extra resources such as part singing and recording, or video-teaching clips in order to make sure everyone could catch up and get comfortable with the progress. The group also emphasized teamwork and peer support. The survey portion of the study revealed that the participants offered a space to build up peer support in the following statements, with responses based on a six-item scale:

Question 37: WAO! Singers allows me to be supportive to each other.

8.1% stated that they strongly agreed with the statement, 40.5% stated they agreed, 35.1% stated they somehow agreed, 5.4% stated they somehow disagreed, 10.8% stated

they disagreed, and no one stated that they strongly disagreed.

Question 40: WAO! Singers allows me to help one another.

24.3% stated that they strongly agreed with the statement, 27% stated they agreed with the statement, 35.1% stated they somehow agreed, 2.7% stated they somehow disagreed, 8.1% stated they disagreed, and 2.7% stated they strongly disagreed.

Being supportive and helping one another has only a slight difference in meaning here. Being supportive is an attitude that enables giving support and encouragement with understanding and connection to another person, and empowering others whenever there is a challenge. Helping one another refers more precisely to the action of entering another's space and offering aid. In the WAO! Singers' case, some members practiced together without the idea of who was offering the help; they simply practiced, improved together, and supported each other. Some members put the support into action by helping others, especially with the music or the level of dancing skills. Fion learned to play the piano when she was young, but she seldom sings or dances. She sometimes had difficulties singing from the scores and explained:

> I am very weak in score reading, I have to learn a song from memory. I am an alto with weak pitch sense. It's easier to sing the melody, but the harmony line is somehow a bit weird and hard to sing. My friends always help me, when we were together face to face, they always sang to me and taught me. My groupmates are super good, they even made recordings for me so that I could listen to it and practice it any time. They are very willing to help. Just send them a message whenever you need help, they will help you when they are available. That's the help and support I got. They don't blame me and say, "how come you don't even know this?" etc. Our group dances as well, but not everyone can dance well. Some of them don't have a good body-coordination. Or

some of them are good at a particular style but not the others. We tried

to work together as a group. Even if you are very talented, but you should

help and wait for the weaker one in order to move forward together.

Those who are more talented would attend the rehearsals earlier to

practice with those who are somehow weaker, or we will organize

additional part rehearsals. We can all connect together here in this group.

I think it is amazing. It's not easy to achieve but we did it.

Aside from the fact that the peer-support the group was offering strengthened their

bonding and relationships, researchers have also shown that singing in unison or in a

coordinated way increases the sense of belonging within a group (Koudenburg, Postmes,

Gordijn, & van Mourik Broekman, 2015). As the synchrony of movement can be

associated with increased prosociality, singing in the same time and the same pitch and

breathing synchronously likely contribute to closer social bonds (Launay, Dean, &

Bailes, 2014; Reddish, Bulbulia, & Fischer, 2013). In the survey, one of the participants

shared his memory of when he first joined WAO! Singers in a music camp:

My memorable moment was the WAO! camp back in 2015. My first

time I danced with a group of people in the flash mob. Although my

movement seems as a rookie, I will never forget the joy and happiness I

got as a WAO! Singer member. Especially the barbecue night, the beer

celebration still was my favorite one. It felt like I am part of the group

and got love from all the members even though I was new here.

Linda also noted in the group interview that WAO! Singers is

not an elite performing group… Some of our members are well-trained,

and some of our members are not. Our system is not just about a fixed

standard line but a general wholly performance standard. It makes our

distance closer and uses the average ability to do what we want to do.

> This helps the relationship between me and other people. We would not say others dance so badly and ask them not to dance. Everyone helps each other. When I come across a problem, no matter how I did, I can communicate with others and improve with each other.

The team tried to support each other's growth and help one another to reach their best potential. The group is not based on a competition among the members but instead functions as a whole, as a team, working in unison to experience growth together in unity. David (Focus Group after the 2019 concert), a music major who joined the group for only one year, added:

> you can see that in this group, they do not have to say, "Hey, this is not good enough… do you need help?" Not really the case in this group… Instead, they will come forward and say, "Hey, how about sitting next to those two members and help them?". It is not in the style of "it doesn't work if you two stick together… you can hear nothing but each other"… That could be a common mistake among amateur… I mean non-professional singers. People who are friends love sitting together, and behave with the attitude like "working on a school assignment." Yet, I came to realize that people here were not just working up to the standard of "doing assignments"… because it would be impossible to accomplish such level of achievements in that case.

As a relatively new member but also a more experienced singer, very soon he noticed that the atmosphere in this group was different from what he had experienced. Remarking especially on the way they offered help and on their passion about the group, he continued:

> This has a great impact to me. It not common to find a choir that everyone is willing to improve together. In other choir groups, some

> members may think they are the best, and not care about anyone else…
> this group really offers lots of opportunities and chances for us to
> explore… for example I just softly suggested that I would like to try
> doing some music arrangement, and the reply was great! Go ahead. It's
> really shocked me. I feel like if I am devoted to do something, here they
> will accept and recognize my effort.

Ricky had no experience in either music or performance. When he first joined WAO!
Singers, he sang with a monotone voice and had no pitch sense at all. He explained, "I
didn't have a good pitch sense and always sings off the tunes." Hence, he usually sought
help from others in the group,

> there were a lot of help from my friends. I always seek for help privately
> and said, "sorry, I really don't know how to sing those lines, can you
> help me?" They are very nice and help me a lot and even made me some
> recordings. I would then keep listening to the recording until I
> memorized all the notes.

He further emphasized that "peer support is really important" for him to overcome his
weakness in singing and dancing. Judy (Focus Group 2) noted that some people may
sing well, and others may dance well, but overall, the group compensated for the
differences and taught one another, motivated to work as a team to render a successful
performance. John stated:

> I think WAO! Singers is a platform which let me restart my passion in
> music. It lets me remember that people who do not know music could
> also do this together. I think it is very special. I think music, dance, and
> interact with everyone is important.

Also noted by John was the high level of acceptance within the group and the
importance and benefits of working together. "Everyone is willing to teach me," he

stated. "I think it is amazing." Some members remarked on the "power of working together." The group upholds community music's ideal of equality of access in accepting singers regardless of their skill levels (Coffman, 2018). Regardless of the members' professions, social status, or music levels, all members shared the same identity as singers while they were singing together. Higgins (2008) has called this gesture—which gives invitation to all potential music participants—"the welcome." Rather than letting diversity cause separations and divisions, the group tried to create an embracing "welcome" (Higgins, 2008) with the diversity in social backgrounds, as well as in musical and dancing ability and experience.

Ricky recalled that he always shared his life with other members. They shared the experiences, problems, or difficulties they were facing. He believed the atmosphere and the relationship in the group to be special and valuable. He also noted that the WAO! Singers was a group in which

> the atmosphere is a bit special. It's not a group only for singing and dancing, but members here are even closer than just friends. Not only care about how you sing, but they care about your life. We support each other not only in the singing and dancing area but support your life and your whole person.

Aside from making music together, members developed a keen friendship with one another, shared their own stories and difficulties in life and supported one another with care. Yuki (Focus Group 1) highlighted the relationships that developed among members of the WAO! Singers and their embrace of diversity. The positive relationships, she explained, engage the community in the pursuit of participation in song and dance that exists within the diverse group of performers. Yuki stated that, while many of them were not music majors or profoessionals and, for that reason, did not join other such groups, they did join the WAO! Singers:

I meet musicians with the same interest who like dancing and playing music here. I also meet friends with the same hobby that make my relationships with others positive. I have chances to connect with different people and know how to treat different things. I also know how to communicate with people with different personalities. My relationships with others are improved.

WAO! Singers as a community music group inscribed peer support, bonding, and friendship, as illustrated above. The group was highly appreciated on its intra-support and integrity that ensured the "as one" experience. Caring for and valuing others was a norm that was important to the group. This kind of social interaction helped to build their sense of belonging, and hence the foundations of the social and community activity and bonding are developed in the context of the relationships among the WAO! Singers as they realize growth "as one" in their participation in the group.

Tolerance and Belonging

There were different types of singers in the group, including members with different music skill levels and performing experiences. There were also members from different voice-training backgrounds. Some of them were trained in Western choral singing in school choirs while others were trained in pop singing styles. The group spent a lot of time on voice blending and also tried to extend its range of repertoire styles from newly arranged pop songs to standard secular choral pieces. It is never easy to work over differences in music levels within the group, and it is even challenging to manage the diversity in values, opinions, and lifestyles within a group at the same time. The group has not always been sunshine and roses for the members as they have had to work through difficult situations. In 2017, the group had its first formal on-stage concert, the 3rd anniversary annual concert. Around a month before the concert, an intense conflict broke out regarding the standard of performance quality. Someone raised their

worries and concerns about the performing standard. They complained that some of the members' dance movements were not up to standard and would destroy the show. Meanwhile, other members stood up for those who were weaker in dance, claiming that they already did their best. They suggested focusing on finding ways to help instead of blaming each other. Although the show was successful and got positive comments from the audience, this memory became a bad moment in their experience. Hence, the group created an anonymous 2017 reflective report for everyone to express their own voices and thoughts after the concert. With the intense atmosphere within the group, the intention of making the report anonymous was to create a space where everyone could tell their true feelings and make suggestions freely, without worrying about causing further discord among group members. This was a space not only to express, but a space for the group to calm down and listen to others' voices carefully again without any prejudice. In the 2017 reflective report, some members complained that the others did not try their best to keep up with the progress, and the following statements were recorded: "Some of the members are not self-disciplined, I was disappointed by those who didn't try their best." It was also stated:

> It's stressful because too many people couldn't meet the standard, and they were not self-discipline, they were still daydreaming after I reminded them. I just can't help even if I want to, but I don't want to burn with those. There were still so many mistakes towards the show day, really felt exhausted.

Difficulties were noted by some of the group members in preparing for the concert, evidenced in the following statements: "because of my work and study, my progress was sometimes left behind. I had pushed myself so hard to keep up the progress." Also stated by one participant was, "my moves are not good, I always look so different from the others. I hardly control my body's coordination; sometimes, I felt so upset and

discouraged." Some members commented on the intense conflict that happened before the concert, and one participant stated, "people didn't consider the others and didn't see the difficulties that one encountered; everyone was stubborn in their own perspective." Yet another participant expressed, "no one was listening to one and other and didn't think about it carefully before they talked. Even they were for the group's good sake, the words really hurt." Also noted by a participant was, "someone had a serious attitude problem towards the others with no understanding, no encouragement, and no support. They only complaint but refused to listen to others' voices."

Due to the conflicts, the group held a very long sharing session. They started by reviewing the whole reflective report together. In the report, they examined several items with the rating score on the scale of 1 (strongly disagree) to 8 (strongly agree) or never. One of the rated items was "*I felt hurt in WAO! Singers*," with the mean rating of 3.7. The figure did not go above average, but it showed that there were two people who rated 8, one person who rated 7, two people who rated 6, and five people who rated 5. Out of 27 people in total, there were 16 people who rated 1 to 4, and only one member ticked the box never. This showed that everyone felt hurt to a different degree within the concert period. Some of the participants stated the following:

1. "It should be unintentional, but the wordings made me feel uncomfortable and not respected."

2. "When conflicts happened, members used bad wordings. Maybe that's not his/her original idea, but it still hurt."

3. "It wasn't really hurting me, but I felt it's really meaningless when I saw those personal attacks, it couldn't help to get things better."

4. "Against and misunderstood me, didn't listen attentively, very bad attitude, raised up questions but didn't really mean to solve it."

These are expressions of how these members perceived the situation when conflicts

occurred. There were two main reasons for the fight. The first was the different expectations and focuses of the concert. Some members expected to put 100% effort into the concert and achieve a perfect show while others could not manage to devote as much time as the others or encountered different challenges. The second reason was the attitude, understanding, and communication towards one another. Ian, who always expressed his fierce comments and judgments via an instant message mobile app, responded to this in the sharing session and stated,

> I didn't mean to hurt anyone, but I was just talking the truth. Many others
>
> might also have the same thought with me, but they just didn't voice out
>
> and so I acted as that bad guys. If I hurt anyone, I apologized.

In the sharing session, people also expressed their feelings and opinions and talked about their expectations. They also discussed future directions and reiterated the mission of the group. Here are some of their expectations that were written in the report:

1. "Everyone should try to understand each other. Listen to others with 'opened ear,' and when you are listening, please put down yourself, try not to be angry, if you need to express your anger, please think about what should be said and what shouldn't."

2. "There is no good music or bad music, just singing or not singing. For sure, we will be happy if there are some very talented people to join us, but the sense of accomplishment is much stronger if seeing someone, who is not very talented, having progress bit by bit through his/her effort."

It is always a challenge in coping with individual differences, while there is a greater collective sense enabling the capacity to work together towards the common good of the group. But the group did not want to give up and decided to overcome the problem by agreeing with what was stated in the report: "To be flexible, willing to compromise, and positive; to accept differences, encourage and help each other, never impose your own personality nor your own opinions in this group." Although most of the members

recognized the problems, agreed to the common goals, and had faith in solving the problems, after the long discussion a few members still chose to leave. Some left because they were disappointed by the situation and lost faith in facing all those problems; some insisted that the standard of the group could be improved only by pushing members to do better in a hard way. In the short term, the group seemed to have failed to solve the discord successfully, but in the long run, this experience became a critical moment for the group to actually encounter the problem face to face and make the words "WE ARE ONE" not only a slogan but to actualize the "as one" concept within the group. When Yuki talked about the "We Are One" concept of the group, she commented:

> Each of our 20 or 30 members have different personality, and that we come from different families, with different backgrounds. I think this gives me an experience of how society is like… It's like in society, where we express different opinions, there are different individuals with different personalities and backgrounds. We therefore need to understand the thoughts of others. We need to be considerate to others and try to make sense of the opinions of others, to compromise and to understand.

This big fight was one of the important experiences and shared memories for the group to learn about the importance of compromise, tolerance, and understanding of each other. Vogt (1997) defines tolerance as "intentional self-restraint in the face of something one dislikes, objects to, finds threatening, or otherwise has a negative attitude toward—usually in order to maintain a social or political group or to promote harmony in a group" (p. 3). However, tolerance that is discussed here is about the right to express diverse opinions and lifestyles (Corbett 1982) and the appreciation of diversity and group differences (Mummendey and Wenzel 1999). Tommy noted about

the tolerance in WAO! Singers:

> this kind of tolerance is not a kind of indulgence. Everyone wants to contribute to the group. Everyone has different ways or attitudes when they try to teach you. But I know even if they have different attitudes, they are trying to help me… I also feel that the group consists of many different people, and they are always full of tolerance, support to each other, encourage each other. Of course, there were arguments occasionally, but it can help strengthen the communication and relationship among us.

The group spent over a year learning to truly understand, accept, and appreciate members' difficulties, personal styles, strengths, and weakness, which led to the success of their 5th anniversary concert in 2019. The survey portion of the study revealed the importance for the participants to be tolerant and understanding of others:

Question 3: It is important for me to be tolerant.

18.9% stated that they strongly agreed with the statement, 40.5% stated they agreed, 24.3% stated they somehow agreed, 10.8% stated they somehow disagreed, 5.4% stated they disagreed, and no one stated they strongly disagreed.

Question 4: It is important for me to understand others in the society.

24.3% stated that they strongly agreed with the statement, 43.2% stated they agreed with the statement, 16.2% stated they somehow agreed with the statement, 5.4% stated they somehow disagreed, 8.1% stated that they disagreed, and 2.7% stated they strongly disagreed.

In order to help balance the diverse concerns and individual differences in dancing and singing of each member, a quality control policy (QC) was put regularly into place before the 5th-anniversary concert. QC here did not refer to a mechanism to eliminate or exclude those who did not fit in. Instead, it aimed to help members to keep

progressing. The QC process was repeated one to two times each month before the concert. Members were divided into small groups and performed a particular repertoire from the concert. Each of them was rated separately by the others and got a mean score from the total marks. If one was failed in a QC session of a song, one was welcomed and encouraged to retake it as many times as they wished to until their performances were approved by the group before the concert. This process not only pushed everyone to show the others what they could do, but also to show how they worked for it. Some of the participants were worried about the policy and believed it was harsh. Vivi stated:

> To be honest, our attitude was not that positive at first. We had quite a lot of disagreement on someone getting such high mark or passing the QC. We focused on passing it a lot. Some might even want to give up… But seeing the hard work of others, most of us were highly motivated. Trying our best to pass the QC and to perform as a team. For those being mean in the beginning it also felt like the marks were not the main point anymore.

In the beginning, some people were still persistent about the marks, and some people were quite upset and feeling hopeless, but gradually with the support from friends and their hard work, the effort everyone had put in was being noticed. It provided the space and time for members to recognize and appreciate others' efforts and to understand the needs of each member. Members' attitude changed during the process. Tina noted that members used to assume that others were underperforming due to not working hard enough. However, the QC process showed the other member's practice process and how hard everyone had tried. They were able to understand each other's constraints and efforts, which led to higher tolerance, respect, and peer support as long as everyone had already tried their best. Monica spoke of the importance of peer support and added,

> No matter you are just members, or you are part leaders, everyone would

be willing to help. And members also actively sought for help. The leaders made recordings for group members to practice at home, and everyone really practiced at home; without this, the policy may not be turned out to have a good result.

This issue lasted for over a year, but it highlighted how members of the group grew as individuals and, over time, grew together as one. The achievement did not appear like magic; it needed time, patience, tolerance, and understanding to nurture the relationship. At the very beginning, members seemed to accept and appreciate the kind of diversity in performing skills and music background, but the unconditional "welcome" also is also suppoed to include other particular constraints, such as time and personal style. This mode of unconditional embrace of the "welcome" may put participants engaging in a community music project in the position of taking risks (Higgins, 2008). This adventure was tough for both facilitator and participants and caused insecurity for the participants in the group. The potential harms, difficulties, and problems appeared just as they did in the WAO! Singers' 3rd anniversary concert. As members felt insecure about the concert's outcome and lost confidence in some of their peers, it was a crucial moment for the participants deciding whether to stay. The practical and conceptual tensions emerged along the desire for the unconditional embrace of the "welcome." However, instead of trying to reduce everything to one "bigger" voice, the group opened the space for discussion and expression of feelings and opinions. They tried to confront the problem together. Even this unconditional embrace of the "welcome" seems impossible for the group but most of the participants tried to resist those limitations, to overcome the challenge, and to achieve the impossible together through the community-music participation experience in the following year. Ricky described it as a "remarkable experience" when he recalled the big fight of 2017:

The big argument that we had should be one of the remarkable

moments… I was going to quit the [whatsapp] group if it kept ringing

because it was too annoying. I didn't want to be affected. However, out

of my expectation, the relationships among members were slightly

altered after the 3rd year anniversary concert. They wouldn't just blame

on those who didn't make good progress, instead members tried to help,

make friendly reminders to each other and make progress together. I

think this transformation is a bit miraculous. I can't describe how

miraculous the situation is. I was worried the incident would happen

again in the 5th anniversary concert but turned out it didn't happen.

Ray (Focus Group after the 2019 Concert) also noted how successful performances

arose from "working as a whole team. It was about that a group of youth was able to

work as a team to complete this concert… everyone was devoted and enthusiastic."

