香港教育大學

**The Education University
of Hong Kong**

ART4216 (01E) HONOURS PROJECT II

Traditional Research Project

Year 5 Proposal entitled

A Sense of Community Building:

Taking Kam Tin Mural Village as an Example

Submitted by

Chan Wing Tung

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Declaration

I,   Chan Wing Tung   , declare that this research report (A Sense of Community Building: Taking Kam Tin Mural Village as an Example) represents my own work under the supervision of Dr. Yim Kim Ping and that it has not been submitted previously for examination to any tertiary institution.

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Chan Wing Tung

18 April 2022
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Abstract

According to a study, mural village successfully raised residents' sense of community through the mural project. (顏新訓，2018). On the other hand, mural villages have been a tool for tourism and community development in Hong Kong. The Hong Kong government is also considering transforming existing mural villages in different regions into new attractions for the development of mural art (Hong Kong Tourism Board, 2016).

Since there is less relevant research on the mural village and sense of community building, the researcher is interested in exploring the factors that mural project affects their sense of community. Also, the challenges and opportunity that the community mural project organizer and the team face when implementing community mural projects in the community.

The qualitative research methods are used to explore the views of project organizer', team' and residents' views. Through semi-structured interviews with project organizer, team and residents in Kam Tin, the results of the findings show that most respondents strongly agree that the mural project has increased community recognition and community cohesion in the community. The plan allowed residents to change their behavior patterns and provided opportunities for villagers to cooperate. Mural project does directly affected villagers' participation in the community. Also, project organizer and participants have played different roles and functions at each stage. The collaboration of project organizer, team and residents made art popularized in the community, and at the same time transmitting the spirit of love and cooperation. It is hoped that the findings and suggestions can be a reference for more murals project organizers to promote mural art in the village in Hong Kong.

Keywords: Sense of Community, Mural Art , Community Building

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Chapter 1 Introduction

1.1 Background

Many countries have used murals to beautify the landscape, such as Penang Mural Street (檳城巷壁畫村) in Malaysia, Ihwa Mural (梨花壁畫村) in Korea and Rainbow Village (彩虹眷壁畫村) in Taiwan. The mural art is very popular with tourists and residents. Some scholars have confirmed that murals in the community can enhance the sense and quality of the community (Maura, 2002). Scholars also pointed out that the mural art project not only enhances the environment of the community, but also builds a sense of connection in the community full of different ethnic and economic differences (Maura, 2002). Mural projects like Boston, Philadelphia, and Los Angeles are examples of young people building a sense of community and interpersonal trust in the process. In this way, the community mural project has become an important medium for the sustainable management of community relations (Blanchard, 2007).

As for how community murals become an important medium for sustainable community management, Maura (2002) points out that the production process of the mural project allows people to learn to manage diplomacy. For example, when people come together on projects, they often have meaningful conversations about community identity and neighborhood issues (Cockcroft, Eva, John & Jim, 1977). The potential benefit of this process is that it promotes democracy and a sense of community (Doss 1995；Isenberg 2000). Therefore, the sustainability of the community can be effectively enhanced through community art projects. (Ronald & William, 1999). Many scholars also agree that building a sense of community can help prevent the deterioration of the community. Examples such as Chemainus in Canada and Camden in London demonstrate that the murals project promotes the social, economic, and environmental development of the community, and thus raises the residents' sense of community (Dash, 2006). As a consequence, community murals can be an avenue for providing the community with an artistic activity that can stimulate community awareness, allowing residents to reflect on social issues and enhancing collaboration among residents (詹雨妮，2007).

1.2 Objectives

All of the above studies demonstrate the effectiveness of mural art in promoting community change and a sense of community. The participation of residents also effectively enables the sustainable development and protection of community art. Mural art is also a trend of tourism and community development in Hong Kong in recent years, but there is little research on Hong Kong Mural Village. Therefore, the cooperation strategy of different stakeholders will be an important policy for the development of community art. The focus of this research is to explore the participation of different stakeholders in the mural activities in the mural project, and to find out the roles and functions of different stakeholders in the sustainable development of the community. I would like to further understand what factors affect the community awareness of Hong Kong residents through the research report. And at the end of the article, it provides suggestions for future mural village planners to promote mural art in the village.

1.3 Research Questions

Based on the above research objectives, this research will explore the following research questions:

1. What are the role and function of the community mural project organizer and the team in community building?

2. To what extent can the community mural project enhance the sense of community among local residents?

3. What are the challenges and opportunities that the community mural project organizer and the team face when implementing community mural projects in the community?

1.4 Significance and Contributions

Mural villages have been a tool for tourism and community development in Hong Kong in recent years. The Hong Kong government is also considering transforming existing mural villages in different regions into new attractions for the development of mural art (Hong Kong Tourism Board, 2016).

"The Kam Tin Mural Village Project" (錦田壁畫村計劃) effectively linked local culture and increased public participation in community art. The plan is implemented with a 10-year target to allow the community to continue to grow. They has painted more than 100 murals in the community since 2017. This is a community art project curated by a visual arts teacher Kwok Yin Ming (郭燕銘). It not only cultivates the artistic quality of students and residents, but also optimizes the community environment. The program has been implementing for a total of 4 years, and residents and outsiders jointly contributed to the community to create a good community. The mural village is constantly expanding, and with reference to successful cases in other countries, the researcher wants to further explore the current status of community murals in Hong Kong. To further understand the extent to which community murals strengthen residents' sense of community. This research will sort out the current progress of the "Kam Tin Mural Village Project", hoping to provide some strategic plans and suggestions for future community artists.

Chapter 2 Literature Review

2.1 Community Mural

Community murals are referred to as one of the ways of community creation. It is an art model that integrates public art into the community space（Greaney , 2002）. Community mural is an art model that combines the power of community residents to participate in a community environment. Generally, community murals use flat color painting to convey relevant community issues and local culture in images, and build communities in a "quick", "instant" and "extensive" way （黃靖超，2013）. Most of the murals are charring specific themes and are informative. It emphasizes the relationship, interaction and response between the paintings and the environment, and hopes to shoulder a mission for the environment and the community. Some scholars have pointed out that community art can also be an important medium for the sustainable management of relationships (Greaney , 2002).