Participant 6 also noted that "here is a platform for us to do and try what we love, to

work hard, to be tolerant, to improve, to encourage." Yuki described the conflict they

had as "the most impressive moment":

It was quite interesting… the moments or argument, or opinion clashes

were the most impactful for our brains, making us unable to forget

them. What I think is whether we resolve the matters smoothly. I

would be particularly reminded that there are people with different

personalities in the group. We need to… when we need to go towards

one direction, we should care for the feelings and opinions of others. It

turns out that we could. I think we actually resolved things quite

successfully, just like "We Are One." We are also a group that takes

care of feelings and opinions of different members.

The year 2019 was the second wave of the large social movement in Hong

Kong after the 2013 Umbrella Revolution. Every weekend, there were protests in

major areas in Hong Kong, and the 5th-anniversary concert of WAO! Singers was also

affected. Tina (Focus Group after 2019 Concert) stated as follows:

> The deepest feeling is that there were lots of challenges during the
>
> practice and performance due to the social movements. For example,
>
> we needed to change the schedule and cut some sections. I felt quite
>
> depressed during those times. Why did our effort during this one year
>
> seem to be wasted because of this incident? However, everyone was
>
> more united during those times. Originally, I thought everyone would
>
> be very discouraged and sad. This would probably be the end of the
>
> matter. It was out of my expectation that everyone was able to
>
> overcome the dilemma positively. Also, the team spirit of helping each
>
> other has been greatly improved. As a result, due to everyone's effort,
>
> we were able to overcome lots of difficulties. I also noticed the
>
> changes within us. We used to be more concerned about our own effort
>
> and compared with others' effort. Sometimes we might even want the
>
> others to put more effort and avoided putting too much effort if we
>
> thought we work more than others. During those hard times, it seemed
>
> like everyone was no longer counting and comparing each other's
>
> efforts. On the contrary, we all focused on *achieving the target. With*
>
> *the same target*, we were able to humble ourselves and to think or
>
> work more for the team. It was quite surprising to notice this change.
>
> In the past, we might have different opinions or even prejudices
>
> against others. During the above hard time, most of us were able to set
>
> aside those opinions and to focus on working towards the goal. I never
>
> thought we can do this.

By experiencing highs and lows together and fighting for the same goal as time

passed, the group developed a strong bond and a higher level of tolerance and understanding. As noted by Fonesca et al. (2019), social cohesion is present when individuals are engaged in and share common challenges and goals and feel they are members of a shared community. The high level of acceptance and the common goals of the group resulted in the development of relationships focused on making a difference in their community and an environment in which the group worked together to realize its goals by supporting one another and helping one another, working together, and appreciating each individual but ultimately working 'as one.' The focus was on the effort of the individuals in the group rather than on achieving perfection; the focus was on what the group could achieve together in the spirit of teamwork. As further noted by Tina,

> During normal practice, we might not be able to pay attention to each member. We could only see the final result and thought they didn't perform well enough. When it came to QC, we had to perform individually. Then you were able to notice the hard work and whole learning process of each member. Our attitude towards each other has gradually changed. We became more encouraging and tolerant to each other.

David (Focus Group after 2019 Concert) stated concerning the group, "the feeling of being at home and belonging to this group is totally different. I can say this is my second home." As it turned out, that big fight became one of the unforgettable memories for the whole group. This experience bound the members together and strengthened their sense of belonging as they worked together, learned together, accepted and embraced the diversity of its members, and developed close relationships while working as a team toward a common goal. The cohesion among the diverse members of the group developed as the group overcame challenges,

embraced the welcome, and developed a team spirit with great tolerance and acceptance. With the shared norms and values, the group built a strong sense of belonging and bonding, with some members going so far as to call the group "home." It provided participants a space for mutual recognition, self-expression, and self-actualization. Higgins (2006) believes that such a notion "connect[s] community music with human behavior, cementing and advocating the general idea of music as an intrinsic part of human life" (p .7). David recalled the moment they performed the last repertoire, "Come Alive," in the 5th anniversary concert:

> The song "Come Alive" is my favorite one because it matched our situation a lot and I love that particular moment during the show. There is a sense of reborn/restart after sadness… For us, we released all the emotion through that song. It was our last stage, really the last stage. We were able to perform till the last song although there were lots of uncertainty before. With all different emotions, we were trying our best to perform this last show. "Come Alive" was the last song and the most energetic one… This moment was really great and memorable. Also, it represents our achievement. Since without finishing the whole performance, we will not be able to feel and enjoy this achievement. At that moment, everything has ended, really ended, no more encore. This was our last song. After this song, we felt that all the efforts and hard time worth.

After encountering all kinds of difficulties (more will be discussed later in this section) and all the hard work to find solutions to conflicts, the group achieved their 5th anniversary concert with great satisfaction. When the group finally stood on the stage and performed together as one, the interactions contained in the art created both collective and individual identities of human being (Elliott, 2016). Through active

participation and cooperation together in the context of artistic made the bonding and cohesion within the group even stronger. With the love and intimate friendship and belonging that built within the group, the group finished the concert with a feeling of accomplishment. Those are all essential elements for the individual to achieve self-actualization (Mcleod, 2020).

After the big conflict, with the willingness to tolerate, collaborate, support, and work together as a team, the team started to embrace the more ideal state of welcome and open space for all participants to foster active music making. The "welcome" here in this study applied to a regular community music group. Both the facilitator and all the participants needed to commit to the openness that allows the true "welcome" for existing members and also new members from time to time. The group tried hard to sort out ways to overcome different members' constrains and difficulties, and to understand each other, trying to support them with trust and care so that everyone could stand on the stage with confidence. Members built the ability to tolerate and work together with those who are different from themselves. The acceptance and tolerance facilitated the development of common norms and values, such as caring for and supporting one another; embracing diversity through community participation; developing peer support, understanding, trust, and bonding. Performing together also helped in strengthening members' tie in the community with respect and trust among the group members (van Der Merwe, 2014). All of the above are indicators of social capital, which has been described as the "glue that holds society together" (Langstone & Barrett, cited in Grootaert, 2008, p. ii). Participants shared their individual music skills and knowledge with others as well as extended their individual interests and their connections beyond music. This kind of collaboration is fundamental to social capital which led to the larger social engagement in social life. The active social engagement and participation has indirect

and direct effect on building social trust (Westheimer and Kahne, 2004). The transformation of the participants "from me to we" actualized the "as one" idea. This "as one" idea emerged as a consistent theme through the data. The other emerged important elements throughout the data including belongingness, solidarity, community participation and tolerance are the important principles in developing citizenship in the communitarian notion (Denters et al., 2007; Xiao-Xue & Kerry, 2014). Community music participation not only empowers young people (Beng, 2018) but also equips participants to become more than just a personally responsible citizen, but a more participatory or even a justice-oriented citizen (Westheimer and Kahne, 2004).

This section is about the "as one" idea, which refers to the trusting and co-operative relationships of inviduals who share social identities within a group. The next section will then focus on the external community relationships, that is, the relationships between the group and the community, examining how the above qualities of citizenship extended and crossed to the external community, built up social connectedness, and bridged the community across different social groups.

Music in Action: Community Building and Social Connectedness

The ability of music and the participants to forge connections with the community and to create social connectedness was an emergent theme in the interview responses of the participants in the study. The social alchemy from the group discussed in the previous section benefited members' inner attitudes and impulses, which are important for the peace and progress of society. The wise cultivation of community singing might help to bring about a new state of mind: social, courageous, and eager for positive action (Zanzig, 1933). Music possesses political, social, and moral values, as has at its very heart the social and ethical

responsibility of artistic practice (Elliott et al., 2016). The participants in the study

noted their understanding of the ability of the WAO! Singers to impact the

community. Tommy related that the group's performances served to

> establish an easy access to the community… it can bring music and
>
> happiness into the community… it shortened the distance between me
>
> and the neighborhood in the community. I think it brought people
>
> closer because I find that Hong Kong is a very commercial city;
>
> everything goes very rapidly.

One of key examples of their activities is WAO! Tai Po, mentioned at the

beginning of this chapter. With more tussles and dilemmas caused by Hong Kong's

political situation, feelings of rootlessness, dislocation, and wandering occur in some

people in Hong Kong. The group believed flash mobs can provide a platform to create

a sense of joy, and to build a sense of community and belonging for those disjointed

collections of individuals. The group tried to embrace participatory practices together

with mass popular culture through the theme song "Live as One" in order to increase

its social reach. The survey results showed that all participants strongly agreed,

somehow agreed, and agreed that this project and the song "Live as One" are

important to them during their participation in WAO! Singers while they stated in the

survey that this project was mostly relevant to the following social issues: social

integration, social harmony, social connection, solidarity, and the sharing of joy and

enjoyment. It will be discussed in further detail how the activities in WAO! Singers

impacted the participants.

Connect Different Walks of Life by Sharing Joys

The flash mob would normally start in a place where people were going about

their daily routine. For example, there was a flash mob show in the square in front of

a Hong Kong Jockey Club Betting Branch in Tai Po. Before the performance started,

many gamblers gathered and sat around, focusing on the horse racing journal while they were listening to the radio. Several salespeople stood aside in the street promotion station, swiping through their phones aimlessly as people walked through quickly. A few hawkers were managing their goods and talking with their customers loudly. Everyone was concentrated on their own business. Meanwhile, all the performers were standby acting as part of the crowd. A few of them gathered as a group as if they were waiting for a friend. Some in the WAO! Singers group pretended that they were looking at the goods in a stall. A few of them felt not quite comfortable and were just wandering around. They might have felt nervous, as no one knew what would happen when the flash mob performance started. Then, all of a sudden, music started and all the performers rushed into the square, accompanied by clapping and cheering. In that instance, all the focus fell on the performing gang. The busy hawkers, the anxious gamblers, the bored salespeople, and the passersby all looked at the performers with shock and surprise. Even though some people ignored them after the first glance, most of the audience stopped and watched their performance. They watched it with big smiles; some of them clapped with the music, and the children were so excited that they jumped up and down, moving their bodies to the music. Tina stated in a social media interview: "I heard an old man from the audience crowd saying 'Yes! That's what young people should be!' And it was so exciting when you saw the market lady was waving hands with you inside their stall." Yuki recalled the first flash mob she did with WAO! Singers in front of the Tai Po Wet Market as one of her most memorable times:

I have never expected the stall owners selling vegetables, fruits… or fish… would joyfully clap and dance along with us. We usually received a lot of different reactions in flash mobs. I still recall that when we performed in front of the Jockey Club [Betting Branches], those elderly gamblers might wonder,

"Why are you in my way and block us from placing bets?" They might smoke and stare, wondering what we were doing. There were such kind of audience. In a conventional setting of a musical performance, the audience usually sits properly and concentrates on the performance. However, in a flash mob show, the street is the spontaneous stage and the audience involves the whole neighborhood around the community. Members in WAO! Singers met different kinds of audiences and the reactions of audiences might sometimes be unexpected. For example, in Yuki's experience, a memorable moment was when someone was smoking and staring at her while she was performing outside a Jockey Club Betting Branch during the flash mob. Such experiences overwhelmed performers' expectations, especially in their first time experiencing a flash mob performance. This instant musical performance offered a chance to challenge not only the performers and the passersby, but also the status quo, enriching and stimulating performers and audiences of all ages. It also offered a chance to explore the place that they lived and grew up together with friends and people from other parties. Even though weird moments can happen during flash mob shows, the group gradually accepted and started to enjoy this special kind of performance. Fion noted the sharing of "joy and positive energy through the interaction with our audience." Linda also stated, "normally, for flash mob, there were a lot of energetic moments where people were excited and started dancing. When you put forward this energy into the community, people naturally feel the joy." Ricky reflected on the flash mob performance through his own working experience:

I remember there was an outing event in my work, and I led the children for a flash mob performance. In the day after show briefing session, a colleague of mine heard an elderly man say, 'Oh, I can't imagine that there's still happiness in Hong Kong'. These words impressed me. As a performer, I was only aware of my own enjoyment

and feelings but never think about how did they feel as an audience.

Then I reflected on my own experience, like Christmas flash mobs. I

believe we also brought happiness to the people around us.

The group held a flash mob show during Christmas every year. Almost every year, 67.6% of participants joined this event. The reasons for being absent were mainly travelling abroad or attending family gatherings as the show was usually happened on Christmas Eve. When the music started in the flash mob, performers first sang and danced in order to get the crowd's attention, and then they gradually randomly targeted one to two audience members and invited them to the performance. And once it started, more people from the crowd joined in, and at the last session of the performance, all performers (including audience members who joined in from the crowd) all joined hands in a big circle to do some simple dance steps while the crowd surrounding them started to clap along. Lovely smiling faces and laughter were everywhere. Yuki recalled:

> Many parents would encourage their kids, and move their kids forward
>
> to dance, "Hey, let's dance with the performers!" I guess that could
>
> bring happiness, as we don't usually expect much out on the street,
>
> other than taking a walk… But if we could entertain them, encourage
>
> the kids to move, to dance and to sing along, this was quite…
>
> fascinating.

Not only the audiences, but also the performers themselves enjoyed the performance and the interaction with one another. Tina said in a social media interview, "I am so excited every time when I am performing in the flash mob, I don't feel like I am performing but sharing the joy and something I loves with my friends. I feel like I am doing something meaningful and am contributing something to the others." In her statements, Susan explained:

I think activities that WAO! Singers has been doing are very realistic and related to the local community… flash mobs, drama, or collaboration with other organizations are all related to the local community. Sometimes when people think about the music of WAO! Singers, it is very high level in most people's eyes. But this group is doing the opposite; it wants to draw people close to each other and wants anyone, even a passer-by, to feel our spirit and passion about singing. This is what our society needs, and they are helping the society connect. This is very important to connect the community and reflect situations of people and society through art.

In relation to another specific experience, Tommy noted one performance, in which they were participating in a

big event holding there, the interaction with the children during flash mobs marked a relative deep impression in my mind… there were many people around, many parents and children were on the lawn. Maybe because of the joyful atmosphere of the whole event, many people joined us and danced in the flash mob. It created a harmonious atmosphere.

As noted earlier in the study, social cohesion is formulated by the strength of various networks in society. It is reported to manifest in associations that are voluntary, such as the family and the wider civic society, through an on-going, ever-evolving process that creates hope and trust among those in the community and society (Foneseca et al., 2019). Tommy added that the performances create a "communication bridge among people." The group not only cultivated bonding and social capital "which is made up of ingroup social cohesion and civic participation" (Poortinga, 2012, p. 288), as discussed in the last section, but also built an instant

heterogeneous connection among the others through their community music events. Fion described her social circle being small but remarked on the possibility of reaching out to a bigger community and its "different social groups, including parent groups, student groups, or the general public." The community music activities of the group provided a platform where everyone could participate in music making. Regardless of the background, talent, age, gender, or social status, people were welcomed to join the events. People could join them from far away by shaking their heads and moving their feet to the music or they could sing and dance side by side with the group. This kind of collaboration makes the provision of an environment that is welcoming for everyone. The group created social interactions and supported social connectedness by overlapping various different groups and bridging social capital through their music activities. Bridging social capital made up of "outgroup social cohesion and heterogeneous relationships" (Poortinga, 2012, p. 288) refers to relations of respect and mutuality across different social groups and is essential for "solidarity, respect and understanding in a wider society" (Poortinga, 2012, p. 287).

The participants promoted the building of social cohesion in the activities of the WAO! Singers. For example, Fion noted that the group had

> performed in some public squares or community centers… we reached a big variety of audience groups… as our audiences are from different generations, we can reach out to people across generations. Our group promotes love to respect different people, respect the difference among individuals. We hope to connect people and promote harmony in the community with love and joy.

A portion of the survey also indicated the importance of participating in the community through WAO! Singers:

Question 2: It is important for me be an active participant in the society.

10.8% stated that they strongly agreed with the statement, 21.6% stated they agreed with the statement, 48.6% stated they somehow agreed with the statement, 13.5% stated that they somehow disagreed with the statement, 2.7% stated they disagreed, and no one stated that they strongly disagreed.

Question 35: WAO! Singers allows me to be musically active.

35.1% stated that they strongly agreed with the statement, 40.5% stated they agreed with the statement, 16.2% stated they somehow agreed with the statement, 2.7% stated that they somehow disagreed with the statement, 5.4% stated they disagreed, and no one stated that they strongly disagreed.

Question 36: It is important for me to be actively participating in WAO! Singers.

18.9% stated that they strongly agreed with the statement, 48.6% stated they agreed with the statement, 18.9% stated they somehow agreed with the statement, 10.8% stated that they somehow disagreed with the statement, 2.7% stated they disagreed, and no one stated that they strongly disagreed.

Reach Out and Connect with the Minority

According to Ricky, the WAO! Singers help members to reach out even to minority community members. The following example was brought up:

> I remember I met a very unique audience in the Christmas flash mob in
> Lee Tung Street. I didn't look at her at first. I just noticed there was an
> audience who was very excited and active. Then I found she was an
> elderly woman and should had some kind of special needs. I think she
> had a mild mental retardation, but she was very happy when she saw
> us. When I came to her, I hesitated and questioned if I should lead the
> line or give the opportunity to this lady to be the first one in the line to
> lead the rest [of the audiences and performers]. I chose to let her be the
> first one at that moment. It may be a rare opportunity for her to join

something like this. I felt that she was very, very happy. She danced with us and enjoyed it very much. I think we were really spreading joy to the others. Not only from words, but I felt it, and I saw her happiness. It was a very valuable moment.

Music-making or dancing is an actualization of ideal human relationships, and because of the direct and intense interaction and identification among one another, people can feel as if they themselves had merged during the best moments (Turino, 2008). This kind of community event expressed the purpose of community well-being and enhancement. This experience not only bridged the group and the minority among the community, it also allowed participants to gain a conception of music activities as a form of ethical action that focused on infusing that music "with an ethic of care— care for oneself and for the health of our social communies" (Elliot, 2012, p. 22). Social cohesion develops in the context of the WAO! Singers performances, which, as related earlier in the study, is produces a sense of belonging and reduces exclusion and inequality (Foneseca et al., 2019). The inclusion of others in society was also highlighted in the statement of Susan:

> WAO! Singers has inspired me quite comprehensively and encourages me to pay attention to different walks of life. I think that we all know some people existing in our community, like low-income families, you know that there are lots of them in our lives, but it is impossible for us to reach them or have any connections by chance. Being a platform, WAO! Singers has inspired that there are some channels for us to meet and get in touch with them; it does not cause them any embarrassment, and it allows them to live with you in society in a quite relaxing way.