2.2 Mural Village Building Process

One of the main reasons mural villages can regenerate the city is the systematic cooperation between art groups and residents （劉家伶，2019）. Research has explored the purpose and content of mural villages in South Korea and Taiwan and derives a model regarding the process of constructing sustainable and successful mural villages. It is divided into three stages, including the occurrence of the mural village, the execution of the mural village and the completion of the mural village (see figure 2-1).

Figure 2-1

The 3-stage mural village building process model
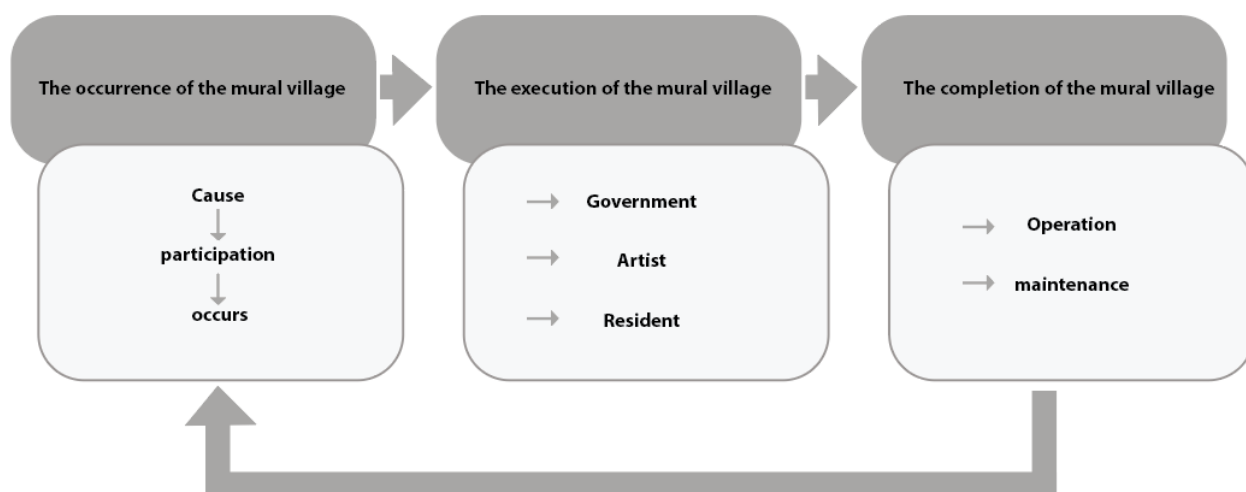
Note. This table was produced by Liou in 2019, summarizing the 3-stage mural village building process model. From "A comparison of the residents participation type mural village between Taiwan and South Korea - Based on Gamcheon Culture Village in Korea and Sishu Community in Taiwan," by Liou, 2019, *Master Thesis of National Chengchi University*, p.87.

According to the above model (see Table 2-1), the construction process of the mural village is divided into three stages. After the program has completed the third stage, the organizer will leave this frame. If another project is still carried out after completion, it will return to the occurrence stage, which can be seen as a cycle. The first stage of "occurrence" refers to the reason for the occurrence of the mural project. In general, mural villages are formed by participating in government programs or led by art groups or residents

of the community. Most of the purpose is to revitalize the community or beautify the environment. The second phase, 'implementation', focuses on collaborative partnership, for instance, the mode of coordination and the level of participation, etc. These factors will lead to whether the mural village can reach the next stage. The third stage, "Completion", focuses on the operation and maintenance of the mural village after completion. "Operation" refers to the business activities in the Mural Village, such as: collecting tickets, renting out storefronts, holding events, etc. In addition, "maintenance" refers to the management and maintenance of murals., such as the management of public spaces. After this stage, if the planner expands the mural village or adds other mural projects, it will return to the first stage（劉家伶，2019）.

The research refers to integrating the mural village into the above "Mural village building process" model, which can effectively analyze the mural village at each stage. In light of this, future topics can be sorted out, followed by future implications and conclusive summary in Chapter 5. This study will incorporate the case of Hong Kong's "Kam Tin Mural Village" into the model, and explain the matters and division of labor in each stage, in order to respond to the research problem.

Table 2-1
The indicators of the mural village building process

The formation of the mural village plan (three stages)	
Stage 1: The occurrence of mural village	Background
	Program stakeholders
Stage 2: The execution of mural village	Collaborative relationship
	Resident organization
	Resident participation
Stage 3: The completion of the mural village	Operation
	Use of income / source of income
	Maintenance
	Regulations
	Other mural projects proposal
The murals	Theme
	The connection between mural and village

	Panticipation

2.3 The Sense Of Community

Some sociologists have mentioned the construction and discussion of community consciousness. Among them, the sense of community is regarded as people's sense of belonging to the community, as well as the hidden social norms and moral constraints formed by the community (李聲吼，2010；盧鴻偉，2008). When people are embedded in the context of the entire community, the formation of their collective consciousness will become the energy for the overall performance of the community. Among them, the article by McMillan and Chavis (1986) opened many conceptual definitions and the development of measurement tools related to community awareness. They pointed out that the sense of community refers to the sense of belonging that member have. It is a feeling of solidarity with others and groups. The needs of the members will also be met because of the common commitment.

2.3.1 The Measure Of Sense Of Community

Wong, Siu and Lau (2007) refer to "Community Awareness Index (SCI)" (12 items) and "Italian Community Awareness Scale" (18 items), they have designed the following community awareness questionnaire scales. The content of the 11-question questionnaire was initially formed, and it focused on the cognitive and emotional parts of the respondents (see table 2-3). Each question is scored on five levels, and the answers are divided into "strongly agree", "agree", "normal", "disagree" and "strongly disagree". The research results show that different residents' attributes will affect their community awareness, among which other variables, such as community participation, close relatives, and good neighbors, are also important variables (Wong, Siu and Lau, 2007). The number of residents that will be interviewed for this study is limited to four local residents. At the same time, there are many influencing factors. Therefore, the following

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questions can only be used to gain a preliminary understanding of the factors that mainly affect residents' sense of community. And hope that the data will be helpful for future research as a reference.