Tommy stated that the project "Music for Everyone" with the Music Children Foundation (MCF) enabled them to interact with children from lower-income

families. The project was hosted by MCF and WAO! Singers was the music ambassador and interacted with the audience throughout the event. Many of the low-income families from around Hong Kong were invited to join a big community concert, which took place in a public square in Tin Shui Wai. This remote area in New Territories West in Hong Kong is known as "the city of sorrow" as it is a black spot for child abuse, domestic violence and juvenile delinquency. There were not only WAO! Singers and professional musicians performing in the community concert, but also students from less privileged families. Some of them were performers as well as spectators. In the finale of the concert, all the musicians and singers performed in the midst of the audience. Performers and audience members all joined together to sing, play, and dance. Towards the end of the song, dozens of balloons flew over the venue. Children were laughing and screaming everywhere, even parents and audience members of all ages joined the activity and enjoyed the moment together. As noted in the literature reviewed in the study, a social connection can be created with something as minor as nodding at someone when passing one another in a hallway, which works to create social capital (Putman, 2001). Making and participating in music in such a community event may result in bridging social capital more than any other activities because it enables the ordinary, unskilled person to create beauty with the musicians and develops the inter-group social cohesion and heterogeneous relationships across different socio-economic groups as well. Susan also commented on this project: "I think this event is impressive... that it supported them by taking their needs into consideration when giving them an opportunity to appreciate art although they had some limitations. This scene is quite memorable."

Susan also noted how her experiences in WAO! Singers influenced her in her own career with special-needs students, elderly individuals, and those who are mentally impaired. She stated:

I am creating workshops about body movement, and I want to explore

some new audiences. In the past, I usually entered schools, but now I

would like to meet with students with special education needs (SEN),

the elderly, or mentally impaired kids. Originally, I would feel that it

was very hard to approach them, especially the mentally impaired kids.

They are the most difficult because teaching methods are different; the

ways you get along with them are also different. However, at present,

the reason why I want to meet them is because I think that art is a

medium for us to obtain some results… through art, you can see their

growth and improvement during the process.

Social engagement as music activists cultivated participants' qualities and values that

serve to benefit other people and captured participants' interest in social issues

concerning minorities in Hong Kong in this case. Susan tried to extend outside of her

comfort zone to make a difference for minority groups by offering the art to them.

Those experiences ultimately supported the development of artistic citizenship.

Having worked with less fortunate individuals, she related that they considered their

social roles as musicians to include specific activities as noted by Grant (2019), such

as helping people with mental disabilities, helping those from lower socioeconomic

backgrounds, and even performing for people who generally would not attend the

official types of music performances. She also noted the "hidden people" in society

and the need to connect with them:

One of the important things is… I think in the society… they are

hidden, but we need to find them because they are also living in our

community. We think that they are hidden, but actually, they are not

from their perspectives. As a person or a group who wants to promote

art in the community, it is important to connect different parties in the

society and should not serve only one type of audience. When we

promote art, we should allow them to participate as there are lots of

flexibility in art, which can be tailor-made for different people… I

think music is the same, even high level is music when it reaches the

community, it is also music. The flexibility of extension is very great.

Susan further expressed a belief that community music participation can bring the

hidden audience to light in society and stated:

We make them visible in this society in a way they do not only rely on

support from others; they can also work out something. I think some

people may think that these hidden people are the underprivileged in

the society, they may always need the support from the society, people

need to do lots of things to serve them. But I think that to a certain

extent, they can show their talents and potential through art.

As acts of hospitality with a promise of the "welcome," community music events like

"Music for Everyone" or street flash mob shows provided opportunities for those

hidden groups to participate in the community with openness, diversity, and tolerance.

With formal and informal communication through music making, people in the

community were connected and bridged. When people started joining a song or a

dance in the music event, they were not only receiving but also contributing their own

voice and rhythm in an equal way. This kind of experience empowered and afforded

access to enhanced citizenship not only for the minority but for all people in the

community events. Man stated:

 I would want to be a person who offers help when I see needs. I think

WAO! Singers offers a platform for youngsters, or a place, which

allows us to give blessings to the needy in a special way. In my view,

to achieve this through means to work or volunteer work are rather

singular or fixed, probably possible only through some designated
opportunities or institutions. But WAO! Singers could offer a rather
flexible platform for us to reach out to society and to do some caring or
atmosphere-building works… the most impressive activity for me was
flash mob. I think flash mob, as a street activity, was a breakthrough; it
allowed us to get closer to people in the neighborhood… sometimes,
we will distribute mini giveaways or red pockets; we also greet the
people during the activity. In these days, these kinds of community
activities are getting rarer. So, I think this is a good way for us to reach
out to people in the communities.

He also noted how social cohesion could be constructed in society through the WAO!
Singers' presentation of ideas and the creation of dialogue:

We wrote the lyrics and organized our thoughts into the dialogues.
Actually, I think these were the members' responses to society. We
witnessed the events that took place in society, and the conditions of
people near us, which inspired us to write those dialogues… to provide
positive power to the community.

There was another flash mob tour in several business districts in Hong Kong,
including Tsim Sha Tsui, Causeway Bay, and Central. The group was immersing
themselves in a song from a famous movie, *Mamma Mia*. With broad smiles on their
faces and high energy, the performances were able to draw pedestrians' attention. As
performers were surrounded by passers-by consisting locals, tourists, and families, a
joyful atmosphere was created. Although the majority of the audience stood aside and
watched the performance quietly from a distance, some of them joined the group with
different levels of participation. A number of locals took pictures and videos of the
performance. A mother followed the music and moved her body while another mother

listened to the performance attentively while her child rested in her arms. A few foreigners sang along to it. Two Filipinos even joined and tried to catch the steps with the group. Man noted that "when we kept singing in primary and secondary schools or out in the street, where the Filipino domestic helpers would dance along, these all softly turned strangers into connected people." Yuki also noted that social interaction had been achieved between the WAO! Singers and others among those who tended to be socially isolated, such as Filipino domestic helpers:

> They usually come out on Saturdays or Sundays, sit together with
>
> friends somewhere, enjoy food, and chat on their own. I have never
>
> imagined that our flash mob could also get this group involved as well.
>
> To make them joyfully dance and sing with us. By joining WAO!, we
>
> could get different groups involved and have fun together.

In addition, Man has learned the importance of involvement in the community and the wider society with their music when he

> reached out to the elderly, children, and secondary school students.
>
> While I interacted with them, I learned a lot. Other than serving them, I
>
> have gained an understanding of their different needs. As for the
>
> elderly, I realized that by just reaching out and giving them oranges, it
>
> could make them very happy. For example, for flash mob, we would
>
> think about how to start and make ourselves visible to people out there
>
> on the streets and get them surprised. These are ways which we
>
> thought about getting closer to the crowd and giving them blessings.

He noted that life should be about more than working hard but, instead, proposed that we ask: "can we lead a less material life, or lower our expectations? This is what I think… how about getting a more relaxed life, to contribute more, and to think of activities that can bring back to society?"

During the interview, Yuki said she wished to "contribute something to society" not only in the economic aspects but to make society better by sharing happiness with others. She treated it as a kind of "social responsibility" and added:

> There are lots of groups in society. Through doing this kind of activity, we could get them involved. What I mean is some groups could be easily left out in society… we could participate in musical events, or to enjoy music together and to have fun.

In reality, the WAO! Singers are not just building social cohesion in the community, but they are also projecting the idea of *We Are One* throughout the broader community. The idea is emphasized in the statement of Tommy:

> WAO! Singers inspired me about how to accept people with different thoughts, different personalities, and different backgrounds. It is one of the most important elements for a citizen. We should not be too self-centered; we should put ourselves in others' shoes. We should be able to consider the situation and feelings of others. WAO! Singers is just like a miniature of the society.

Linda also noted that so many young people have been "fighting for things that they found worthwhile… they were so courageous to step up and strive for things they believed to be good for the society, or their lives." She also noted how those watching their performances "could feel our courage in connecting the performance with issues in the community…the society… some people could see through this. They understand that we were daring to speak… it empowered him/her." Elliott (2012) has stated of artistic citizenship that it engages the participants in their society and community with a focus on bringing about needed changes by spreading the message about social injustice to the wider society while engaging all who listen in a dialogue for change.

Linda continued to state that in terms of fulfilling their obligations as citizens in their community and the society, "if there are arts and cultural events in the community, I would offer my support. These are the ones that build up the culture of a community." She also noted that the group had hosted or assisted in some cultural or community integration events that were quite community-oriented and she "directly or indirectly get involved to foster such cultural or community integration aims."

The awareness of different social groups in the community was raised within the participants in WAO! Singers. The participants were infused with ideals of diversity and inclusion and extended the "as one" concept outward through community music activities. They tried to reach across different social groups regardless of boundaries or borders, to connect and bridge different people and groups in the community, and to share joy and happiness with them. The focus on the community among the participants revealed that they were outwardly focused on helping others and contributing to the community through their high level of self-acceptance and tolerance of others, and that they wanted to be connected to the wider society as well as to be very creative, producing resistance to enculturation through their musical participation. The participants gained a conception of community music activities as a form of ethical action of care—"care for oneself and for the health of our social communities" (Elliott, 2012, p. 22)—which is at the center of artistic citizenship.

Bad Citizenship

Bad citizenship within the realm of artistic citizenship was an important theme identified in the study, particularly as it related to the flash mob performances of the WAO! Singers. Elliott (2012) has held that artistic citizenship engages people in the society and in their community with a focus on bringing about needed changes by spreading the message about social injustice to the wider community and society

while, at the same time, engaging all who listen in a dialogue for change. The MTR flash mobs are an example of what Elliott (2012) has referred to as "bad citizenship," or the breaking of rules to gain attention to needed social change. It is necessary to offer some background information before going directly into the theme identified. Specifically needed is an overview of what constitutes a flash mob, which is something the WAO! Singers have participated in. A flash mob occurs when the WAO! Singers suddenly begin dancing and singing in public with no announcement of the performance, taking the public by surprise. The unexpected presence and emergence in a flash mob sometimes not only moved the audience by taking them by surprise but also challenged the edges of social acceptability. One of the MTR carriage was the location of one of the flash mobs by the WAO! Singers in 2015. This flash mob in the MTR demonstrated the effectiveness of sending out messages to the public and used it as a forum for expression through community music participation. Survey results show that all participants still remember the event clearly even four years later and most of them except one stated that this event was important to them to different degrees.

Although flash mobs are inherently controversial, in 2015 there was another conflict between the MTR corporate and Hong Kong musicians after a cello player was stopped in the MTR station for carrying an 'oversized' instrument and was threatened with a fine of HK$2000. Many HK musicians were angry with the action of the MTR corporate. Some of the musicians called for an occupy MTR protest, with almost 100 musicians involved in a protest inside Tai Wai station. Vigorous discussions took place in a rehearsal after members had passed the station and witnessed the protest, including a lengthy discussion concerning the policy of the MTR and the government's cultural development policy. A decision was made to take responsibility by speaking out and supporting the musicians. Rather than joining the

protest anonymously, the group decided to do a flash mob inside the MTR to express their complaint and their anger over the issue. Many of the singers felt great excitement about participating, while some of the singers were hesitant since it would be in violation of MTR rules. The MTR laws prohibit musical instruments and mandate that no individual may dance, sing, play, or perform with any type of musical instrument in any part of the MTR premises. However, the WAO! Singers did participate in the flash mob, which enabled them not only to protest but to get their message out. During the flash mob, the group sang a popular Disney song but, to get their message out, used new lyrics recounting the hurdles one faces when learning music and pursuing a dream. The lyrics were as follows:

點拎古箏入元朗

(How should I take the Gu Zheng to Yuen Long?)

搭巴士驚逼爆唔敢攞

(I am afraid it will be too crowded to take the bus.)

要 call 貨 VAN 貴幾倍傻鬼左

(But it will be a lot more expensive if I have to order a van for it.)

Saxophone 點拎入 causeway bay

(How should I take the saxophone to Causeway Bay?)

搭的士裝車尾 everyday

(How can I take the taxi every day?)

再多兩 round 要拎住去荔景

(and I still have to go to Lai King later)

承諾這關心鐵路事情

(You promise to care about the railway)

偏偏不見熱誠

(But I can hardly see your passion)

何解要使我心裡鬼咁興

(why do you make me feel so angry?)

琴伴奏音韻奏出心願

(Music plays my wish)

願能彈奏我心思

(Hope it plays my will)

驟眼一程無謂在意

(Please show some tolerance in such a short journey)

其實簡單不過此

(It's just as simple as this)

怎麼不去記掛這真摯

(Why don't you see my sincerity?)

誰能明白我辛酸

(Who can understand my difficulties?)

地鐵不能埋沒夢想

(MTR can't bury my dream)

At least we got a chance

The flash mob event in the MTR station was an act of "bad citizenship" in order to

express societal issues. Noted by the study participants themselves, bad citizenship was a theme that emerged from the interview data. The situation involved a protest because individuals were banned from bringing larger instruments on the railway. As well, Rule 26 of the MTR Regulations states as follows: "No person, unless authorized by the Corporation, shall sing or dance, play or perform with any musical instrument in any part of the railway premises" (MTR, 2020, para. 26). By way of response, participants in WAO! Singers held a singing protest on the MTR. Tommy stated that, when they were singing in the train carriage, some of the regulations of the MTR were violated, but the performers just wanted to "express our opinion to the corresponding company. There were different ways to do so; some people protested in the MTR area; some people wrote petition letters." There were different opinions on Facebook and other social media. He commented that he:

> need[ed] to voice out the message. I just want to share and show our
>
> message and opinion to the community. I believe it's a rational way to
>
> express our opinion. Although we violated their regulations, MTF
>
> didn't put any penalty on us. As a member, I decided to join this event
>
> because I truly agreed with their idea.

The controversy regarding the travelers and grey goods traders from mainland China became fiercer as more of them bring oversized goods and suitcases and stick around some particular stations. This kind of situation happened as a matter of daily routine in Hong Kong. It provoked a great noise in the society. Through the musical-instrument incident, people questioned why music students could not travel with their instruments while other travelers could travel with oversized goods. WAO! Singers believed that there should be equal rights for all passengers. As a music group, they tried to voice support for the musicians and music students and to call the general public's attention to the difficulties and constraints that poor musicians or music

students encounter. Not everyone can afford the high traveling cost with a taxi or private van. They spoke up for this particular group and against the unfairness in MTR's handling of the case. They tried to raise the awareness and consciousness of the general public and the relevant parties through their musical participation. Silverman and Elliott (2018) have noted the power of community music in acting for bringing about changes for the better in the lives of people, both individually speaking and collectively, which is evidenced in the results of the actions of the WAO! Singers' flash mob protest in the MTR. Just as noted by Silverman and Elliott (2018), bad citizenship within the larger artistic citizenship involves people making a choice that is quite deliberate to take part in acts that take the form of bad citizenship, such as social activism that is positive or social criticism aimed at transforming or improving conditions relating to policy. An example of bad citizenship was that of Socrates, who is not only renowned for bad citizenship as he spoke out "against the careless, self-interested, and socially injurious decisions of Greek rulers' undemocratic and immoral decisions," but also lost his life for doing so (p. 8).

Ricky also noted how the MTR flash mob helped to raise awareness about the social injustice of the MTR forbidding large instruments to be taken aboard:

> That was about a boy that was given a penalty because he brought a
> big instrument on the MTR. A question was raised among WAO!
> Singers if big instruments can't be brought to the MTR. Why "Dama"
> (referring to middle aged ladies) can shout and sing on the MTR
> without consequences. Other passengers would only avoid them. That
> flash mob created a lot of repercussions. We ignore the discussion that
> if this action was violated the law first. But a lot of our friends watched
> the video. At least it successfully raised the awareness from the public
> regarding this issue. I don't know why, but I know MTR did amend its

policy to fix this issue. The officers will give a ticket to those who carry a big instrument so they can take their instruments with them on the MTR. We did something we think it's the right thing to do… I believe it was a right thing to do.

As shown in the video on their social media page, there was only occasional clapping after their performance, but the flash mob video had more than 417,000 views and aroused some controversial conversations on the internet. There was both negative and positive feedback. Some of the negative comments criticized their singing skill, but most expressed doubts about their action as selfish and neglectful of other passengers' feelings:

'Right or wrong is underlying in your mind. You guys don't even know what basic courtesy is and what is right and wrong. Please don't put the politic issue into the music profession.'

'It's fine to sing, but the problem is you shouldn't sing there. You disturbed some of the passengers.'

'Why there was no clapping? It is because people didn't support it. Did you consider those passengers who wanted to rest and sleep silently? Singing is pursuing dreams? Can dancers also dance there?'

In contrast, some people reacted against the negative comments and supported the WAO! Singers' action as a peaceful act to confront:

'The sounds from the built-in televisions on the MTR carriage, video sounds from passengers' cell phone, voices of people speaking and chit-chatting loudly, the shouting and crying of children, people rushing into the carriage at the last moment and fighting for a seat… all of the above are disturbance and happen all the time. Where are the ethics and self-discipline? Why did people address the beautiful voices as a disturbance

in this special incident?'

'If there's injustice, it's good to dare to speak up or it will harm yourself someday.'

'Good voice, good singing! Voice out injustice through music with peace.'

'Using wonderful singing to express the appeal is way better than violent conflict. Support! That's the action Hong Kong people should embrace.'

These comments highlight the impact of the group's flash mob performance on the general public. Some people focused on the performance's outcome while others focused on the intention and meaning behind it. Wasik (2006) has suggested that the appeal of the flash mob is that it offers an opportunity for the social iconoclast to be heard. Hence, the attraction to the art form is its intrinsic shock value and challenge that such an event poses to the status quo and rather than the artistry of the event itself. In other words, the top priority of a flash mob performance is the message first and the creative process and outcome second. There is a comment saying that "please don't put the politic issue in the music profession." This obviously leads to a discussion of the core concept of artistic citizenship: the "hope to encapsulate [the] belief that artistry involves civic-social-humanistic-emancipatory responsibilities, [and] obligations to engage in art making that advances social good" (p. 11). Music has long been considered in terms pure artistry, while community music scholars have viewed music in terms of diverse social practices for social goods (Bowman, 2009; Elliott & Silverman, 2018). But can the natures and values of music-making go further? Artistic citizenship probes the necessary relationship between artistry and civic obligation, engaging the concept of artistry in responsible social activism (Elliott & Silverman, 2018).

This event also challenged not only the tolerance of the public to make space

for people to raise their voices against inequality and speak up for social justice, but people's willingness to speak out against injustice and speak up for changes. People sometime get used to and accept the status quo even when it is not fair or not good but being a good citizen is not only about obeying the law. It requires virtuous behavior that emphasizes engagement rather than just duty (Xiao-Xue & Kerry, 2014). People may need to engage in an act of "bad citizenship" in order to make a change to the society the way the act of WAO! Singer' MTR flash mob did. Some people accepted the act of bad citizenship as one of the necessary ways to speak out and make change to the society, while others insisted that it was wrong to break the regulations. This event not only enabled participants to engage others in the discussion of the social issue, but it also engaged the public in a discussion about the acceptability of "bad citizenship."

In the statement relating to social justice issues in Hong Kong, Ricky noted a situation of another protest when discussing the action of breaking the rules, and expressed his opinion about the siege of Hong Kong Polytechnic University:

Did all the protestors who stayed and hid in there violate the law? Even

if the government said all the people who stayed inside the campus

were guilty of the offense or not. But were they all guilty? I think it

applies to most of the circumstances nowadays.

Can the siege at Polytechnic University in Hong Kong be defined as an act of bad citizenship as defined by Elliott (2012)? Protestors at Polytechnic University who claimed to be confronting the government about unjust laws and treatment threw petrol bombs and launched other types of projectiles at the police. Their intention was to effect positive change and justice in Hong Kong, but their action was rather a violent and radical protest that initiated extreme responses from the public. Where is the boundary? To what extent should someone act in order to achieve the idea of

justice that one upholds? How to keep the balance between "good" citizenship that obeys the law and order, maintaining a peaceful and loving environment in the society; and "bad citizenship" when rules are broken to call attention to social criticism aimed at transforming or improving conditions relating to policy matter? As with the MTR flash mob, the group considered and discussed their action in detail carefully before making the decision to engage in the MTR flash mob protest. The group considered that their action was peaceful and would not bring any harm to others despite a slight disturbance that lasted for only two minutes, so the group decided to take the action and express their voices for positive change through this flash mob.

In the survey, question 29.3 asked what social issues this event had addressed and how it was relevant to different issues in different degrees. Each of the participants were allowed to choose more than one related issues and rate their relevance:

Social Justice: Three votes rated for strongly relevant, seven votes for relevant, two votes for somehow relevant, and no votes for any degree of irrelevant.

Social Integration: Five votes rated for strongly relevant, four votes for relevant, two votes for somehow relevant, no votes for somehow irrelevant or strongly irrelevant, but one vote for irrelevant.

Freedom: Three votes rated for strongly relevant, seven votes for relevant, two votes for somehow relevant, and no votes for any degree of irrelevant.

Human Rights: Five votes rated for strongly relevant, four votes for relevant, zero votes for somehow relevant, one vote for somehow irrelevant, two votes for irrelevant, and zero votes rated for strongly irrelevant.

Solidarity: Five votes rated for strongly relevant, three votes for relevant, two votes for somehow relevant, zero votes for somehow irrelevant, one vote for irrelevant, and

one vote rated for strongly irrelevant.

Tolerance: One vote rated for strongly relevant, six votes for relevant, one vote for somehow relevant, two votes for somehow irrelevant, and zero votes rated for strongly irrelevant.

The actions of the WAO! Singers in the form of bad citizenship, which is one aspect of artistic citizenship, resulted in changes to MTR policies. Therefore, although the WAO! Singers are not aware of the terms "bad citizenship" and "artistic citizenship," they effectively engaged in both.

According to Micheal (Focus Group 1), while the flash mob in the MTR was "over the boundary… this is something we purposely do to let people echo and discuss." Therefore, the messaging of the performances of the WAO! Singers stimulate discussion in the community and society, which is important in laying a path for social change. Fion (Focus Group 1) also explained how bad citizenship was used by the WAO! Singers:

> When we express, we go to relevant places. As we want to make
>
> echoes, we then do a thing that is anti-regulation. Moreover, why do
>
> we do this in the first place? Is it because we take the consequences is
>
> more important, or the goal is more important? That means we do not
>
> care if, finally, being prosecuted or punished and what we want is to let
>
> the incident change. Expressing voices is more important than being
>
> prosecuted or punished.

Artistic citizenship, when expressed, involves a focus on affecting the world around the performer of the art or music in a manner that is positive, even when that may require actions that might be held to be "bad" in calling attention to a cause that should be addressed in the community or society (Elliott, 2012). Betty (Focus Group 1) stated:

> My friend's teacher is a tutor of the police band. After knowing we had
>
> a flash mob in the MTR, the tutor wondered why we'd do such a thing,
>
> which broke the regulation of the society, and that is not correct.
>
> However, after being invited here to watch our concert, the tutor was
>
> touched and cried. The tutor felt better and a sense of relief after
>
> crying. Later on, when we had a Christmas flash mob in the Tsim Sha
>
> Tsui, the tutors also came and supported us. She agreed that doing this
>
> thing is good as it can make people happy.

In other words, music activity can be an excellent tool to get a message across and to make space for further communication or inspiration, especially collectively as a group. Silverman and Elliott (2018) have related that the facilitators of community music "are not only well qualified and well placed to become more socially 'radical' but… they have an ethical responsibility to consider going beyond traditional and local concepts of community music by becoming 'bad citizens' of local, regional, and national communities" (p. 9). The WAO! Singers' flash mob and its restrictions are presented in Hong Kong but less in other countries, so it is a form of expression that takes on the cloak of artistic citizenship to bring about social intervention, awareness, and change to the society. Martin Luther King, Jr. and Mahatma Gandhi both used bad citizenship and brought about many changes in their countries and in the world (Elliott, 2012).

According to Ricky (Focus Group 1), for them their participation in the WAO! Singers was a responsibility to use that identity not only to get messages out to the community,

> but to use the identity to do even more things. Just now, I should not
>
> use the word revolution but to use disobedience. Using art to do
>
> something to expand the voice to let others and different stakeholders

know so as to trigger echoes.

Although the participants are not aware of the concept of artistic citizenship per se, they are aware of their capacity to use their music to raise awareness about important issues in society. Susan expressed a desire to be a citizen

> who has individual thoughts in the society. I think there are lots of restrictions in the society. It has set lots of rules which requires us to follow. But as an individual having my own thoughts, I will think about whether there are suitable things to do under any circumstances or whether they are just pre-set values requiring you to follow which they still have room for improvement. So, I think being citizens in this generation should have independent thinking and should not be restrained by the pre-determined restrictions.

Therefore, as noted by Elliott (2012), the expression of artistic citizenship involves a focus on impacting the world around the performer in a positive manner even if it requires actions that might be initially viewed as 'bad' to gain attention to causes that should be ethically addressed in the community and the social world.

As already noted, although the participants are not aware of the idea of bad citizenship, the same theme arose in the responses of Yuki, who stated of the situation with the MTR that

> the performance… was about the incident when carrying large-sized instruments into the MTR was prohibited. We sang that song, hoping that we could express our views on behalf of the musicians, or on social events. This was the time when we expressed our stance most obviously. On other occasions, we also hope that we could voice our ideas or messages to the audience through music or other different kinds of performance.

Tommy shared the belief that it is necessary to speak out and stated:

> Following rules is very important, but whenever there's injustice that
> needed to be voiced out, we should express it in different ways even if
> it's against the regulation. I believe we should still find the grey area to
> do it. However, I don't think I was doing something illegal, although
> we shouldn't do performance in the public area, which was against the
> regulation. I believe, as a citizen, its's my right to voice out, and it's
> the freedom of speech. We just wanted to share our messages. We did
> that because there were other people voiced out, but MTR didn't listen.
> As a music group, I think we should speak up as well as to show our
> support. We did that through "music action." As a good citizen, we
> can't just follow the rules blindly. Other than obedience and respect,
> we should send out the right feedback to corresponding organizations
> or the government and let them know our demands and ideas. I think
> this was a correct way to speak out if it didn't affect the social order.

As noted by David Thoreau and affirmed by Elliott (2012), even if the participants disrupted the social order by speaking out, civil disobedience gains attention to an issue and moves the larger society toward seeing how bad those conditions are. Tommy went on to state that in terms of speaking out against injustice, "you do it as an individual or you do it as a group."

Rose (Focus Group 2) related the following experience:

> I remember doing a flash mob in Tai Po Waterfront Park and on the
> street in Tsim Sha Tsui. People said that the area was not permitted to
> perform. It belongs to the area of the shopping mall or that would
> block the road. The security cam [guard] asked us to leave. However,
> we would respond to them respectfully. Sometimes, we might be

having the performance and we did not have time to respond to them.

Sometimes they know we only perform very shortly; they would let us

perform.

She (Focus Group 2) spoke of the rules and related how sometimes those rules "give

us constraints. I think if it does not produce harassment to people, and it does not

greatly violate the rules, I would continue doing what I think is correct. We perform

very quickly, and then we leave. If the host or security stand very strict and now

allow, we would be polite and leave." May also noted how in the past, busking was

not allowed but that it became acceptable to invite singers into different places such as

restaurants because of public demand for the singing. The expression of artistic

citizenship in the form of "bad citizenship" was evident among the participants in

WAO! Singers, as the majority of the participants are aware of the need to be socially

responsible and to speak out against societal injustices. They are, ultimately, aware

that the WAO! Singers is a forum to effectuate changes in society, such as the issues

with the MTR, and that their flash mob performance was quite influential. Although

the participants in the study are not aware of what constitutes artistic citizenship, they

are using their community music to participate in artistic citizenship, even in the form

of bad citizenship. The survey portion of the study revealed that the participants

understood the importance of being socially active, to be responsible as citizens. The

survey data contributes to the findings in the study:

Question 1: It is important for me to be socially active.

16.2% stated that they strongly agreed with the statement, 48.6% stated they agreed

with the statement, 21.6% stated they somehow agreed with the statement, and a

slight percentage stated that they somehow disagreed, disagreed, and strongly

disagreed.

Question 35: It is important for me to be responsible as a citizen.

13.5% stated that they strongly agreed with the statement, 35.1% stated they agreed with the statement, 35.1% stated they somehow agreed with the statement, and a small percentage stated that they somehow disagreed, disagreed, and strongly disagreed.

The differences in the responses of the survey participants might be explained by the number of years that they have participated in the community music group, particularly since 30% of the participants have only been in the WAO! Singers for less than a year while 21% of the participants had been in the group for one to two years, 19% for two to three years, and 30% were members for more than three years. The length of time of their participation may affect their experiences of engaging their citizenship through WAO! Singers' music events.

Even further supporting the idea of the development of artistic citizenship among the participants are the responses to the statement by participants of WAO! Singers that allow me to discuss social issues:

Question 41: WAO! Singers allows to discuss social issues.

5.4% stated that they strongly agreed with the statement, 16.2% stated they agreed with the statement, 32.4% stated they somehow agreed with the statement, 29.7% stated that they somehow disagreed with the statement, 6% stated they disagreed with the statement, and no one strongly disagreed.

Only a minority of participants stated an agreement or strong agreement, but the statements of participants in this section indicate that they are in favor of and recognize the social issues related to some of the events in which they participated. Even though the participants in the study are not aware of the term "bad citizenship," the interview also showed that the participants understand how artistic citizenship can bring about changes in society through community music. It might be that the relatively high percentage of strong disagreement and disagreement with this

statement was because rehearsal time was still mainly focused on the performing skills and practices, although some particular events were also addressing social issues.

A Space for Different Voices

The group encountered another big wave of social protest during the preparation of their annual concert in 2019, the year of the second wave of the giant social movement in Hong Kong after the 2013 Umbrella Revolution. Those protests were officially rejected by the police and were deemed an illegal assembly. The society was once again torn into two groups indicated by two colors: *yellow*, supporting the protest and dominated by younger generations; and *blue*, opposing the protest and mostly supported by middle-aged and older generations. Every weekend, there were protests in major areas in Hong Kong. Some members sometimes questioned why they were still singing here or what the meanings of their concert was while the social movement became more and more acute outside. As a community choir, the group has always tried to stay close to the ground, to react, or to echo the social issues of the moment.

While the big street confrontations were taking place almost every weekend, there was another weekend rehearsal. The rehearsal was a bit moody and some people had just come back after that morning's street protest. The group began to discuss the arrangement of the stage performance of the song "The Impossible Dream." Here is part of the discussion:

Linda:　What I mean is… some people are very "yellow" [in their political stance], while some are just "quite yellow." Some are inclined to be "blue." When there are so many people in the group, it is hard to gather [different thoughts] into one single view. There may be thoughts like, "People can share things in the group." Yet, there is

always a stance behind such a gesture. Your stance cannot represent the voices of all.

Ian: "Impossible Dream"… What I feel is that people don't want to be that obvious… but I thought it would be very moving… let's say… if all of us were to hold a yellow umbrella in the venue…

Tommy: To talk about or analyze on such issue, and to respond to it… we need to be really cautious. This is because we put ourselves in a vulnerable position. Just like last time, we responded to the MTR incident, and that we sang in MTR area… our response was put up in news reports, and our opinions were exposed. Um… I would evaluate on what impacts did it bring to us. I personally have a strong stance on this issue. But the question is whether everyone can handle the consequences. Say, some are in frontline positions at work. Will their job be affected? I would consider these.

Ray: If you say… at the end of the day, "I will not hold an umbrella… I will stay at the back"… Will people know [about your decision]? Is this "choice" really a choice? This is always a question. Even if others say, "Hey, you have been given a choice." Is this really the case? Or people may add," This platform respects each other." I see what they mean. Still, is the ultimate effect something that everybody wants?

When Yuki recalled this discussion, she stated:

We had discussed whether to add other gestures while singing the song "The "Impossible Dream"—so that the audience would understand we wanted to talk about the social events. However, as we got too many members, and each had his/her own view… Some suggested to hold up

umbrellas, yellow umbrellas. But to some other members, this would

be a bit too over. Some also feared that they would anger the audience

off if those people had different stance.

Evidently, the group had different ideas and different family backgrounds; everyone

had different concerns about this action as there was a big social conflict centered

around the street protest by that time. Some of the members were more aggressive

about the movement and suggested that they should add some vivid signals (yellow

umbrella is one of the iconic images for both the Umbrella Revolution and the big

street protests in 2014 and 2019) and act in the concert. It can be a big challenge to

get consensus in a community group, although the willingness of the WAO! Singers

to participate in social action in the form of artistic citizenship was articulated among

the group members and emerged in their social interactions and public actions. John

recalled in individual interview:

I know members had different voices among the groups, some of them

wanted to express different messages through this platform… I was a

bit frustrated. Because of the social condition, worries came from all

the way round… I did think about delivering my own political message

and beliefs through the concert, but I think it's not necessary as it can

be quite selfish. I don't want my personal belief to take over the group.

My own opinion didn't represent the whole group. When I am

representing the group in a show, I don't want to do so. I don't want to

take advantages from this platform. I would only do so if the whole

group agrees to the same idea and we have to respect everyone in the

group.

This experience again inspired the group to have a deeper reflection while acting out the artistic citizenship in a community music group. What should be done and what should not. Somehow it is not easy even to justify whether an action is absolutely right or wrong. It is not an issue only of tolerance and understanding but also a deeper reflection on what is just and what is unjust. According to Bowman (2007),

> Social Justice is thus a kind of thing that resists generalization; it doesn't necessarily "travel" well. One person's or interest group's social justice may easily become another's injustice. And what is 'just' on one level, or from one perspective, may well be unjust from another. If social justice is a "them" rather than an "it," that doesn't bode particularly well for those who... are interested in theorizing "it"—particularly when we consider the numerous and complex ways that these various interests and concerns may interact and compete with one another. (p. 4)

It is always a challenge for a community group to deal with a "them" rather than an "it," especially in this complex situation in Hong Kong but the group chose to take it as a matter of "them." After around an hour of discussion, the group compromised and decided to make a video projection on the back of the stage during the song "The Impossible Dream." It would be a space for everyone to express their thoughts about this song. Instead of presenting a single political stance, the group decided to focus on presenting the idea of accepting diverse thoughts of different individuals and inspiring the audience by showing that, even though this group included all kinds of people with varying thoughts, they could still sing as one because they all had the same dream and belief: that with love, care, and acceptance, individuals can be "as one." Yuki was the one who helped in directing and editing the whole video. She (individual

interview) stated as follows:

> As we had always been a group, it might not always be possible for us to gather all our views and get a consensus, before we could state our stance. While making the clip, I would think that every individual could share his/her own opinion… if we were to sing songs or to organize large-scale performances, they required enormous time to think and to consolidate each other's opinion. But as it was a video projection on the backdrop, each person was just holding a piece of paper to express his/her own view, it was like an individual space of expression. They wouldn't need to be mindful of what other members think regarding their stance. Coincidentally, many of our members wrote down their genuine dreams, say, to travel, and to enjoy a lot of great food. It also included what kind of persons they wanted to be; and how they wished society to be like. While producing this video, I hoped I could guide them to express their views and to think about what they want society to be like. So, it happened that many members expressed their views on what they wanted for an ideal society. It included, say, the need of black and white values and moralities in society, and some wrote slogans like "Liberate Hong Kong" (光復香港)… I do hope that the audience would accept that different individuals could express their own views. I think society needs to accept the fact that there are different views and standpoints, even though it is not necessary for each to agree on those opinions or ideas. So, I have not given [the members] too many restrictions, like, "you can't write this or that"… I simply told them to write down what they

were dreaming about or what their dreams are. There were not many

restrictions. I hoped the audience would understand that different

persons have different thoughts, and they could understand from the

video that just as our music group has different thoughts and dreams,

then so does the wider community and society.

This shows the idea and belief of WAO! Singers underlying the design of this

particular piece of performance. The ultimate symbolic meaning of the song may be

slightly different for each member, but they all uphold the value of hopes and dreams.

The creation of a space for reflection and critical thinking aligns with Silverman and

Elliott (2018), who have stated the need for

visionary thinking… [as] a necessary prelude to the improvement of

people's lives. What needs emphasis, however, is that raising people's

consciousness about bad laws, corruption, oppression, and other

societal ills through talk-talk-talk is not enough: physical, musical, and

emotional participation is required. (p. 9)

The performance of "The Impossible Dream" and other thought-provoking songs,

particularly those that rendered an emotional response among the audience, is a

critical aspect of artistic citizenship, evidenced in the actions and performances

described the WAO! Singer participants in the study. Just as noted by Kyle (2016),

"art itself can be powerful, but the true power of art is the spaces it can create." The

idea of "as One" was further strengthened when the group sang the song "HuXi"

towards the end of the concert with the lyrics of the chorus:

We sing louder when we all breathe as one

We are stronger when we all stand as one

Breathe as one

Sing as one

To the hearts of millions

Feel as one

Live as one

Breathe as one we sing as one

Feel as one we live as one

In the power of resonance

We are one

This song resonated with the idea that the group presented in "The Impossible Dream." It is the ultimate goal for a choir to breathe as one and to sing as one, while the ultimate goal in a community is to feel as one and live as one even when there are "the hearts of millions." The song inspired not only the group, but also the audience during the concert. Following the concert, an audience opinion survey was conducted to gauge reactions to the performance and to the message contained in the lyrics of the songs performed. The following are statements made by members of the audience who participated in the audience opinion survey:

'The minute that all performers, including conductor and choir members, were silent is the most unforgettable moment for me.'

'How long since we really listen to our own breathing? Even one minute of silence made me feel so unfamiliar.'

'One of the unforgettable things is the love and cherishing of each other that showed during the concert in this chaos situation now.'

'The theme is related to most people's experience in Hong Kong; it

recalled many of my memories, too.'

The concert performance with the lyrics served to reach out to the audience, or the community attending the performance, and promoted a sense of belonging, drawing the audience in and making them co-participants in the performance. The synchronization of breathing during the song promoted a sense of closeness between singers and the audience in the concert hall, helping to create intragroup cohesion in that magical moment.