Table 2-2

The element of sense of community

Number	Interview questions
Factor 1. Community Recognition	
1	Living in this community makes me feel comfortable
2	I hope to continue to live in this community
3	Living in this community is important to me
4	I think the community I live in is a good place
5	I feel safe in the current community
Factor 2. Community Cohesion	
6	I think the residents in this community have community solidarity/cohesion
7	I think the centripetal/cohesion of community residents is very important
8	When a problem occurs in the community, the residents will work together to solve it
9	Residents in the community will help and care for each other
10	My neighbor and I have the same expectations for the community
11	The residents of the community are trustworthy

Note. This table was produced by Hwang, Hsiao & Liu in 2007, summarizing the indicators of the element of sense of community. From " An Exploratory Study of Sense of Community and Its Affecting Factors ," by Hwang, Hsiao & Liu, 2007, *Social Policy & Social Work. ISSN*, 11(2), p.11.

2.3.2 The Impact Of Mural Village Project On Building The Sense of Community

According to a study, the Budai Township Mural Village in Taiwan successfully raised residents' sense of community through the program. In the beginning, it was led by the public sector, with little participation from residents. But later the residents were willing to provide the wall for the artist to paint, which in turn created a sense of identity and glory. Residents have tried different life experiences and continuous learning, residents have achieved self-improvement and increased self-confidence, which is the formation of the sense of community (顏新訓，2018).

Ngan (2018) pointed out that the source of community awareness is based on the common interests of the community, the service function of the community and the team spirit of the community. When residents change their perception of the community, they can change their feelings about the community, and finally change their community engagement actions. The community painting is to provide such an opportunity for the villagers to create a local identity for the residents.

2.3.3 Influential Factors Of Young Students In Building The Sense Of Community

Studies point out that the success factors of community building mostly focus on the discussion of trust relationship among community residents (黃源協、劉素珍、莊俐昕、林信廷，2010). However, a study pointed out that the participation of young students can become an important energy for community building and community development (江大樹、 張力亞，2008) . Some scholars have pointed out that social capital is an important factor for the sustainable operation of a community (Newman and Dal, 2006). Social capital is necessary for the improvement of community life quality and community development (鍾俊宏, 2006). A study shows that the involvement of young students in community building can improve the problems faced by community building. And it can make up for the disadvantage of adults being constrained by social norms (Zeldin, McDaniel, Topitzes & Calvert, 2000). Involvement of young students in community work clearly helps to increase community awareness (Innovation Center for Community and Youth Development, 2005; Eccles and Gootman, 2002; Zaff and Michelsen, 2002; Wheeler and Thomas, 2010). Wheeler and Thomas (2010) also proposed indicators of five core principles of practice. The following indicators are measures of improving community cohesion and serve as guidelines for the data collection and analysis portion of this study.

2.3.4 Five Core Principles Of Community Building

2.3.4.1 Building Stable Partnerships

In the process of community building, young people and residents should establish an equal and mutually beneficial partnership. The mutual learning, interaction and trust between the two are the foundation of a good partnership (Wheeler & Thomas, 2010). "Trust" plays an important role in community building. The bond between outsiders and residents can be gradually increased through trust. This helps to enhance community identity. At the same time, both of them are willing to sacrifice their personal interests (江大樹、張力亞，2008). A deeper partnership between the two can only be fostered when residents acknowledge that young outsiders are an important asset to the community (Wheeler & Thomas, 2010).

2.3.4.2 Revitalize The Assets And Image Of the Community

Research indicates that through the participation of young students in community activities, residents can be guided to rethink their perception of community assets. This helps to revitalize the assets and image of society and discover the history and spirit of the community. In the process, residents can make good use of community assets and build a different community together. Research has pointed out that young students are one of the important energies for community change (Wheeler & Thomas, 2010). Young students visualize their cultural and historical backgrounds by participating in community activities. For example: community murals. This is an example of a way to convey the history and spirit of a community concretely to the public.

2.3.4.3 Developing Of The Individual Talents

The development of individual talents is the way to bring about change in individuals and communities (Wheeler & Thomas, 2010). Young students have different backgrounds and abilities than general community residents. For example: making friends network, artistic talent, expanding organizational capabilities, media use, etc. are more flexible than ordinary community residents. If young students are

deeply involved in community building activities, they can help the community to build community in a novel way (Eccles & Cootman, 2002).

2.3.4.4 Developing Of The Team Operations

A successful team can lead residents to discuss community-related issues, and train community residents to participate in public affairs through the team. Young students' participation in community development activities can build cooperative teams with local residents, both of which are involved in decision-making, planning, and operations (Roach, Sullivan & Wheeler, 1999) In the process, the team works together to promote community building. (Zeldin, McDaniel, Topitzes and Calvert, 2000; Innovation Center for Community and Youth Development, 2001; Zeldin, Camino and Calvert, 2003). Successful teamwork can effectively achieve the goals of community building and achieve maximum benefits through common goals (Wheeler and Thomas, 2010).

2.3.4.5 Building The Feedback Mechanism

Feedback mechanisms are key to driving community building and must be reviewed regularly and comprehensively. (Eccles & Appleton, 2002) Participants and community residents learn from and share with each other in the process, thereby exchanging ideas (Wheeler & Thomas, 2010). Studies have pointed out that through the feedback mechanism of community residents and policy planners, residents can not only can express their opinions, but also improve the quality of democracy and community awareness (Wheeler & Thomas, 2010).

It can be seen that the participation of young students in community building activities directly affects residents' community awareness. Through the above five principles, this research will evaluate the practice of Ms Kwok and the youth volunteer team in Kam Tin Mural Project and evaluate their impact and role in community building.