Well-Being and Personal Growth

The last theme identified in the study is that, for the participants in WAO! Singers, their experience in the group had supported their well-being. Well-being and citizenship are both important elements for personal flourishing and involvement in community life. As discussed in the literature review earlier, researchers agree that well-being is positively linked to the dimension of citizenship (Zalewska & Zawadzka, 2016; Georghiades & Eiroá Orosa, 2019). The primary focus of recent studies on positive psychology falls on individual flourishing but, according to the psychologist Seligman (1999), the original intention in the field of psychology was to "make the lives of all people more fulfilling and productive" (p. 559). It can be inferred that the mission of psychology on a macro level concerns not only individuals' sense of purpose, but also common values and contributions to society at large (Keyes, 2011). Regarding this case, sustaining and promoting well-being is not only a matter of individual wellness; it also facilitates the conditions for one's participation to be proactively engaged in their life, community, and world. In this study, the Ryff Scales created by Carol Ryff served as a reference in the survey to evaluate the participants' well-being in different

essential aspects. The Ryff Scales is a six-factor personality assessment that measures six aspects of the participants' happiness and well-being by self-reporting: (1) autonomy; (2) environmental mastery; (3) personal growth; (4) positive relationships with others; (5) life purpose; and (6) self-acceptance (Ryff & Singers, 2006). The six inter-related components help construct the foundation for multidimensional well-being, in contrast to a single-element notion of well-being (Seligman, 2011). The results showed that participants had the highest average score in the aspect of personal growth, which was 16.6 out of 21; the aspect of positive relation came the second, which was 15.05 out of 21. The aspect of purpose in life was 14.8 out of 21; the aspect of self-acceptance and environmental mastery both got 14.6 out of 21; the aspect of autonomy got the lowest rating, and scored only 11.2 out of 21. The highest score in the aspect of personal growth showed that the participants achieved the greatest well-being in this aspect among the six factors. They were making use of their talents and potential and were open to new experiences and growth. For example, "I think it is important to have new experiences that challenge how I think about myself and the world." With the second-highest score in the positive relations with others, it showed that participants had satisfying relationships with others. Participants have created a relatively strong connection that ties with their significant others. For example, "People would describe me as a giving person, willing to share my time with others." Participants got slightly lower scores in the aspects of purpose in life, self-acceptance, and environmental mastery. Purpose in life reflects participants' sense of purpose and meaningfulness in their life. For example, "Some people wander aimlessly through life, but I am not one of them." Self-acceptance shows the participants' attitude towards themselves. For example, "I like most

parts of my personality." Environmental mastery indicates participants' belief in their ability and a sense of mastery in managing their life events. For example, "In general, I feel I am in charge of the situation in which I live." However, the results showed that the group got a significant drop of score in the aspect of autonomy. This aspect measures participants' sense of self-determination and freedom from social pressures. An exemplary statement is "I judge myself by what I think is important, not by the values of what others think is important." The previous section showed that participating in WAO! Singers enhanced participants in the area of personal growth, positive relations with others, and also purpose in life. This section will further discuss how participating in the community music group contributed to other factors that support well-being and how well-being is linked to artistic citizenship development.

Beginning in June 2019, there were protests in major areas of Hong Kong every weekend. A number of rehearsals was called off in WAO! Singers, and it was unknown whether the 5th anniversary concerts could be carried out as planned on the first weekend in October. The group had their last rehearsal before the annual concert in Ta Kwu Ling at the community center on October 1, 2019. The community center was located in the far north of Honk Kong near the border of Shengzheng, and none of the members had ever been to that location even though they had lived in Hong Kong since birth. The group was forced to book a minivan for transportation since public transportation in that location was not good. A few of the members were unable to join the rehearsal due to their families being concerned about their safety. October 1st in 2019 was the 70th National Day of the People's Republic of China, which was also one of the fiercest street protest days, when massive protests happened almost all over Hong Kong. On that day, lethal force was used by the police for the first time

during four months of unrest, and an eighteen-year-old protestor got shot. A volunteer team-building tutor, Sam, who worked with the WAO! Singers group in their training camp for five years, came to visit them. Towards the end of the rehearsal, he gave the group a task: "Please try to sing to your friends, look into their eyes, observe them, and listen to them carefully. You may sing the same song again in the future, but you will never have the same moment again. Try to enjoy this unique moment." He then dimmed all the lights, and the group stood in a big circle and started to sing the following lyrics:

Days come, days go

We try to take the time to let love grow

Don't ignore the sands of time

Just let a little love in, yours and mine

Friends come and friends will go

The ones that last a lifetime savor so

Life flows on, so sublime

But only if we stop and take some time

Ev'ry season, listen to the rhythm of the earth and sky

The rhyme and the reason

Of living in today

While thinking of tomorrow

Days pass and nights unfold

The innocence of youth becomes the wisdom of old

We must remember love and once again

We'll learn to live a life we love

Amen

(Love Psalm, written and arranged by Darmon Mead)

Everyone was very focused and concentrated; after singing a few lines, their voices were echoing down the hall together with their sobbing. After the song was finished, the group needed a few minutes to settle down. Sam asked members to try to share their thoughts when they were singing. Some of the comments were those as follows:

> 'I couldn't help crying when I looked into others' eyes. My heart was being touched when I listened to everyone's voice and looked into everyone's eyes. It comforted me.'

> 'I am so glad that I am here. It's such a miracle, even if the world outside is so noisy and messy, I can still have a place that I can feel safe, that I can see hope.'

> 'I never thought that it can be such a precious thing just to sing together. I can feel the love among us. No matter how the show goes tomorrow, at least we tried our best.'

Singing is not only a skill of voice projection, breathing, and breath control. Plato believed that, "more than anything else, rhythm and harmonia find their way to the inmost soul and take strongest hold upon it" (Boethius, 1965, p. 80). Singing can soothe the soul and calm the emotions. Through the "likeness" in the sound organization, individuals are "united." This may explain why the group was so in touch and moved when they were singing together, especially during the hard time. The feeling of being understood and supported by each other is important for every individual. Many studies have revealed that choir singing has powerful effects on reducing the stress hormone during choir rehearsal as well as on self-rated

improvements in mood and well-being (Beck, Cesario, Yousefi, & Enamoto, 2000; Grape, Sandgren, Hansson, Ericson, & Theorell, 2003). One of the participants expressed her struggles with attending the rehearsal or joining the protest on that day: "I did struggle with whether I should go join the protest instead of coming to the rehearsal today. But I believe our show is another way of speaking out and another way of serving the society at this moment." It addressed the choice of actions to exercise their civil rights as citizens in this circumstance. Other than the street protests, WAO! Singers offered another option, a musical platform for the participants to express their voices and ideas through artistry. The data also revealed the participant's belief in the value, achievement, and impact of their work. Another study about the social identity theory also explained that, when members strongly identify with a group that provides them stability, meaning, and purpose, they can enjoy a positive impact on their mental health (Tajfel & Turner, 1986).

By the time they finished the rehearsal that evening, nearly all public transportation in Hong Kong shut down because of the serious situation in Hong Kong. The possibility of having the show the coming weekend was still unknown. Within the intense situation that all Hong Kong people had gone through in the past few months, that was a moment of relief for the group and also a moment for them to release their emotions. Linda described this particular rehearsal as follows:

> I still recall… um… while planning… it was during the time when the 5th anniversary concert was approaching. It happened on 1st October 2019. We went to rehearse in a place which was quite remote. It was just a few days away from our performance. Back then, although we were in a remote location… we kept ourselves informed of the situation. After all, Hong Kong was experiencing a lot, especially in the second half of the year 2019. There were quite some… shocking

news on that day. Even till now, I can still recall how strongly I felt.

Then… there was a moment during which I was prompted to think…

There were so many young people out there fighting for things that

they found worthwhile. I am not making a judgement here—but the

fact that they were so courageous to step up and strive for things that

they believed to be good for the society, or their lives. While

unpleasant things happened on that day, me and my fellow group

members were having a delightful rehearsal for our upcoming

performance. I was doubting whether it was right for us to enjoy

ourselves this way. It was a moment of shock for me, especially when I

learned about that sad news. But immediately, I started to think about

the meaning of our performance. Apart from having fun, what purpose

could it serve?

This kind of struggling drove the participants to revisit and reflect on the

mission and meaning of their project. What could they contribute through their

artistry? Here in this case, participants gained a conception of music as a form

of "ethical action for social justice" and "with ethic of care—care for oneself

and for the health of our social communities" (Elliott, 2012, p. 22). The values

of artistic pursuits were to be found through participants' music making, and

their musical experiences as music activists.

As Mediators of Well-Being

During the concert, the group intentionally created a moment for the audience

to relieve their emotions and reflect on themselves as well. These moments were

especially captured in a few particular songs. Aside from the song "The Impossible

Dream" mentioned in the last section, WAO! Singers sang a medley of Hong Kong

pop songs having themes about time, meaning of life, worries and struggles for

growth. It was only accompanied by piano which highlighted the voice of performers and the message behind it, no matter how challenging your life is, there is always hope. The group began the song beginning with the lyrics, "No matter how bad the world is, there is no need to be afraid." It was just the second words of the song, members could not help crying. Tears came down in almost everyone's eyes. The soothing melody and lyric echoed their experiences and emotions at that moment. Fion was still very emotional when she recalled the moment:

> "No Matter how worse the world is…" That's the line. We were facing a critical moment about the politics in the society, the general atmosphere in Hong Kong was not good at all… (Participant started to weep) I think…. It reminded us the social situation, but… it made me feel like… no matter how hard or how despairing it is, may be there's still hope… yes… [Participant continued weeping even more] yes… and also for "The Impossible Dream" it made me believe there's hope for everything. It's not as bad as we think. [weeping sound]… it's a positive thing. Yes, it's in a positive way. Even though it was almost half a year apart, I still listen to this song from time to time.

She added that the songs helped her through tough times:

> I think these two songs are something like spiritual sustenance. When people can't make any positive thinking to what they are facing with, they wanna seek for some solace and long for a hope. However, what the society is showing you is hopeless and it's really hard to seek for any hope from the government or the others. You had to fight it for yourself. It was like finding a gleam in the dark when I listened to the songs, something is waiting for you to reach out there, even if you know it's so hard to achieve, or to make it happen in a short time. The

goal is something unrealistic, but you can see the bright side and

perhaps the pathway when you sing the songs. The songs are inspiring,

and it comforted me. It calmed me down and helped me to collect my

thoughts. It gave me something positive when I was filled with

negative emotion. It supported me.

Singing in the group helped building a sense of belongingness, gained support from friends that they were not alone, it also assisted participants to sooth their emotion. Singers fostered hope through the difficult circumstances. More studies demonstrated that group singing can be an effective coping strategy for people living through adversities (von Lob, Camic, & Clift, 2010). Music participation here also rebuilt a sense of "normality" (Lenette & Sunderland, 2014, p. 37) together not only for singers but also for audience. Linda noted how the singers felt connected with the audience:

There was… a kind of… resonance between the performance and us

members… and I believe I am not the only one [to think this way].

From the reactions of the audience, I can feel that they are also

connected to this show by… some of our gestures—I am talking about

the entire duration of the show, not just a single part of it. As we held a

concert in an intense societal environment, at that moment we were

actually offering the audience a space of relief. That was really an

unforgettable moment—till now I still feel the same. That feeling was

really like… your performance connected the matters in society.

She added:

There was a line "However bad the world can become, have no

fear "(世界再壞，仍舊不怕). I suppose the original song also carried

this meaning – we could be soothed… while listening to this song. It

[meant a lot], especially since it was a depressing time for most of the

Hong Kongers… While the show was on, the tissue-pulling sound was

really loud even though the light was dimmed… and it was not only

from performers on the stage but also from the audience. You would

notice that it really created resonance. I am not saying that I was a

hundred percent certain of how they felt at that moment. Still, from

their reactions, i.e. pulling tissues out and wiping tears, I could feel

that their emotions have been released… Of course, I am cannot say

with confidence that they released *all* of their emotions—but I could

tell that at that moment, they have let out part of their negative feelings

accumulated in that depressing social environment.

Promoting emotional well-being can benefit individuals and communities. Through

participation in WAO! Singers, individuals succeeded in building social connections

and social identity. Being socially active and having a sense of belonging can help

people coping with life changes and are also important predictors of health outcomes

(Haslam, Jetten, Postmes, & Haslam, 2009). Not only the emotional well-being is

being promoted, the singers also felt connected with their groupmates and more

important, connected with the audience. Yuki stated:

One of my friends said the show was quite inspiring. She seldom

attended to this kind of performance art. She expected just to enjoy

some singing and dancing in our show, and she never expected it

created so many reflective spaces. A few songs connected with the

social condition at that time and also connected with her own values,

of the concept of family, love, etc. The songs also echoed with the

social situation by that time. She connected part of the scenes and

songs to her own experience. She told me she had a very touching
moment. Even when she was home, she was still reflecting on that
current social situation and thinking about ideas that were
synchronized with hers and also those she was still struggling with.
She was influenced by our show with both positive and negative
impact. For the negative impact, it triggered her emotion. For the
positive impact, it provided her a space to reflect on her own beliefs
and her life.

Sharing thoughts after the show, Linda also talked about her friends and related how
they

said that certain parts gave them resonance… and that they were not
just referring to the parts which were about social issues—as there
were other topics like pressure at work. They felt that it really
connected to their own experiences in life, they would feel "clicked,"
as it totally hit what was in his/her mind. In daily lives they might not
be able to talk about it, or that he/she could not express his/her
emotions in such an intensity. They related, "oh ! These people
portrayed these [emotions]!" There was also someone saying that
while seeing certain parts of our performance, they could feel our
courage in connecting the performance with issues in the community…
the society… Some people could see through this. They understand
that we were daring to speak; and that they could feel what emotions
we wanted to bring out. It empowered him/her… or that it relieved
their feelings as I said… or it was like someone cheered him/her up.

During the concert, the group created conditions for facilitating emotional
engagement between citizens, among group participants and also among participants

and audience. Some audiences were connected, inspired about the social circumstance and some of them felt they were understood and accepted through the group's performance. An instance interpersonal relationship was built by receiving emotional and spiritual support through the artistic action. The perception of feeling seen and valued and that "I matter" (Prilleltensky, 2014, p. 151) contributed to the psychological construct of mattering which is important to one's well-being. Participants of WAO! Singers were also pleased that the concert had an impact and contributed to the betterment of others. This is a special kind of citizenship that participants conceived and engaged in music actions with a view to social goods that they embody or nurture (Elliott et al., 2016). This interactions and actions align with the theory of artistic citizenship. Community music making in this case was not only contributing to solely personal fulfillment and well-being, it also engaging in contributing to the good of society. It contributed the collective as well as themselves. Pursuing the purpose of life that employs one's gift in order to "bring a deep sense of worth and value and provides significant contribution for the common good" (Keyes, 2001, p. 286) is the vocation to experience being fully human (Rifkin, 2016). Linda's statement about the group's intention on creating different projects and activities to connect different people was echoing with this vocation as follows:

> This world is supposed to be interwoven. The world is built this way, millions of people are needed to be connected. It is about the connections between different individuals. If we cannot build our connections with others… I'm not sure… then there is not much meaning and value for our existence.

She recalled their 3rd anniversary concert as an example of how

> WAO! could build up these connections from these aspects; we would get to know more about the different sides of the community. For

example, in the 3ʳᵈ Anniversary, we talked about young people—what
different young people experienced in different stages of life. There
were different turning points in one's spiritual growth… some people
have experienced misfortunes in their turning points to an intolerable
level, which they had no choice but attempted to end their lives. But
then, every individual has his/her own way of responding so such
turning points.

The group investigated why Hong Kong youth were unhappy and addressed
their difficulties and neglected voices in the concert. They also hoped to create
a space for a moment of way out, to empower themselves and those who are
suffering too. Man had composed a new song, 半首歌 (A half song) for this
particular concert describing the frustration and the lost of youth and the sense
of comfort and healing that one can get from singing. Here are a few lines of
the songs:

誰要伴習作唱歌
(Who wanna work with some singing?)
聲線療治疲憊的我
(The singing heals my tiredness)

旋律微微在播都不錯
(It's nice to have some tunes around)
人人期望會有一個極出眾的我
(Everyone hopes that I can be someone special)
誰才是我　聽不清楚
(But who is the real ME? I can't hear it.)

The projects and activities of the WAO! Singers had reached out into the community and society and provided them with hope and stimulated their reflective thinking, as well as soothed the tensions and emotions in the community, particularly in the minds of individuals. They ultimately created a moment of connection and cohesion that involved mutual awareness and social interaction among those watching and participating in the performances. This kind of engagement is suggested as high quality connections which are moments of connections that entail mutuality, feelings of vitality and aliveness, and a sense of positive regard (a feeling of being known or being loved) (Dutton & Heaphy, 2003). Society is formed by many individuals. The better of the individuals' well-being leads to the better communal well-being. Although the performances of WAO! Singers alone may not effectuate immediate social change, the more individuals transform, gradually the whole society transforms.

Self-Acceptance and Personal Growth

WAO! Singers also acted as a platform for members to grow together. Personal growth is one of the six factors that contribute to well-being. Well-being, social connectedness, and sense of belonging mentioned in previous chapters are all important for individual development that helps prepare an individual to be a better citizen. As noted by Silverman and Elliott (2018), "music making supports collaboration, personal growth, and community development and makes the provision of hospitality, fellowship, as well as an environment that is welcoming" (p. 5). Additionally, community music places emphasis on "empowerment, and affords access for all people towards enhanced citizenship" (Silverman and Elliott, 2018, p. 5).

Ricky (Focus Group 1) explained:

I also think seriously that the most correct thing I did in the university

was joining WAO! Singers. I got in touch with different things especially in the field of personal growth. I did not have good pitch sense [singing on tune]and always sing off the tunes, but as I did not easily give up that I made sure I achieve a particular standard.

WAO! Singers encouraged its participants to engage in art. Nancy (Focus Group 3) stated:

I stopped dancing because I think I am so ugly. As I watched a video about WAO! Singers' performance, I think I want to sing again as I want to include choral singing in my life. I felt good about it because I made my best friends in the school choir when I was in my secondary school.

Although she noted that they did make mistakes, they were able to accept failure and push themselves to continue to participate and do better, indicating how participation in the WAO! Singers gave them a positive outlook on their ability to join in group pursuits in society and built their self-confidence, self-worth, and well-being. Tina (Focus Group 1) also stated that participation in the WAO! Singers supported their self-acceptance and the acceptance of others who were different. Personal growth was coupled with group growth among the WAO! Singers, indicating that growth together supports personal growth. She noted that they had believed they were not able to dance well and even desired to have the dancing part canceled or to hide from others. However, she stated:

later I realized that some people are good at dancing, maybe because they are talented, or they learned outside or have different backgrounds. Some people do not have experience that it is difficult for them to learn. I realized that everyone has different specialties… I accepted myself, and I realized I do not need to hide. I am confident

about myself and try to do the best of myself to achieve 80 percent of

the imaginary standard. It is not necessary to be the best in techniques

but the attitudes and thoughts. I also get in touch with people with

different thoughts. It affects my point of view. I realize there are many

different views in the society. As simple as joining WAO! Singers,

there are different thoughts of what should be done. Using different

attitudes to participate to accept different thoughts and reflect on what

I did not do well, I gradually accept myself.

Vivi (Focus Group 1) also noted the importance of having a good attitude and stated

that the group focuses on efforts on the part of each member and stated:

We focus on the process of how much effort that person gave. Actually,

that person tried their best to use lots of time. Not only using the result

to see how much effort you gave, but also seeing the attitude. Now, I

change the way I see, that affects the way I treat people around me. I

also use this way to educate and treat my students.