2.3.5 Conclusion

To summarize the above discussion, the researcher develops the following research framework (see Figure 2-4) which helps collect and analyze the roles and functions of the organizer and team. According to the measurement results, we can find out how much the team has built the villagers' sense of community in the process. Meanwhile, we can also evaluate which core principles are the most effective in establishing the sense of community of residents.

Table 2-3

Research framework
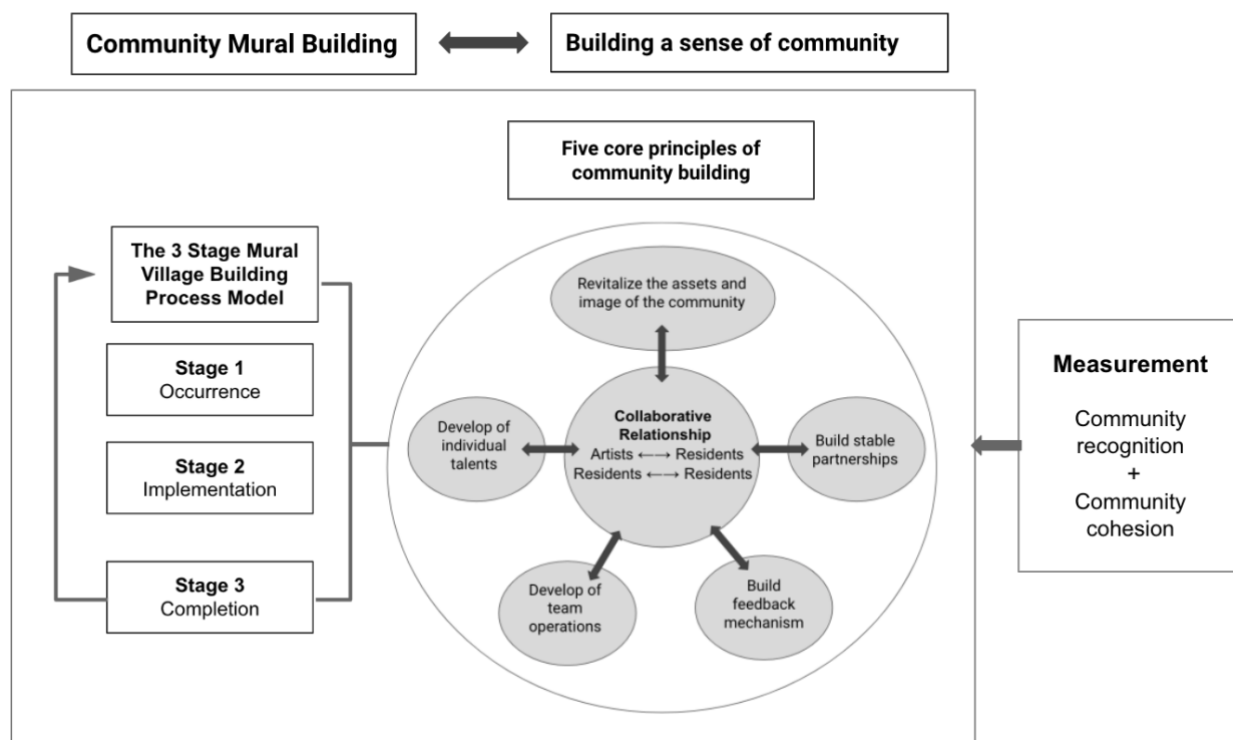
Chapter 3 Methodology

3.1 Research Orientation

"The Kam Tin Mural Village Project" is a 10 years plan. This research mainly explores the roles and functions played by Ms Kwok and the student team in community building and understands how the team establishes a cooperative relationship with local residents. This research will be divided into two aspects for discussion. First, I will use indicators to evaluate the practical development of the mural project. Secondly, it will analyze the extent to which the team participates in the project to increase the residents' sense of community and discuss the difficulties and opportunities of implementing the mural project in Hong Kong. This research will use semi structured interviews, non-participant observation and literature collection for data collection, in order to answer the above research questions.

3.2 Research Method

According to Hartley (1994), "case studies are characterized by very flexible and open data collection and analysis techniques". Triangulation methods can provide mutual verification and increase the validity and reliability of this study (Bogdan & Biklen, 2007). Consequently, the triangulation method that uses multiple sources and evidence will be used (see Figure 3-1).

Figure 3-1

Triangulation methods

Non-participant Observation

- By observing the residents' interaction in the community to understand the residents' current level of community awareness

In-depth interview (Semi Structured Interviews)

Project organizer and the team
-To understand how the role and function of the community mural project organizer and the team in community building?

Residents in Kam Tin
-To understand what extent can the community mural project enhance the sense of community among local residents

Investigate the factors affecting the the sense of community of Kam Tin residents

Literature Collection

- Exploring the literature to collect ,test and analyze the historical data of Kam Tin Village

3.2.1 Semi-structured Interview

Through in-depth interviews, deeper information about the research objects can be obtained (Galletta, 2013). For example, the hierarchical data such as psychological feelings, attitudes to events, and opinions (Wisker, 2009). In this study, through in-depth interviews with organizer, participating students, and residents, we have a deeper understanding. Some basic interview questions are listed below (see Table 3-2) (see Table 3-3):

Table 3-1

List of interview questions 1

Target audience	Number	Iinterviews questions	Facet
Kam Tin Village Local villagers and village chiefs	1	Please talk about how long you have lived in Kam Tin Village ? Can you talk about the process of community building in Kam Tin Village?	Overall description
	2	What did you think about the mural team's entry into the community of Kam Tin Village? How to start interaction?	Partnership establishment