Importantly, it is clear that participation in the WAO! Singers prepares members to

engage in society in an effective manner and with mutual respect for differing

opinions. Tina (Focus Group 1) highlighted that participation in the WAO! Singers

also supported their acceptance of their personal abilities, which is a large tenet of

personal growth and of developing a healthy level of self-worth. It showed that

growth in self-acceptance supports the ability of individuals to have the necessary

self-confidence to participate in WAO! Singers and other such community music and

artistic activities. She (Focus Group 1) noted as follows:

As I am already a teacher I am already educating students. I am

already promoting art for students to know. When I joined WAO!

Singers, my self-acceptance is the largest and being the most

memorable. For instance, I used to teach students by following the books. I promote music to them by telling them the knowledge and telling them there are different art activities that are worth appreciating and participating. As my self-acceptance is higher, it affects the way I teach students and affects my understanding to the students. I accept their abilities and their limits. Apart from accepting the students, when I teach music, I also let them understand how to know about themselves, that there are limitations and things that are better than others or having interest. For instance, loving singing or playing the recorder. There are different feelings toward the process of learning music. I lead the students to accept themselves and the students around them through it. I hope they can understand themselves and accept and respect others. Does it matter? I think having the opportunity for students to develop musically, there would be positive effects toward the society.

Some of the participants developed a higher degree of self-acceptance, which led them to understand themselves and accept their own personal strengths and weaknesses. Participants not only developed their own well-being but moved toward self-actualization in their teaching, and ultimately toward transcendence, as they focused on the needs of development among their students. They extended the acceptance to other people around their lives. Mutual acceptance, understanding, and respect are essential common goods for society and result in two important perceptions: of "I matter" and "others matter." They were not only doing good for themselves but also benefiting others. It is important to consider the statement of Linda (Focus Group 3), who stated in relation to art:

Actually, what everyone sees is different. Some people can explore

oneself through art and understand oneself more. It could help them

find their own part in the world and understand the meaning of their

existence. It is because many people especially teenagers have the time

that they lost. Art could help them understand more and connect to the

world more and understand their existence. Art can also help them find

their place in society. They then can do the social values.

"What is my place?" and "Why am I here?" are universal questions that one needs to

discover. As noted by Beng (2018), community music helps people find their place in

the world and society, as evidenced in the statement of Linda. WAO! Singers provided

a place that allowed members to start their journey of finding their life purposes with

intrinsic motivation. Participation in the arts was also held by Ian (Focus Group 3) to

be an outlet for inspiration as well as the creation of something that inspires others.

He stated specifically of the arts, "that they could help people develop their

confidence and let them find ways to present themselves." Maslow's hierarchy of

needs theory indicates that the development of belonging leads individuals to a sense

of well-being and ultimately pushes them upward in the hierarchy to self-

actualization, and ultimately transcendence, or reaching out to help others realize

personal growth and to make the community and society better (McLeod, 2020).

Attitude is also highlighted by Ben (Focus Group 3), who noted how they all

worked together and did their best and commented on the role that attitude played in

their participation, specifically, "this positive attitude touched me." Ian (Focus Group

3) stated that their participation in the WAO! Singers not only promoted their personal

growth, but it also assisted them in learning how to function with others in society. He

stated:

I think the influence on me from WAO! Singers is helping me grow

up… We can find out more about our thoughts through music or

things… Also, we are a community group. I learned to communicate in

different groups. I tried to learn from people who are good at

communicating with others and tried to get along with people with

different personalities.

Man (Focus Group 3) noted how participation in the WAO! Singers assisted them in

broadening their perspective and in realizing self-growth:

I think it is special that there are many different people with different

backgrounds in WAO!. It seems an epitome of the society. People have

different personalities, cultural backgrounds, and they bring different

things into this group. With different people, the ideas came out, are

mixed with different backgrounds and the things they did are different.

Therefore, our space and possibilities of art match with each other.

Maybe that's why art has many possibilities.

In addition to aligning with Maslow's hierarchy of needs and the development of

well-being and self-actualization among the participants during their participation in

the WAO! Singers, it is evident that social cohesion theory supports the findings in the

responses of participants, as social cohesion theory indicates that community and

social connections build social capital in the society and community and, whether

formally or informally, both are representative of networks "in which there can easily

develop reciprocity, and in which there can be gains" (Putman, 2002, p. 2). Moreover,

in relation to the well-being noted by participants to have arisen in their participation

in the WAO! Singers, Putman (2001) additionally has related that strong evidence

exists in the research that there are powerful health effects, as well as increases in

happiness, when social connections exist. WAO! Singers has helped the members to

achieve their well-being not only for their own individual wellness but also for their

focus on "others matter," so they could "put their music to work" for the betterment of

others' lives and social well-being, and become their best selves.

Flexibility and Competence

Flexibility and competence are also evidenced in the identification of how the participants in the study learned to be flexible and adapt to changing situations and circumstances, and how they had built a sense of capability when meeting new challenges. These are important for fueling participants' intrinsic motivation and making them more engaged in reaching their goals. It not only contributed to personal quality and development, but also equipped participants to be community music activists who can cope with the complexity and fluidity of community music.

The year 2019 was tough for all people in Hong Kong. Numerous huge demonstrations, occupations of streets and universities, and vandalism happened every week from June 2019 until the coronavirus outbreak in February 2020. It was not easy for the group to have their concert in October 2019. Ray (Focus Group after the 2019 Concert) noted the requirement of flexibility and adaptation learned by participating with the WAO! Singers and offered the following example from both concert days on their 5th anniversary:

> We were informed about the change of show time when we were
> dressing up and putting makeup on. Everyone was actually nervous
> and tried to contact their friends about the change of showtime.

Monica (Focus Group after 2019 Concert) noted the flexibility required and stated to the interviewer, who was also a leader of the WAO! Singers, as follows:

> When we were preparing for our first on-stage rehearsal, our director
> announced with a heavy heart that the showtime will be changed to 4
> p.m. And then she started crying. At that moment, I wasn't really
> functioning. I just thought about what's next? How about my friends?

Were they able to come? Can this whole thing work well? I basically just thought about all the rational stuff, making lots of phone calls. After all these, I just started to realize we were actually in big trouble. There were tons of factors and uncertainties. I was sad and felt like my efforts had been wasted. I was not able to show my hard work to as many people. But at the end, I was still glad and thankful about everyone's efforts to make the whole thing work. This should be the most unforgettable moment to me. I didn't expect this in a normal concert.

Tina (Focus Group after 2019 Concert) also noted:

During the rehearsal, we were not yet informed about the change of show time, so we probably were less focused. Once we were informed, some of us started crying, some kept contacting their friends. Having gone through all this, everyone was so different on stage. Everyone was more highly involved and energetic. The energy level was higher than it used to be and even higher than expected. Especially for songs that required dancing and singing simultaneously. Everyone was much more energetic than they used to be. It was impressive.

Changes of rehearsal schedule, cancellations of dress run-through sections, and even changes of show times all happened on show days. The group had finished the concert with high flexibility and adaptation to the various uncertainties. On the first show day, the concert was started without any official technical run-through before. Trust was all that the group could lean on: believing in their hard work for a year of preparation, believing in their group mates, believing in the backstage crew. When their friends and families all doubted if the show could still go on, participants carried on with a strong belief that "the show must go on." Competences were

developed among participants. They believed in their groupmates' and also in their own capacity to handle these challenges. Flexibility, adaptation, and competence are critical aspects of personal growth as individuals move from a place of being self-focused to being outwardly focused on the needs of the world around them, which is referred to as transcendence by Maslow in the Hierarchy of Needs (McLeod, 2020). This flexibility enhances individuals in the aspect of environmental mastery important for the development of well-being, and the ability of handle life's uncertainties is evidence of transcendence in the individual (McLeod, 2020). At the same time, these are also essential qualities of community music activists in this study. Community music is expected to respond to a wider range of circumstances. Hence, community music is complex, fluid, and contingent, with varying local needs and values (Silverman & Elliot, 2018), and is a protean social praxis (Silverman & Elliot, 2015). For a community music activist, it is important to stay flexible and work with competence for the ever-changing natures and values of a community music program. In the case of WAO! Singers, participants often faced unexpected challenges when they participated in all sorts of flash mob shows. They never knew what kind of audience they would meet or what reactions from the audience they would get. They needed to be really flexible with their performance, dancing steps, staging, etc. in order to react to the surrounding environment and interact with the audience spontaneously. Their performance plans were just a plan as they knew the plan would be changed for sure in order to fit in the unpredictable factors during their street performance, and they never knew what the performance was going to be until it was finished. But that was why participants enjoyed and were amazed by flash mob performances so much. Participating in this kind of performances, participants not only developed a high flexibility but also high competence. Participants grew individually and assisted in guiding and building up the growth of their peer members

in the group. The ability of environmental mastery is important for performers in learning how to deal with various situations when they are performing and to become effective in society as artistic citizens. Wang (2004) noted that Chinese authors of various documents considered music to be an important agency in the context of general education and to be a medium that held great power in cultivating a proper personality, ultimately holding that the young should be educated both within and without of themselves. Community music has been shown in the theme identified in the study concerning the development of well-being among the WAO! Singers, which turned their ability to move from an inward focus to an outward focus into a critical aspect of their participation, enabling them to focus on the individuals in the community, society, and the world around them, and developing artistic citizenship in this process.

Chapter 5

Discussion, Conclusions, and Implications

Findings

The research in the present study identified four important themes in the data analysis that support the idea that community music participation enables the participants to develop the "as One" idea with a sense of community, community building, social connections, bad citizenship, and well-being and personal growth, which enabled them to make a positive difference in their community and society.

A Sense of We-ness

The development of social cohesion and a sense of community within the group helped the participants to break out of that smaller community setting into the larger surrounding community and society and to reach out to members of the community, extending the "We Are One." It is not only the WAO! Singers's focus on the larger community but also their promotion of we-ness that prepares participants to put their music to work for the betterment of society and leads to the act of artistic citizenship. The participants reported having developed the capacity for tolerance, respect, compromise, solidarity, connectedness, and intellectual engagement in local community issues. These qualities developed by the group members through their participation in WAO! Singers enabled them to develop both personally and in the way they interacted with others; these, in turn, were essential to the actualization of we-ness and were also important principles for developing citizenship according to the communitarian notion (Denters et al., 2017;Xiao-Xue & Kerry, 2014). Their engagements were centered on the ideological beliefs, as well as the values and understanding of individuals, in personal as well as collective ways. Ultimately, the participants in the WAO! Singers exhibited artistic engagements involving ethical,

social, and moral values, which are the foundation of artistic citizenship. Revealed in the interviews and focus groups in the study was how the participants in WAO! Singers had learned how to embrace the "welcome" and also extended to the community in their music activities. The group recognized there were many different backgrounds, characters, and music and dance skill levels in the group, yet the participants embraced the diversity; and that music holds an exceptional power to maintain and promote relationships in a group (Elliott et al., 2016). Diversity more broadly is often described in terms of race, gender, and sexuality. Here in this case, it focused mainly on the diversity of music and dance levels and styles, educational background, ability, and social status. With the actualization of we-ness, the group built up a sense of community, which promoted hospitality and a welcoming environment. Their participation has fostered empowerment and afforded access towards better citizenship.

Tolerance and Belonging. The social cohesion that developed among the WAO! Singers helped them to overcome conflicts and difficulties not only within the group but also in external situations, such as the disruption of one of their concert events. The participants reported feeling like they "belonged" in the group and and like it was their "second home," indicating how community music provides participants a space for mutual recognition, peer support, and an opportunity to become part of something larger than themselves and to reach outside of themselves to the world around them. The strong sense of belonging of "we" developed interdependence among people and led to extension beyond the self. The manner in which the participants in the WAO! Singers developed the unconditional welcome within the group and extended it outward to the community indicated their growth as individuals and as a group with a focus on others. The group tried to embrace participatory practices and unconditional embrace of the "welcome" in their

performances and activities and had reached out to people from different walks of life such as Filipino domestic helpers, travelers, people who are developmentally disabled, or people of different ages and different socioeconomic statuses. Regardless of the background, talent age, gender, or social status, people were welcomed to join. These music experiences provided an opportunity for both the audience and the participants to observe, understand, and interact with others around the community in a special way. These experiences not only helped create a climate of belonging for the wider community but also arose participants' recognition of differences among people and fueled their concern about inequality or intolerance in the community. Some of the participants were inspired to address minorities in their own professional. lives One of the participants, Susan, was influenced by the experiences in WAO! Singers and tried to step out of her comfort zone in her own career and started to conduct workshops for special-needs students and mentally impaired individuals. She understood the need to reach those minorities in society and to extend the potential for participation in the arts to them; she was witnessed to have developed artistic citizenship, which she tried to implement into her work to benefit society.

Connections. Community is formed by many individuals, and no one should be isolated. With the sense of we-ness promoted through the community music actions of the group, participants in WAO! Singers revealed that participation in the group helped them find their place in the world and connect more with the community and society around them. This aligns with Beng (2018), who has noted how community music assists people in finding their place in society and the world. The study revealed that community music participation assists the participants in reaching out to the community and inspiring others. As the WAO! Singers performed in many locations, including public squares and community centers, and as they reached a diversity of people in terms of their age, socioeconomic status, and different

generations, they noted connecting with the audience and promoting harmony, love, and joy in the community. The participatory elements in the WAO! Singers' flash mob performance brought a different level of interactivity between the art itself and the audience. During a flash mob performance, for instance, the street turns into the "stage" and a temporary performance group can be formed not only among the performers but also together with the audience. There are aspects of a flash mob that are planned, but the potential audience's responses are completely spontaneous and unplanned, and that is very challenging for the performers as well as the audience. The performance can be altered by the reaction of the audience, which includes all the passersby, those who are eager to interact with the performers, those who are noise haters, those shouting children, those who ignore the performers and just pass through the middle of the performance without any hesitation. The interaction between the audience and the performers is full of tension and possibility and is always a two-way communication. Flash mob is a contemporary form of performance that has the ability to alter our emotions as well as our state of mind. A broad spectrum of emotional responses can be seen from the performers and also from the audience, and the emotions of the two parties will feed upon each other, as they range from fear, shock, and dislike to enjoyment and excitement. Although there was no actual conversation, participants were having an instant dialogue through the music, facial expression and body language. Their flash mob can be seen as an attempt to create an incident of connection and a sense of community for all those disjointed individuals and groups around the community. The WAO! Singers infused their performances with positive energy that impacted those who were either joining them or just watching and listening to them. Music can act as a powerful stimulus for affecting people's feelings and moods. Moreover, music can act as a type of panacea for the troubles in the community, providing a space and time of relief from tensions in the Hong Kong

society and its communities.

      Solidarity. As revealed in the data, participants worked together, helped, and supported one another, managing to rise above any conflict in the group and to identify solutions. The participation in WAO! Singers stimulated co-operation and promoted solidarity between individuals. Participants respected and believed that working as a group is stronger than an individual. As Ray described the MTR flash mob when he was working in the group,

> the feel would be stronger… The goal and the practice would be strong. That means one person as a YouTuber expressing his/her own voice, she sings a song himself/herself or doing a flash mob in the MTR along. The impact is very low.

Solidarity and cooperation are important in building mutual bonding and mutual dependence among people, leading to a sense of commitment, with people putting obligations on each other (Garrafa, 2013). Mutual respect and mutual trust consolidate when solidarity and cooperation exist. Participants were not only willing to assist those among their group but, as a team, they extended the idea of solidarity in supporting others in the community as music activists. The group collaborated with Music Children Foundation to address low-income families, bridging different groups, sharing joy in the community through community flash mobs, speaking out against injustice in the MTR flash mob. All these activities stimulated participants to support others without demanding anything in return. In this study, solidarity can be interpreted as an action, the ethics of virtues which includes the moral need to help and support each other, contribute to improve others' lives as part of their personal responsibility. The sense of solidarity is also crucial for participation in supporting any kind of social change (Rocha, 2011).

      Competence and flexibility. Flexibility, adaptation and competence are

revealed in this study as critical aspects of the participants' role as community music activists. Participants needed to be flexible to engage in community music, which is usually complex, fluid in nature, and contingent on different local needs and values. Confidence and social trust within the group are also important in building one's competency, which is an essential element of participating in music action for social justice—especially the action of challenging a particular group of people. Another example was the MTR flash mob. The spontaneous response from the audience in the MTR carriage was not very welcoming, but the group were able to believe and engage in their goal just as they did during their 5th anniversary concert, so that participants carried on with a strong belief that "the show must go on" and in their capability to handle those challenges.

Good Citizenship? Bad Citizenship?

Artistic citizenship was found to be exhibited in many activities and behaviors of the participants, specifically in such actions as reaching out to those in the lower socioeconomic classes in music activities, and using community music to not only contribute to society but to voice messages of what needs to be done or even to appeal to the government and other authorities on important issues. Various media were used to voice messages, including social media and various Internet forums. They did have a good grasp of what it means to be a positive citizen, as the community music was used to reach various groups in society, creating connections and spaces for reflection about the issues of the day in Hong Kong. The individuals in the group could be seen moving past themselves into the community and desiring to make a difference. This is one of the important foundations of artistic citizenship. The building of social cohesion and connectedness, and the gaining of artistic citizenship skills was clearly evidenced in the activities of the WAO! Singers. The capacity for tolerance, respect, compromise, solidarity, connectedness, and intellectual engagement in local

community issues are all important elements in developing citizenship. (Denters et al., 2017; Xiao-Xue & Kerry, 2014). But is that all? The community music participation of WAO! Singers worked by acknowledging the community and its struggles and issues. The group participated in artistic endeavors and engaged participants in contributing to particular social goods that involved civic and ethical responsibilities. Ethical responsibilities may be fulfilled in various ways. For example, bad citizenship, which was a theme that arose in the participants' responses, revealed how the WAO! Singers had moved from a self- or group-focus toward a focus on the world around them and ultimately took part in bad citizenship in order to bring about needed and positive change in Hong Kong society. As noted in the study, the act of group singing in the MTR carriage was violating the regulations of MTR, but the group decided to take this action in order to express their opinion to the corresponding company and the general public. Bad citizenship here is an expression of artistic citizenship and involves individuals taking part in acts that might be viewed as "bad" in order to bring about an improvement of their social group's conditions, addressing issues such as social injustices. This event led to the discussion within the group of what is "good" and what is "bad." People were taught to obey rules and regulations to be good citizens. But what if people break rules in order to achieve a change that results in social goods or to call attention to injustice happening in the community? Participants believed that obeying rules is very important, but whenever there is injustice that needs to be voiced out, one should express it even if it is against regulations. Just as Martin Luther King, Jr. and Mahatma Gandhi participated in bad citizenship to bring about needed social changes, so did the WAO! Singers in their flash mob performance at the MTR to protest the banning of large instruments. Ultimately, the protest held by the WAO! Singers in the MTR involved a positive impact on the world around the performers in a manner that calls attention to causes

that should be ethically addressed in the community and the social world. Since the participants were singers, the issue of bringing large instruments aboard had nothing to do with them, but they were able to mobilize awareness that extended beyond the self. Additionally, the focus of the event was not only on musicians but also on how people were treated unfairly, informing the public about the needs of the less privileged in society. This study explored how the participants enacted artistic citizenship within what they perceived as the boundaries of acceptable action within the particular time. This intrinsic experience of music-making helped the participants in terms of their concept and practice of using their music for ethical action toward social justice, and of putting their music to work for the betterment of the society. This event was then broadly publicized through online media and gained much attention from the public. It challenged the public to create space for others to speak out against inequality and to speak up for social justice, and it also impacted the general public with an act of "bad citizenship".