	3	Compared with the past methods and results of community building, what impact will the mural team have on community building after participating? What are the collaborative works?	Community asset activation Development of individual talents
	4	Have there been any conflicts of opinion between you and the mural team? Please briefly describe the situation at that time? How to solve? What are the gains from the interaction and cooperation with Mr. Kwok's team?	Organizing team operations Feedback mechanism
	5	After long-term observation of the mural team's investment in community building in Kam Tin Village, what do you think about team participation?	Partnership establishment
	6	What is the current mode of cooperation with the mural team? Any thoughts on the team will continue to paint murals?	Activation of community assets
Miss Kwok and the student from her team	1	When you first moved to Kam Tin Village, what thoughts did you hold? What is the course?	Overall description
	2	What difficulties did you encounter in the process of interacting with residents? How to overcome difficulties? How to establish partnership with residents?	Partnership establishment
	3	Compared with the past methods and results of community building, what impact will the mural team have on community building after participating? What are the collaborative works?	Activation of community assets Development of individual talents
	4	Have you ever had a conflict of opinions with the residents? Please briefly describe the situation at the time and how to solve it? What is the current team operation mode?	Organizing team operations Feedback mechanism
	5	How do you think participating in community will help your personal growth? How do you see your role in Kam Tin Village?	Partnership establishment
	6	What is the current mode of cooperation with residents? Why continue to paint murals and continue to participate in community building activities?	Activation of community assets

Table 3-2

List of interview questions 2

Number	Interview Questions
Factor 1. Community Recognition	

1	Living in this community makes me feel comfortable
2	I hope to continue to live in this community
3	Living in this community is important to me
4	I think the community I live in is a good place
5	I feel safe in the current community
Factor 2. **Community Cohesion**	
6	I think the residents in this community have community solidarity/cohesion
7	I think the centripetal/cohesion of community residents is very important
8	When a problem occurs in the community, the residents will work together to solve it
9	Residents in the community will help and care for each other
10	My neighbor and I have the same expectations for the community
11	The residents of the community are trustworthy

Note. This table was produced by Hwang, Hsiao & Liu in 2007, summarizing the indicators of the element of sense of community. From " An Exploratory Study of Sense of Community and Its Affecting Factors ," by Hwang, Hsiao & Liu, 2007, *Social Policy & Social Work. ISSN*, 11(2), p.11.

3.2.2 Non-participant Observation

Observation is a kind of comprehensive data collection for an interaction through watching and listening (Bogdan & Biklen, 2007). Observation is the best way to collect the required information (潘中道、 胡龍，2013). By observing residents' interactions in the community, researchers can observe and record residents' emotions, interaction responses, and community environment through on-site notes, which will help comprehensively analyze the literature and interview data to understand the residents' current level of community awareness.

3.2.3 Literature Collection

In order to increase the credibility and consistency of the data, related documents such as historical data of Kam Tin, mural works participated by students and residents, and project design of planners will be collected. This document can be read and reviewed multiple times and provides supplementary research data (Marshall & Rossman, 2016). The mural works and the project design of the planner may appear to

influence students and residents to participate in community building, and these materials can also be used as examples in interviews to provide background information and spark discussion.

3.3 Research Subjects

To investigate how "The Kam Tin Mural Village Project" strengthens the community awareness of residents and external participants in the community. I will conduct face-to-face interviews with the planner Miss Kwok (see Table 3-4). Therefore, 4 students, 3 residents and 1 village chief will be selected to participate in a telephone interview or face-to-face interview (see Table 3-5).

Table 3-3

Research subjects data (teacher)

Respondent	Code	Gender	Background information	Face-to-face Interview Date
Teacher	T1	F	➢ Visual Art Subject Teacher ➢ The Founder of "Kam Tin Mural Village Project"	06 JAN 22 (10:30-12:00)

Table 3-4

Research subjects data (villagers and students)

Respondent	Code	Gender	Background information	Face-to-face Interview Date
Village Chief	V1	M	➢ Kam Tin Village Chief	06 Jan 22 (12:00-1:00)
Villager	V2	M	➢ Shop owner in Kam Tin Village	06 Jan 22 (1:00-1:30)
Villager	V3	F	➢ Participants of "Kam Tin Mural Village Project"	28 Feb 2022 (11:00-12:00)
Villager	V4	F	➢ Participants of "Kam Tin Mural Village Project"	28 Feb 2022 (11:00-12:00)
Student	S1	F	➢ Student ➢ Participants of "Kam Tin Mural Village Project"	24 Feb 2022 (19:30-20:30)

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Student	S2	F	➢ Student ➢ Participants of "Kam Tin Mural Village Project"	24 Feb 2022 (19:30-20:30)
Student	S3	F	➢ Student ➢ Participants of "Kam Tin Mural Village Project"	24 Feb 2022 (19:30-20:30)
Student	S4	M	➢ Student ➢ Participants of "Kam Tin Mural Village Project"	24 Feb 2022 (19:30-20:30)

3.4 Research Procedure

The research will start in December 2021, and the literature review and revision of the research plan will be completed in mid-March 2022. Interviews and data analysis will be conducted from December 2021 to March 2022. In May 2020, researchers will complete data analysis and write a research report (see Table 3-6 for details).

Table 3-5

Research schedule

Date	Implementation Matter
March 2021	Submission of project proposal
Jan to mid-Oct 2021	Meetings with supervisor for discussion
18 Oct 2021	Submit the full research proposal and the ethical review application
Nov to Dec 2021	Design research questions
Jan to Feb 2022	Interview with the interviewees
Feb to mid-March 2022	Data analysis
14 March 2022	Honours project presentation
15 April 2022	Refine project report
19 April 2022	Honours project submission

3.5 Research Limitation

Due to time constraints, in-depth interviews can only be conducted on 9 interviewees, which is a relatively limited sample size. Thus, the result of this project is not representative enough as to the entire region. Rather, it can only reflect the views of a few residents. Therefore, the results of this study can only be used as a reference.

Chapter 4 Findings and Analysis

This study aims to use two frameworks to interview with Ms. Kwok, the planner of the Kam Tin Mural Village Project, four volunteers participating in the project and four residents of Kam Tin Village. The purpose is to explore the shifting roles and functions of organizers and teams in community mural projects. And through the framework to understand how much the plan affects the sense of community of residents. Finally, the opportunities and challenges of the plan will be integrated. According to the correspondence of research questions 1, 2 and 3, the analysis results are divided into three parts.

4.1 The Role and Function of The Team

4.1.1 Building Stable Partnerships

At the beginning, Ms. Kwok and the team did not have a set of standard operating procedures. Some villagers thought they were just to complete the art project, so they regarded them as outsiders. It can be seen that the villagers are not familiar with the plan and are alienated from the team. Therefore, it is also difficult for the team to carry out art projects in the community. For example, it is difficult to find villagers willing to provide walls.

> ″ At first, I thought that the organizer was just to complete the plan of an art project, so most of the villagers regarded the organizer as an outsider! ″ *(Interview, V3, A50)*

″Because the place doesn't belong to me... It was difficult to borrow wall to paint murals, but fortunately I have the help of the village chief!″ *(Interview, Ms.Kwok, A10)*

Ms. Kwok took the initiative to build stable partnership with villagers. For example, observing the way of residents' activities, chatting with the villagers, explaining the plan content to the village chief and residents (see figure 4-1) and printing brochures (see figure 4-2), etc. This increases community trust between team and villagers.

" The team needs to maintain a good relationship with villagers... so, I try to introduce the mural activity to the public." (Interview, Ms.Kwok, A10)

"I value respect between people...I expect to communicate with the villagers in the implementation plan." (Interview, Ms. Kwok, A14)

"Ms. Kwok shared the plan with me, which increased my trust in the team and the plan."
 (Interview, Village chief , A24)

Figure 4-1

Explaining the plan content to the shop owner and villagers

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-2

Introduction booklet of Kim Tin murals village project

Note. Photo provided by interviewee Ms. Kwok Yin Ming

4.1.2 Revitalizing The Assets And Image Of The Community

In the first phase of the plan, the organizer hopes to promote community culture and community spirit through the murals. During these 4 years, the planners have been promoting the art of murals to different community groups. Among them, the "+V Art Volunteer Movement" (+V 藝術義工運動) is a long-term plan to work with volunteers. Convened and planned by Ms. Kwok, and Peaceful Volunteers Limited (平和藝術義工有限公司) is responsible for the coordination and execution. The concept of the project is to develop the spirit of community art volunteering into an art volunteer movement. Furthermore, they integrate resources such as civic volunteers. Improve the role of art in the community in the long run, and make mural art known and participated by more people. It can be seen that the addition of the role of the volunteer team provides opportunities for the public to continue to engage in art (see Figure 4-3).

Figure 4-3
Special needs schoolchildren learn mural skills from Ms. Kwok

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Thus, Kam Tin has a high ethnic diversity and preserves some local customs and cultures. In the middle and late stages of the project, there were also some conflicts on the cultural level of the community. Ms. Kwok and her team also began to pay attention to the tangible and intangible cultural assets of the community. The team therefore began to look for Kam Tin's community culture from different angles, intending to enter the context of the community in a deeper way. For example, increase in-depth interviews with old villagers and village chief. Therefore, many murals reproduce the local customs and traditional family ethics of Kam Tin (see Appendix 06). This enables the villagers to retrieve the villagers' feelings towards the community through the murals. Through sincere interaction and dedication from volunteers. The content of the murals is not only diverse, but also reproduces the local customs of Kam Tin.

"I always ask the villagers what they want to paint."
(Interview, Ms.Kwok, A14)

"The volunteer team repeatedly communicated with me to improve the design, which moved me!"
(Interview, Villager 3, A58)

"Participating in the mural project helped me to understand the villagers' culture in Kam Tin better because the murals are rich in content." (Interview, Villager 4, A53)

4.1.3 Developing of The Individual Talents

When there are no murals in Kam Tin, the overall village atmosphere is low. There also lacked creativity in community beautification. An important factor is that Ms. Kwok has drawn up a relevant plan and applied for funds from the government. Also, formed a volunteer team (see figure 4-4 & 4-5). The addition of the team changed the way and attitudes of community beautification. Due to the different age groups and life experiences of volunteers, they have unlimited creativity. For example, art volunteers can provide newer ideas for mural projects and contribute their drawing skill. Most of them have time and passion to serve the community. These are the conditions that the old community lacks and it can inject vitality into the activation of community assets.

"I established a network of relationships on Facebook... Villagers and volunteers took the initiative to contact me to paint murals... There was a trust and integrity in the process!" (Interview, Ms. Kwok, A14)

"I am very interested in drawing! In addition, I think the event is very meaningful, so I really want to participate! (Interview, S3, A70) "

Figure 4-4
Student volunteer from Jockey Club Man Kwan Edu Young College

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-5

Student volunteer from Lok Sin Tong Leung Chik Wai Memorial School

Note. Photo provided by interviewee Ms. Kwok Yin Ming

On the other hand, some villagers indicated that the mural activity has changed the villagers' community beautification methods and attitudes towards participation. For example, villagers participate in the process of painting murals together (Figure 4-6) . Villagers and volunteers can develop their talents through continuous learning. It can be seen that the success of the plan has enabled the activation of internal community assets.

"The mural project has made me love to paint even more! I want to participate in more mural activities to make Kam Tin Village a better place!" (Interview, Villager 3, A52)

"When I experience this event, I think it's more meaningful than I thought...so I will definitely invite friends to join!" (Interview, Student 3, A97)

Figure 4-6

Villagers participate in the process of painting murals in Kam Tin

Note. Photo provided by interviewee Ms. Kwok Yin Ming

4.1.4 Developing of The Team Operations

In the stage of the execution of mural village, more and more organizations are participating in the mural project. As can be seen from the chart, Ms. Kwok and other cooperative volunteers belong to the foreign group, and they have driven internal groups such as villagers to participate in the project. (see figure 4-7) Mural Village began to bring bad and good influence to the villagers. For example, environmental pollution problems, overcrowding problems. This led villagers to question the sustainability of the plan. Some interviewees pointed out that the organizer tried to intervene in different situations and help solve problems in the village. Ms. Kwok said the plan should be in constant discussions with participating volunteers. At the same time, communicate with local villagers so that every opinion can be fully expressed. From this, the identity of the villagers is established. Some interviewees pointed out that the mural works can only be completed after a long period of discussion and communication. During the process, it helps the villagers to clarify their needs and help them to summarize the ideal solution. During the process, it can be seen that the degree of villagers expressing their opinions and participating in the project has been increased.