A Space for "Them"

The sense of we-ness was built when the participants transformed from "me" to "we." The group always tried to include diverse voices with varying thoughts during their discussions. It sometimes became very challenging and seemed like a questioning of the "as one" ideal. However, in this study the "one" did not mean one single voice in a homogenous way, but a holistic voice that can include different voices. Just like when many people are singing in a choir and everyone has a unique voice, it is not possible to make everyone sound the same. However, even if people have different timbres, different vocal ranges and different tone colors, the group still can blend together to achieve a new and unique choral sound. In such way, WAO! Singers aimed to deal with a "them" rather than an "it" when different opinions and voices were existed. They often opened up the space to allow discussion regarding

different issues before making decisions such as the one about the stage presentation for their concert. The group agreed that everyone is different. Even if they all live in the same place, with different family backgrounds, different life experiences, people still have different beliefs, values, styles, and characters. It is important to respect different voices with understanding, acceptance, and tolerance. They tried to promote this idea to the public through their performance in their concert during the very complex and tense moment around the society. Their act aimed to provide a platform not only for the expression of their own thoughts among the group, but also a space for the audience to reflect on the attitude and tolerance to various opinions. They showed the audience how different voices could still "sing as one," echoing the lyric written in the song "Huxi" that the group performed: "To the hearts of million, feel as one, live as one." This was a space that the society needed in that critical moment. This concert provided people a moment to stop, release their emotions, calm down, and think, instead of just immersing themselves in the complex emotions. The whole society needed a platform for communication. The participation in WAO! Singers infused the group as a whole and individually with an ethic of care for themselves and their collective group, promoting the social community's harmony and well-being through their music.

Conclusion and Discussion

The objective of the research in the present study was to examine how, in light of all that is happening in Hong Kong in the present, the arts may help, and specifically how music can assist the society and community of Hong Kong to come together as one, as citizens with shared goals. Specifically, the study has examined how artistic citizenship might serve to foster the values and the well-being of the youth and of the community through the power of community music. In order to

achieve the objective of the research in the study, the researcher set out three research questions that incorporated the concept of artistic citizenship development of Hong Kong through community music participation:

(1) What aspects of citizenship can be promoted and achieved through community music participation?

(2) What and how do the participants experience citizenship as they become music activists?

(3) What does artistic citizenship mean in the context of community music?

In answer to the first research question, of what aspects of citizenship can be promoted and achieved through community music participation, this study revealed several aspects of citizenship: tolerance and acceptance of oneself and others, learning to focus on the needs of the group as a whole rather than just on the individual's personal needs, and the need to make a difference in the world through performing music and lyrics that provide a space for reflection for the audience. However, community music participation has a unique opportunity for the participants to contribute to certain communities and put their music in the service of justice. Most of the performances of the WAO! Singers, for example the flash mob performances in the street, were not aimed to invite people into a concert hall. Instead, singers visited different districts, community centers, and public squares and reached out to a diverse range of individuals and groups in society who may be families and friends, local neighborhoods or foreigners, street performance lovers or haters, or even the minorities who may not have the opportunity or resources to seek out collective music experiences. In the society nowadays, people seldom communicate with a stranger on the street, so how unique of an experience it can be to dance or sing with strangers in society. That particular moment had an "ice breaker" effect that uniquely brought diverse strangers together, connecting them through the music in that joyful

atmosphere and building up a special social connection with spontaneous interaction and collaboration. Participants and the audience became involved in local community music activities that brought them together from diverse segments of society. People of all ages and abilities were able join the activities effortlessly. That particular moment was short, but it had positively impacted all individuals, shared a sense of joy with them, and built up social connection and cohesion as well as a stronger sense of belonging. The unconditional embrace of the welcome towards the "impossible" (Higgins, 2008, p. 3) within and outside the group fostered connection across social groups and promoted inclusion. The sense of we-ness that embraces the diversity of one's racial identity, music background, or socioeconomic status was evidenced through the data. However, the "as one" idea promoted in the group was not a type of homogenous identity; instead of one voice to be heard, with the "impossible" welcome the group aimed to respect and allow different voices to be heard. The group utilized the process of openness, exchange, and the welcome that empowered access to positive citizenship. The song "The Impossible Dream" in the 5th anniversary concert created a space with many different voices that the group decided to treat as "them" instead of "it." The group promoted the idea of acceptance, tolerance, respect, and embrace of diverse thoughts in the community. With the same dream and belief, with love, care, and acceptance, individuals can "sing as one" and "live as one." With the connection and the sense of we-ness established, participants moved attention beyond themselves and started to be aware of and care for others in the community. They put their music into action to contribute social goods and address different social issues. Tolerance, acceptance, and connections are the key norms for the WAO! Singers. In this study, the development of artistic citizenship ideal is grounded in care, tolerance, and equality. The group believed that every single voice was important and needed to be respected and valued and so did every individual. The value of

collectivity, responsibility, personal growth, and social harmony were infused in the WAO! Singers' activities as artistic citizenship in action. This study shows that, when the action of artistic citizenship was engaged in community music activities, participants became music activists as well as active citizens at the same time. This not only enabled greater growth in musical understanding but, in some instances, positive citizenship where solidarity, tolerance, active engagements, civic responsibility, and social connections played a key role.

In answering the second question. regarding how participants experienced citizenship as they became community music activists, the study has clearly revealed that not only have the WAO! Singers participated in building community social cohesion with their performances, but they have also put their music action in the service of social justice, specifically in the case of the MTR policies and regulations against carrying large instruments aboard trains. The policy and regulations previously in place resulted in discrimination against musicians who played the larger instruments but who also needed to travel from one place to another, and that discrimination had impacted them financially by requiring them to pay for an alternate means of transportation. However, the act of "bad citizenship" of the group brought about needed changes and promoted social justice, ridding the MTR regulations and policies of discrimination toward individuals with larger instruments. The participants in this event focused on the recognition of the dignity of citizens—on the vocation and responsibility they hold as citizens to positively impact their community and society and to work for the betterment and social justice for others. Their action also challenged the tolerance of the public to make space for others to speak up for social justice, even as the definition of what is "just" may vary according to different people. Are people willing to give up part of their rights for others' "justice"? This led to a deep reflection, with discussions facilitated not only within the

group but also among the general public as to what it means to be a "good" citizen and what the mission and value of music is.

The experiences of the group in their performances and their interactions with others in the world around them really shone a light on the importance of their ability to communicate with others and to make a difference in their lives. The community music group setting enabled the participants to grow as individuals and collectively as a group and to understand that "We Are One" is not just something that they could accomplish as a group but something they could apply in the wider community and society of Hong Kong.

John described "we are one" as the common value of the group:

> We welcome not only those who learned music, we welcome everyone in response to our value "We Are One." Everyone can communicate and be connected here. The WAO! Singers inspired me how to accept people with different thoughts, different personalities, and different backgrounds. It is one of the important elements for a citizen. We should not be too self-centered, we should put ourselves in others' shoes. We should be able to consider the situation and feelings of others. This is one of the things that I learned from WAO! Singers.

Man, who was a member of the group for over 5 years, also explained his interpretation of "We Are One":

> We want to convey that we are part of the community, and we are together as one (同歸於一). I think this is our orientation—when we are responding to society, or, to voice out for society, or giving it positive power… I am not saying our group is doing something mighty. But these small steps could help draw relationships in society

closer.

The sense of we-ness established in participating in the community music group fostered a stronger sense of belonging in and solidarity with the society, which raised the awareness and caring for others. It also expanded their abilities to tolerate, to respect, and to put their action in response to social issues.

In answering the last question, which asks what artistic citizenship means in the context of community music activities, the research in the study revealed that artistic citizenship is variously exhibited in many activities of the WAO! Singers. From engaging the audiences with their performances to taking part in bad citizenship to bring about positive changes in the community, to working with children in lower socioeconomic brackets to support individual and communal well-being, the WAO! Singers have engaged in artistic citizenship. Some of the participants in the study have further taken their group activities out into the public sphere of Hong Kong in their work as teachers in the music and arts. They are working to instill the values of personal development and well-being toward achieving self-esteem and self-worth, teaching the younger generation of Hong Kong how to reach out in their own communities and social settings to make a difference in the world around them.

The WAO! Singers have developed a deep understanding of how the community music group can reach others through messages contained in their songs to create a space for thinking and reflection and to bring the community together to experience joy and love, which is critically needed in Hong Kong due to the social upheaval present in the society, in a situation in which youth have very low levels of psychological well-being and in which suicide rates are far too high among youth. The participation of the WAO! Singers helped the participants and others in the society of Hong Kong to explore and find their personal sense of relatedness in the community. The experiences and impact of the WAO! Singers in the community have

supported the idea that youth should be enlightened "about their role in the existing society, contributing to its well-being and participating in its affairs actively, responsibility, and with critical faculties" (Ghosh, 2015, p. 23). Moreover, participation in the WAO! Singers has enabled the participants to witness the power of music, and as noted by Elliott et al. (2016), music has the power to maintain and promote ethical, political, and social values. Artistic citizenship endeavors have served to engage participants in developing positive social and ethical values. Music can share both political and social meanings. Based on this context, community music supports positive citizenship by developing solidarity, sense of belonging, and social connections through establishing the sense of we-ness; it actualizes artistic citizenship and contributes to social goods. While artistic citizenship often focuses on what needs to be done to contribute to society (to the outside world), in another way it also contributes to equipping musicians to discover their life purpose. In the data, Linda revealed that art "could help them understand more and connect to the world more and understand their existence." Some of the participants reflected on and questioned their own life purpose and values, asking what could be done to serve the community. Especially in the years that filled with varieties of political and social tensions, most people in Hong Kong experienced a sense of powerless and desperation. The grief and helplessness were expressed when Fion could not help crying during the interview when she was talking about the way in which the songs in the 5th anniversary concert infused her with hope and empowered her to fight when times were dark in Hong Kong. The participants also rejoiced when they felt connected with the audience and knew that their performance offered the others a space of relief and provided them, as Fion put it, with "a gleam in the dark." One of the examples was that, when the WAO! Singers performed their song containing the words "No matter how worse the world is," they were able to reach out to the community during a time in which the Hong

Kong society was very troubled. The song helped to instill hope into those listening and was revealed by Fion to have provided some "spiritual sustenance" to both the singers and the listeners. The idea of infusing hope and empowerment here can be significantly important in contributing to the well-being of society, especially in this unstable and intense situation in Hong Kong. Community music participation here was not only working for the betterment of society (the others) but also working as a mediator for the music activists (the self) to pursue their sense of value and purpose. Campbell & Martin (2006) have claimed that:

> Public art would become that aspect of the artist's work that concerns
>
> how the world is made as art makes its way into the world: how spaces
>
> of attention, hope, interest, affiliation, entanglement, commitment,
>
> passion, empathy, possibility, and imagination are crafted when people
>
> pause to reflect on what it means to be together. This is art's public
>
> project, one that can embrace all manner of spaces and interest, all the
>
> more so if the public is to be an achievement and not a passive
>
> environment that artists and audiences take up. This public project of
>
> art rests on a partial citizenship, both grounded in a particular
>
> experience and committed to a specific means of civic participation.
>
> (pp. 16-17)

As artistic citizens, participants fulfilled a greater life purpose that practiced their own musical action for liberation and benefit to others, and even for justice. To employ one's gift to contribute to the common good with a deeper sense of worth and value is the vocation of being fully human (Rifkin, 2016). Other than individual flourishing ("I matter"), the focus on "other people matter" helps one truly accomplish the purpose of making the lives of all people better (Seligman, 1998) and is essential for positive psychology and well-being. Community music here serves as a mediator to

support the social engagement that enables citizens not only to foster positive citizenship, values, personal growth, or social cohesion, but also gradually to replace one' focus on the self with an outward focus and to contribute for the benefit of others in the world, with the goal of justice through artistic citizenship. The concept of community music as artistic citizenship provides an opportunity and a place that allows one to fulfill one's life purpose with intrinsic motivation and lead to "the highest human values: a virtuous life well lived, a life of well-being, flourishing, fulfillment, and constructive happiness for the benefit of oneself and others" (Elliott, 2012, p. 22) while also serving the social good and betterment in the society. This concept links up the social benefit, social justice, and personal flourishing, and establishes a mutually beneficial relationship between individuals and society through the development of artistic citizenship. This is essential for our society in need of healing, empowerment, and transformation. And it is definitely contributing to the social well-being and the betterment of everyone's lives.

In this study, participants have successfully put their music in the service of promoting social connection and harmony around the community. The group also moved the focus from self to the others in the community and engaged in their music through an ethics of care in order to care for their friends within the group and also for people around the society, including minorities and desperate members of the general public. They have done this to speak out against injustice with acts of bad citizenship. And, more importantly, this study has addressed the mutually beneficial relationship between the self and the society. Studies on community music as artistic citizenship often focused on the action of putting music into the act of artistic citizenship, but this study investigated not only their work that contributed to social justice and social goods (for others); this investigation has also considered how to equip and transform the community music participants into community music activists ready to immerse

themselves in the artistic citizenship (to self). This study has noted the qualities and elements developed during the transformation of participants "from me to we" through community music participation. Those qualities and elements—including solidarity, tolerance, competency, flexibility, belonging, and social connections—are essential to individuals' personal growth and to a positive citizenship that allows them to replace the focus on the self with a focus on others. These elements are also essential in allowing participants even to act in bad citizenship for liberal values and justice. Moreover, this study not only investigated the act of artistic citizenship and its outcome, but it also considered artistic citizenship as a mediator for one set to pursue their sense of values and purpose that contribute to wellbeing. This study has set an example to frame artistic citizenship in terms of wellbeing emancipation. The concept of artistic citizenship can be expanded by adding wellbeing dimension. We can see the intercorrelation between the three parties: social goods, social justice and wellbeing. This relationship can be an important outcome as well as an essential process in supporting the actualization and development of artistic citizenship. While people are contributing their own talent to the social well-being, they become their best selves and benefit in their own well-being. This concept of social benefit, social justice, and personal flourishing are closely connected through engagement in artistic citizenship. Artistic citizenship is, therefore, not only for the betterment of others but also for the betterment of oneself. The betterment of individuals ultimately leads to a better society.

Implications

Equipping Young Community Music Activists for Artistic Citizenship

Important implications have arisen from the research in this study about the importance of community music participation for young people and the impact that

community music participation can have on the development of individuals in relation to their personal growth and well-being and the development of in-group social cohesion. Ultimately, the research has shown how community music can serve to effectively and successfully prepare individuals to participate in a positive and essential way in the wider society as artistic citizens. It is an obligation not only of music educators to infuse school music with an "ethic of care," but also of community music practitioners or facilitators. Facilitators should also prepare their participants, especially those in regular community music groups, to conceive and practice "music-making as ethical action." Artistic citizens can be conceived as "cultural creators for moral world citizenship" (Elliott, 2008, p. 69). In the society of any country that is characterized by social upheaval and in which individuals are struggling for their human rights, such as Hong Kong, community music participation prepares individuals for their potential as citizen activists and artistic citizens. Different skills, understandings, and qualities are required in creating artistic expression in response to various social issues, problems, and dilemmas. Participating in community music not only prepares but also enables people to express their voices, feelings, and ideas through the power of music. Moreover, artistic pursuits in the community play key roles in relation to serious matters in public life, creating social connection and cohesion and addressing social harmony, as evidenced in the present study and by the social changes wrought through the WAO! Singers' performances. The knowledge of the effectiveness of a community music group to bring about positive changes in the community and society has been presented in this study, which highlights the need for community music groups to be aware of and educated about the power they hold as artistic citizens to make a difference in the world around them.

The Responsibilities of Community Music Facilitators in Bad Citizenship

The power of artistic citizenship has been highlighted by Elliott (2012) in the

reconstruction of the cultural institutions in New York City in the decade of the 1970s, which demonstrated the power of the arts to contribute, and the same power of the community music group to bring about positive changes was demonstrated in the present study as the WAO! Singers used bad citizenship to bring about changes in the policies and regulations of the MTR, enabling individuals who play large instruments to take those instruments aboard the MTR, which was not allowed prior to the flash mob performance in the MTR. It is important that community music groups are instilled with their responsibilities as artistic citizens to reach out to others, to positively impact the world around them, to help those who are less fortunate, to draw in the marginalized and include them in performances, and to embrace a sense of the welcome widely. However, since—as detailed in Chapter 3—I was both an outsider and insider of the formant group, I reflected on the role and the responsibilities of a facilitator or a director of a group trying to immerse itself in the act of bad citizenship. It is a very challenging task for the facilitator, the participants, and the audience. It is not only about the acceptance of the participants or the tolerance of the audience for bad citizenship: what if the facilitator him/herself is not ready for bad citizenship? The issues in a community music group can be much more complicated than those faced by a solo music activist. In respecting the ideas and thoughts of the group, a director may not consider it appropriate to interfere with their decisions. But it is the facilitator's responsibility to prepare and to ensure that the participants are ready to make decisions with critical and independent thinking, and that sufficient open discussions and investigations are made on the particular social issues as well as the pros, cons, and consequences of their action, especially when the action involves breaking regulations or even laws. It is also essential to protect participants' right and freedom of choice. Facilitators need to be very conscious when it comes to bad citizenship.

Artistic Citizenship for Well-Being Emancipation

This study has contributed greatly to the study of artistic citizenship, showing how it is formed in the community music group and how it may be implemented to effectuate change needed in the society and community. The development of personal growth and well-being that is also realized in a community music group better prepares individuals to become positive citizens in a society, ones who understand their ability to make a difference. However, the concepts of social benefit, social justice, and personal flourishing are closely connected through engagement in artistic citizenship. Although many people nowadays live with more wealth and education, depression is still on the rise. People's happiness, satisfaction, and sense of life purpose concerns more than just the material level. "An over-commitment to the self and an under-commitment to the common good" is believed to be at the root of depression (Seligman, 1990, p. 288). It is important to implement a platform and space for people to express themselves, execute their rights and obligations as citizens while designing community program for the youth. Community music as artistic citizenship can be a mediator for emancipating their well-being as it allows them to fulfill their life purpose with intrinsic motivation and leads to "the highest human values: a virtuous life well lived, a life of well-being, flourishing, fulfillment, and constructive happiness for the benefit of oneself and others" (Elliott, 2012, p. 22) and to becoming a better self.

Under the newly launching of the National Security Law, more uncertainties and questions may occur in HK. And especially with the banning of the official anthem of the movement in 2019, "Glory to Hong Kong", by the Hong Kong Education Bureau (with lyric also outlawed under the National Security Law), more worries appeared in the minds of HK musicians as well as the general public especially for the younger generation. School and community music education will

encounter more challenges but will also become even more important. It's hard to speculate how's the future will go, but with the creativity and flexibility of artistry, a new form of artistic collaboration can be created among the community as the action of artistic citizenship. Although the song "Glory to Hong Kong" was banned, it was still amazing about how this song was growing rapidly by that time. In just a few days, hundreds of coverings were released on social platform and the song was known by almost all Hong Kong people. This is the power of music. Artistic citizenship development may become a key role in relation to serious matters in public life even in political issues, in order to create social connection, social cohesion and address social harmony and wellbeing. It is important for every individual to understand the world and become equipped not only to adapt but also to make a change for a better self or even a better world. Here are some of the suggestions for future music education and community music program:

1. To introduce the social role of musicians. Music students should be equipped with a sense of vision and mission in order to explore ways of strengthening their role in the twenty-first century not only as a professional performers but also a well-equipped in involving in the community music.

2. To promote a sense of we-ness and stimulate interactions and dialogues through community music activities. Community singing can be one of the easiest access for the general public, especially for those who don't know any instruments, but they can still be allowed to participate and join the singing activities. Not only because singing is the unique instrument that everyone born with, but language is also an essential and effective element to fill in the space among the pitches and rhythms that helps the message to convey through.

3. To providing funding from the government and support community programs

with diverse concepts in order to create and maintain space for diverse voices in future programs. It's not only helping with the flourishment of the musical creativity but also for the wellbeing of the society. There is no such a place containing perfect regulations and policy which are pleased by everyone, but only a place with high understanding, tolerance and acceptance from every citizen as well as the governor.

Limitations of the study

The uniqueness of the purposive sampling WAO!Singers' context resulted in limitations on the findings of this study. The findings are not intended to be generalized across all musical and social setting of community music groups, but instead, it provided a depiction of how the young people experience in developing artistic citizenship through participating a community singing and dancing group. Due to the huge movement in 2019 happened during the data collection process, some members felt worried when discussing about the political issue that happened in Hong Kong at that moment, the discussion didn't go too deep when it came to some sensitive issues. Participants' emotion and attitudes may be affected by the situation that they were experiencing at that time as well. Another potential limitation that surfaced in the findings was the participators were informed by a variety of religion, cultural identities, educational backgrounds, and experience and visions of citizenship that might affect their perception of their felt experience.

As detailed in the methodology section, the researcher was both an insider and outsider in this study. Being an insider researcher to the case offered benefits but there were also limitations. There was advantage in the analysis and interpretation process that it was easier to know the nuance of the case itself. It also enabled the researcher to interpret the data in relation to the situated nature of their experiences. However, an

insider can be 'too familiar' to the case that what is perceived as familiar and as expected can be new and unfamiliar to other readers. It is also important for the researcher not to be biased through the preconceived ideas and the desire to show the case in a positive way. In this doctoral thesis, the researcher was able to minimize this issue through the feedback and critique during the supervision process and it was a valuable experience.

Summary

This study showed the unique power of art for the sake of art, or music for the sake of music, while a worthy goal, is not the ultimate goal that should be held by those participating in community music. It showed the needs for community music group leaders and participants to understand how much more is available and at their disposal to impact their community positively. Artistic citizenship development may be one of the new directions of both school and community music education in the near future. The result of this study showed that young musicians should be equipped in cultivating personal growth and a sense of we-ness. A "real" space for people to speak up is essential and important to the wellbeing of a society. To promote or set up policy or program that favors the development of artistic citizenship in order to create space for musicians to voice out is crucial in order to provide access for both musicians and audience to initiate dialogue about social issues through music participation peacefully. Being able to interact, contribute and actively participate in the community through musical context can build up belongingness and solidarity in community. Community music group leaders also hold a great responsibility toward those who participate in community music in helping them understand how their personal growth and well-being within the group, their ability to resolve conflict and talk through their differences, and working together as one prepare them as citizens to

hold a civic and ethical responsibility and the power to engage the community—and, by doing so, to promote love and care, to build up the concept of "as one" within the community and, through music, to work for the betterments in society.

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Appendix A. Sample Questions for Semi-Structured Individual Interview

1. First of all, let talk about, as a Hong Kong people, what kind of citizen do you want to be? Can you achieve through WAO!Singers? If yes, how did you achieve it?

2. As a member of WAO!Singers, do you think you can achieve the kind of citizen you want to be through WAO!Singers? If yes, how did you achieve it?

3. As I know the response of WAO!Singers is also violated MTR's regulations. That was singing in the train carriage. What do you think about this? Why you chose to join this action?

4. Is there any other activities has the WAO!Singers participated in that benefitted others in the community or society? or contribute to the community?

5.. How will you use what you have learned or experienced in the group in the future to make a difference in your own community and society?

*Note: The individual interview questions varied and included follow-up questions according to the responses of the participants.

Appendix B. Survey

A Case Study on the Artistic Citizenship development of Hong Kong Youth

Through Community Music Participation

Research Survey

How important are the following statements for you as a citizen in Hong Kong? (Please circle the response that best characterizes how you feel about the statement)	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
1. It is important for me to be socially active	1	2	3	4	5	6
2. It is important for me to be an active participants in the society	1	2	3	4	5	6
3. It is important for me to be tolerance	1	2	3	4	5	6
4. It is important for me to understand others in the society	1	2	3	4	5	6
5. It is important for me to be responsible as a citizen	1	2	3	4	5	6
6. It is important for me to help one another	1	2	3	4	5	6

7. It is important for me to collaborate with others   1   2   3   4   5   6

8. What kind of social issues are important for you? (Please tick where applicable, you can choose more than one.)

1. Wealth disparity
2. Environmental problem
3. Social welfare
4. Independency of HK
5. Identity crushes
6. Hong Kong–mainland cultural contradictions
7. Democracy
8. Social integration
9. Racial discrimination
10. Housing problem
11. Aging problem
12. Human rights
13. Freedom of speech
14. Freedom of press
15. High population density
16. Land allocation problem
17. Sexual Discrimination
18. Sexual Orientation Discrimination
19. Domestic helpers' right in HK
20. Others: _____

9. Do you think WAO!Singers can address any of the issues? (Please tick where applicable, you can choose more than one.)

1. Wealth disparity
2. Environmental problem
3. Social welfare
4. Independency of HK
5. Identity crushes
6. Hong Kong–mainland cultural contradictions
7. Democracy
8. Social integration
9. Racial discrimination
10. Housing problem
11. Aging problem
12. Human rights
13. Freedom of speech
14. Freedom of press
15. High population density
16. Land allocation problem
17. Sexual Discrimination
18. Sexual Orientation Discrimination
19. Domestic helpers' right in HK
20. Others: _____

Please circle the response that best characterizes how you feel about the following statements.	Strongly agree	Somehow agree	A bit agree	Neither agree or disagree	A bit disagree	Somehow disagree	Strongly disagree
Psychological well-being Scale (RYFF)							
10. I like most parts of my personality.	1	2	3	4	5	6	7
11. When I look at the story of my life, I am pleased with how things have turned out so far.	1	2	3	4	5	6	7
12. Some people wander aimlessly through life, but I am not one of them.	1	2	3	4	5	6	7
13. The demands of everyday life often get me down.	1	2	3	4	5	6	7
14. In many ways I felt disappointed about my achievements in life.	1	2	3	4	5	6	7
15. Maintaining close relationships has been difficult and frustrating for me.	1	2	3	4	5	6	7
16. I live life one day at a time and don't really think about the future.	1	2	3	4	5	6	7
17. In general, I feel I am in charge of the situation in which I live.	1	2	3	4	5	6	7
18. I am good at managing the responsibilities of daily life.	1	2	3	4	5	6	7
19. I sometimes feel as if I've done all there is to do in life.	1	2	3	4	5	6	7

20. For me, life has been a continuous process of learning, changing, and growth.

1   2   3   4   5   6   7

21. I think it is important to have new experiences that challenge how I think about myself and the world.

1   2   3   4   5   6   7

22. People would describe me as a giving person, willing to share my time with others.

1   2   3   4   5   6   7

23. I gave up trying to make big improvements or changes in my life.

1   2   3   4   5   6   7

24. I tend to be influenced by people with strong opinions.

1   2   3   4   5   6   7

25. I haven't experienced many warm and trusting relationships with others.

1   2   3   4   5   6   7

26. I have confidence in my own opinions, even if they are different from the way most other people think.

1   2   3   4   5   6   7

27. I judge myself by what I think is important, not by the values of what others think is important.

1   2   3   4   5   6   7

28. Did you join the event "WAO!Tai Po" held by WAO!Singers in 2014? (Please tick where applicable)

☐ Yes

☐ No (If no, please go to question 29)

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
28.1 I can still remember the event clearly.	1	2	3	4	5	6
28.2 The event was important to me.	1	2	3	4	5	6
28.3 The experience in participating in flash mob show was important for me.	1	2	3	4	5	6
28.4 The theme song "Live As One" was important to me.	1	2	3	4	5	6

28.5   Any of the following was relevant for this event? (Please tick where applicable, you can choose more than one.) Include more choices in question 2

☐ Social harmony   ☐ Freedom   ☐ Dancing Skill

☐ Social justice   ☐ Emotion problem in HK   ☐ Healing power of music

☐ Social connection   ☐ Youth problem   ☐ Beauty of music

☐ Social integration   ☐ Empowerment   ☐ Enjoyment

☐ Environmental problem   ☐ Tolerance   ☐ Sharing of joy

☐ Developer Hegemony   ☐ Belongingness   ☐ Love

☐ Wealth disparity   ☐ Solidarity   ☐ Others:

☐ Democracy   ☐ Singing Skill   _____

                                                        ☐ None of the above

29.   Did you join the event MTR flash mob activities held by WAO! Singers in 2015? (Please tick where applicable)

☐ Yes

☐ No (If no, please go to question 30)

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
29.1 I can still remember the event clearly.	1	2	3	4	5	6
29.2 The event was important to me.	1	2	3	4	5	6

29.3 Any of the following was relevant for this event? (Please tick where applicable, you can choose more than one.)

☐ Social harmony ☐ Freedom ☐ Dancing Skill

☐ Social justice ☐ Emotion problem in HK ☐ Healing power of music

☐ Social connection ☐ Youth problem ☐ Beauty of music

☐ Social integration ☐ Empowerment ☐ Enjoyment

☐ Environmental problem ☐ Tolerance ☐ Sharing of joy

☐ Developer Hegemony ☐ Belongingness ☐ Love

☐ Wealth disparity ☐ Solidarity ☐ Others:

☐ Democracy ☐ Singing Skill _____

☐ None of the above

30. Did you join the choral theater project "Finding ME・lodies" held by WAO! Singers in 2017?(Please tick where applicable)

☐ Yes

☐ No (If no, please go to question 31)

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree

30.1 I can still remember the event clearly. 1   2   3   4   5   6

30.2 The event was important to me. 1   2   3   4   5   6

30.3 Please choose three songs that are memorable for you, if any. (Please tick where applicable, you can choose no more than three.)

☐ Always something sings   ☐ 半首歌

☐ Heart of the matter   ☐ Flashlight

☐ Medley: 你是你本身的傳奇 x 笑忘書 x 井   ☐ Rise

☐ 青山黛瑪   ☐ Fight Song

☐ 也是人生   ☐ Step One

☐ 如果明天就是下一生   ☐ You can't stop the beat
☐ Awaken the music
☐ Live as one

Please state the reason why choosing these 3 songs.

_____

_____

_____

_____

_____

_____

_____

_____

_____

30.4 Any of the following was relevant for this event? (Please tick where applicable, you can choose more than one.)

☐ Social harmony	☐ Freedom	☐ Dancing Skill
☐ Social justice	☐ Emotion problem in HK	☐ Healing power of music
☐ Social connection	☐ Youth problem	☐ Beauty of music
☐ Social integration	☐ Empowerment	☐ Enjoyment
☐ Environmental problem	☐ Tolerance	☐ Sharing of joy
☐ Developer Hegemony	☐ Belongingness	☐ Love
☐ Wealth disparity	☐ Solidarity	☐ Others:
☐ Democracy	☐ Singing Skill	_____
		☐ None of the above

31. Did you join the event "Music for Everyone" at Tin Shui Wai in 2018? (Please tick where applicable)

   ☐ Yes

   ☐ No (If no, please go to question 32)

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
31.1 I can still remember the event clearly.	1	2	3	4	5	6
31.2 The event was important to me.	1	2	3	4	5	6

31.3 Any of the following was relevant for this event? (Please tick where applicable, you can choose more than one.)

☐ Social harmony	☐ Wealth disparity	☐ Tolerance
☐ Social justice	☐ Democracy	☐ Belongingness
☐ Social connection	☐ Freedom	☐ Solidarity
☐ Social integration	☐ Emotion problem in HK	☐ Singing Skill
☐ Environmental problem	☐ Youth problem	☐ Dancing Skill
☐ Developer Hegemony	☐ Empowerment	☐ Healing power of music

☐ Beauty of music   ☐ Sharing of joy   ☐ Others:

☐ Enjoyment   ☐ Love   _____

                                                      ☐ None of the above

32.   Did you ever join the Annual Christmas Flash mob in Tsim Sha Tsui? (Please tick where applicable)

☐ Yes ; Which year have you joined? Please circle: 2014/2015/2016/2017/2018

☐ No (If no, please go to question 12)

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
32.1 I can still remember the event clearly.	1	2	3	4	5	6
32.2 The event was important to me.	1	2	3	4	5	6

32.3 Any of the following was relevant for this event? (Please tick where applicable, you can choose more than one.)

☐ Social harmony   ☐ Freedom   ☐ Dancing Skill

☐ Social justice   ☐ Emotion problem in HK   ☐ Healing power of music

☐ Social connection   ☐ Youth problem   ☐ Beauty of music

☐ Social integration   ☐ Empowerment   ☐ Enjoyment

☐ Environmental problem   ☐ Tolerance   ☐ Sharing of joy

☐ Developer Hegemony   ☐ Belongingness   ☐ Love

☐ Wealth disparity   ☐ Solidarity   ☐ Others:

☐ Democracy   ☐ Singing Skill   _____

                                                      ☐ None of the above

33. Please state the most memorable moment in WAO!Singers, if there's any. Please state the reason.

_____

_____

_____

_____

_____

_____

_____

Please circle the response that best characterizes how you feel about the following statements.	Strongly disagree	Disagree	Somehow disagree	Somehow agree	Agree	Strongly agree
34. WAO!Singers gives me a place/ space to voice out.	1	2	3	4	5	6
How important are those for you as a member of WAO!Singers?	-	-	-	-	-	-
35. WAO!Singers allows me to be musically active	1	2	3	4	5	6
36. It is important for me to be actively participate in WAO!Singers	1	2	3	4	5	6
37. Wao!Singers allows me to be supportive to each other	1	2	3	4	5	6
38. WAO!Singers allows me to understand others	1	2	3	4	5	6
39. WAO!Singers allows me to be more responsible	1	2	3	4	5	6

40.	WAO!Singers allows me to help one another	1	2	3	4	5	6
41.	WAO!Singers allows me to discuss social issues	1	2	3	4	5	6
42.	WAO!Singers allows me to collaborate with others	1	2	3	4	5	6

THANK YOU!

Appendix C. Information Sheet

THE EDUCATION UNIVERSITY OF HONG KONG
Department of Cultural and Creative Arts

INFORMATION SHEET

Artistic Citizenship Development of Hong Kong Youth

through Community Music Participation: A Case Study

You are invited to participate in a project supervised by Dr Matsunobu Koji and conducted by Lo Po Yan, who are staff / students of the Department of Cultural and Creative Arts in The Education University of Hong Kong.

This doctoral research aims to investigate the artistic citizenship experienced by Hong Kong youth who participated in community-based music activities. Three research questions in the study include:
1. What does artistic citizenship mean in the context of community music activities?
2. What and how does the participants experience citizenship as they became community music activists?
3. What aspects of citizenship can be promoted and achieved through community music participation?

The findings of this study will shed light on how youth policy in relation to community arts could be formulated, while school teachers, educators and community-based artists may refer to the study in designing and implementing their arts programmes in order to empower young people to pursue a life of well-being, flourishing, fulfillment and constructive happiness for the benefit of oneself and others.

Among the many groups of active music ensembles in Hong Kong, I located "WAO!Singers" as a purposeful sampling. This group not only aims at promoting performance and practical music skill, but also targets to put their music to work for a better lives for the others, social well-being and promoting social justice, solidarity, community participation and tolerance. Members of the group will be invited to this research. Investigation can be undergoing about what and how the participants experience citizenship, as they became community music activists.

In this research, an intrinsic case study research method will be used. Members in the group, WAO!Singers will be invited to participate in this research. Participants will be invited to do a survey and being observed for six months. After the survey, the participants will then be chosen for a group interview (around one hour) and followed by an individual interview (30 mins to one hour).

Your participation in the project is voluntary. You have every right to withdraw from the study at any time without negative consequences. You can still withdraw at any time. You do not have to give a reason. Participating in the research is not anticipated to cause you any disadvantages or discomfort. The potential physical and/or psychological harm or distress will be the same as any experienced in everyday life. All information related to you will

remain confidential, and will be identifiable by codes known only to the researcher. Results of the research will be published in a form of thesis, and may also be publish as oral/conference presentation and journal article. You will not be identified in any report or publication. If you wish to be given a copy of any reports resulting from the research, please ask us to put you on our circulation list.

If you would like to obtain more information about this study, please contact Lo Po Yan at telephone number   or their supervisor Dr Matsunobu Koji at telephone number

If you have any concerns about the conduct of this research study, please do not hesitate to contact the Human Research Ethics Committee by email at hrec@eduhk.hk or by mail to Research and Development Office, The Education University of Hong Kong.

Thank you for your interest in participating in this study.

Lo Po Yan
Principal Investigator

Appendix D. Consent Letter

THE EDUCATION UNIVERSITY OF HONG KONG
Department of Cultural and Creative Arts

CONSENT TO PARTICIPATE IN RESEARCH

<u>Artistic Citizenship Development of Hong Kong Youth</u>
<u>through Community Music Participation: A Case Study</u>

I _____ hereby consent to participate in the captioned research supervised by Dr Matsunobu Koji and conducted by Lo Po Yan, who are staff / students of Department of Cultural and Creative Arts in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the **<u>attached</u>** information sheet has been fully explained. I understand the benefits and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant

_____

Signature of participant

_____

Date

_____

Appendix E. Testimony of the Director of WAO! Singers

Testimony of the Director duty of WAO!Singers

Responsibility of the director of WAO!Singers:

- To facilitate Tai Po youths to care and work for the betterment of our community through music making.
- To stimulate discussion and foster ideas of different project in relation with our current social issues.
- To provide guidance and coaching in artistic area such as singing skills, choral skills, dancing skills in order to help members to execute their ideas.
- To collaborate with members and respect individuals in order to achieve the mission of WAO!Singers : "WE ARE ONE".
- To communicate with other different organizations in order to provide a wider range of artistic exposure for the group.

The title "DIRECTOR" we used here means "FACILATOR", we assure the director of the group to keep a communal relationship with the members in order to foster space for members' creativity.

Cindy Wong

Secretariat,

Tai Po Districts Arts Advancement Association

6 Aug, 2018