"There are more tourists during the holidays, but the villagers don't want too many people in the village. (Interview, Villager 2, A39) "

"We all learned to work as a team, because when drawing, we have to listen carefully to everyone's needs and find solutions together. When there is a conflict, we need to coordinate through communication." (Interview, Student 1, A92)

Figure 4-7

Collaboration diagram of Kam Tin mural village project
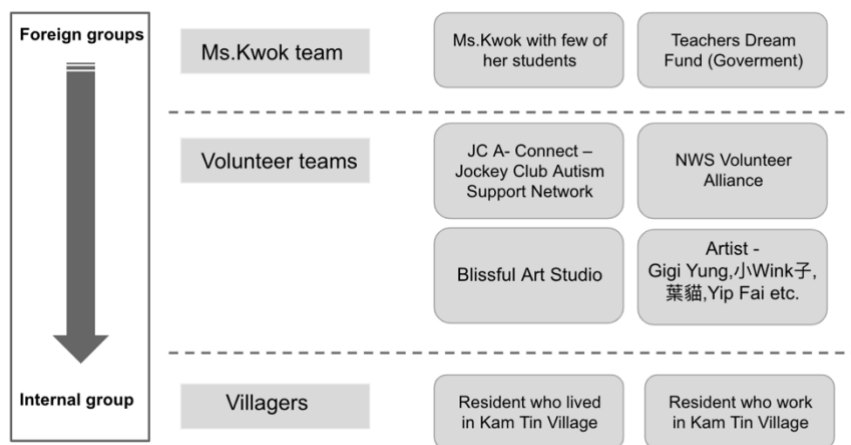
4.1.5 Building the Feedback Mechanism

The study found that villagers were not as committed to community building as the organizers were in the early stages of planning. The main reason is that the villagers focus on their personal lives. However, the murals project does have positive and negative impacts on the villagers. At first, the team emphasized communication with residents. Thus, villagers also played an introspective mechanism in the process of participation. Due to sufficient communication and real-time corrections in each construction stage, the results of the works are reviewed by different stakeholders. Not only does it reduce conflicts, it also makes the next partnership smoother. This helps to gradually construct the feedback mechanism of Kam Tin village. Finally, villagers develop the ability to participate in public affairs.

"The plan makes villagers pay more attention to things in the village...for example, environmental concerns. It increases the communication between villagers and village chief!" (Interview, Village chief, A37)

Figure 4-8

The functions of the community mural project

The Role of the community mural project	The function of the community mural project				
	1.Build stable partnerships	2.Revitalize the assets and image of the community	3.Develop of individual talents	4.Develop of team operations	5.Build feedback mechanism
The Mural Organizer Initiator Executor	✓ Set up standard operating procedure ✓ Build trust in internal groups	✓ Promote community culture and community spirit	✓ Demonstrate the making process of murals project ✓ Inject community beautification creativity	✓ Inject consistency direction	✓ Develops introspection mechanisms
The Mural Team Executor Learner	✓ Promoting program effectiveness	✓ Powering Community Assets	✓ Activate internal community assets	N/A	N/A

In conclusion, we can confirm that the mural project does directly affect villagers' participation in the community. Planners and participants have different roles and functions at each stage (see Figure 4-8). The collaboration of different people makes art popularized in the community, and at the same time transmitting the spirit of love and cooperation. In the next section, we will analyze the residents' sense of community results and find out to what extent the mural project affects the residents' sense of community.

4.2 The Results of Community Awareness

Table 4-1
The results of current status of community awareness among villagers in Kam Tin

Number	Interview Questions	Interview subject number			
		V1	V2	V3	V4
Factor 1. Community recognition 社區認可					
1	Living in this community makes me feel comfortable	5	5	4	5
2	I hope to continue to live in this community	5	4	4	5
3	Living in this community is important to me	5	4	4	5
4	I think the community I live in is a good place	5	4	5	4
5	I feel safe in the current community	5	4	4	2
Factor 2. Community Cohesion 社區凝聚力					
6	I think the residents in this community have community solidarity/cohesion	5	3	3	4
7	I think the cohesion of community residents is very important	5	4	5	4
8	When a problem occurs in the community, the residents will work together to solve it	5	2	2	1
9	Residents in the community will help and care for each other	5	3	3	4
10	My neighbor and I have the same expectations for the community	5	4	5	4
11	The residents of the community are trustworthy	5	3	3	3

From the overall results of the questionnaire (see Table 4-9), the results show that the four Kam Tin Village villagers felt a high degree of recognition at the levels of community recognition (Factor 1) and community cohesion (Factor 2). Factor 1 has an overall score of 84/100, and Factor 2 has an overall score of 89/125. The analysis of the two results shows that the current situation of villagers' community awareness is generally high. In addition, it can be seen from the overall results of the questionnaire that community recognition has a higher total score than community cohesion. Respondent V1 gave 5 points (full marks) in all the questions of Factor 1 and Factor 2, which shows that his community awareness is higher than that of the other three. In the entire questionnaire, only item 8 showed that respondents had more polarized results.

According to the semi-structured Interview and the above result, there are three aspects in which the mural village project can enhance residents' sense of community:

4.2.1 Building A Sense of Community Recognition Through Murals Project

In the results of community recognition, four respondents gave the highest score in item 1 (see figure 4-9). The results reflect that all four villagers largely agree that living in their community makes them feel comfortable. The total marks for items 2, 3 and 4 are the same as 18 points. The 3 items also have higher scores in the overall results of the questionnaire.

From the interview, V3 and V4 think that Kam Tin is a good place, and they like to live in there. V3 pointed out that the mural making process allowed him to achieve self-improvement and increase his overall experience of Kam Tin Village. In addition, V4 pointed out that Mural Village has established its own sense of identity with the community. For example, there are many good comments from the outsider on the news and films. It can be seen that the murals not only beautify the environment (see figure 4-10 & 4-11), but also make the villagers proud to live in Kim Tin.

"When I see Kam Tin filled with murals, I feel very comfortable!" (Interview, Villager 4, A57)

"I want Mural Village to be keep, because I want to continue living in this environment! Seeing the good reviews of Mural Village makes me think I'm very proud to live here!" (Interview, Villager 3 , A56)

Figure 4-9
Wall painted with murals

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-10

Wall painted with murals
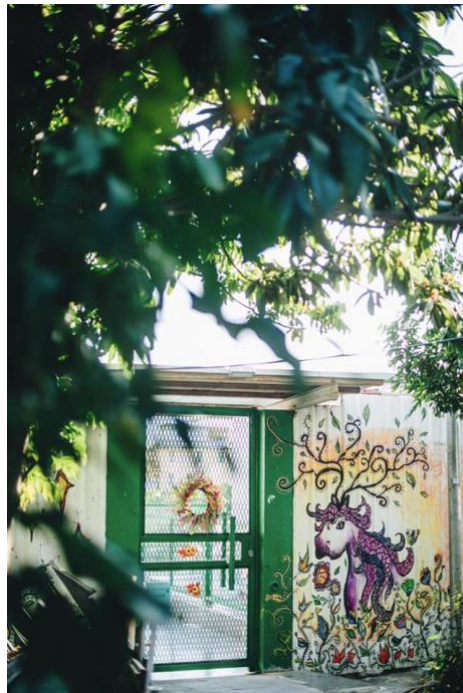
Note. Photo provided by interviewee Ms. Kwok Yin Ming

4.2.2 Building A Sense of Community Cohesion Through Cooperation

As can be seen from the results of Factor 2, the total score of the 4 respondents is 89 points (see figure 4-9). The results for item 8 are polarizing. This reflects that the four respondents had different ideas. Item 8

is the lowest score in the whole questionnaire, only 10 points. The village chief gave 5 points, while other villagers V2, V3, V4 gave an average of 2 points.

V3 stated that he had little chance to know the needs of other villagers and communities. The village chief also expressed that the villagers' thoughts are very conservative and traditional. For example, villagers only care about their own business. This kind of thinking leads to a low level of villagers' participation in community public affairs. He also pointed out that the development of the village has always been carried out and implemented by the township committee. Therefore, the Village chief is heavily involved in community affairs. But there are few opportunities to communicate with the villagers. It can be seen that the villagers lack opportunities to solve problems together. Finally, the connection between villages is relatively weak.

"Before Mural Village, I was like other residents who didn't care much about the village" (Interview, Villager 3, A52)

"The villagers are relatively conservative and just care about themselves. They are rarely involved in public affairs." (Interview, Villager Chief, A32)

V3 and Village chief believes that the team demonstrates the spirit of contribution to the villagers through the mural project and makes people pay more attention to the needs of the community. In stage 3 of the Mural Plan, villagers are more willing than ever to do some maintenance for the village. Villagers become willing to help others (see figure 4-12). According to V3, the mural activity provides an opportunity to connect villagers to serve the community and increase communication among villagers. In addition, the village chief has changed the way he manages affairs in the village. Also, he pointed out that the mural project has changed the commutation mode between him and the villagers from top down to bottom up. Villagers are more proactive than before to put forward suggestions for improvement and improve their ability to participate in public affairs (see figure 4-13). For example, villagers are more willing to clean the village and provide the team with a place to paint murals (see figure 4-14). It can be seen that this kind of

community art enhances the relationship between villager chief and the villagers as well as the cohesion of the community.

"I had to see a lot of elderly volunteers painting murals under a hot weather, so I lent out a fan in my house! Volunteers help us beautify our community, and I want to give more!" (Interview, Villager 3, A54)

"The mural project has increased the communication between the village chief and the villagers! It has caused the villagers to provide more environmental services and opinions!" (Interview, Villager chief, A37)

Figure 4-11

A villager lent out a fan to volunteers

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-12

Ms. Kwok shared and discussed the murals plan with different stakeholders

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-13

A villager lent out a the space for storing the printing materials

Note. Photo provided by interviewee Ms. Kwok Yin Ming

In summary, the majority of respondents agreed that the mural project increases community recognition and community cohesion in the community. The plan allowed residents to change their behavior patterns. At the same time, it provides opportunities for villagers to cooperate together. In the process, the villagers learn to contribute and serve the village together.

4.3 The Opportunities and Challenges

4.3.1 Visitors Bring Economy and Opportunity to Residents and Shop Owners

Nowadays, it is not difficult to find information about Kam Tin Mural Village on the website. This means that the mural project has been successful in attracting tourists. At present, more than 20 travel agencies have added Kam Tin Mural Village to their local tour itineraries (see Appendix 07). For example, Wing On Travel and Hong Thai Travel Service. Village Chief pointed out that even under the epidemic, more people visited Kim Tin than before (see figure 4-15). As tourists dine and spend in Kam Tin, the number of stalls has increased significantly (see Appendix 08). It can be seen that the mural village not only

improves the living environment, but also drives the economy of the community merchants. At the same time, the plan balances the social, economic and environmental impacts brought by the mural arts.|

"There are many more tourists during the holidays, and the merchants will benefit"
(Interview, Villager chief , A25)

Figure 4-14
Public guided tour in Kam Tin

Note. Photo provided by interviewee Ms. Kwok Yin Ming

4.3.2 A Large Number of Tourists Cause Inconvenience and Distress To The Villagers

The Kam Tin Murals essentially beautify the community. However, after Kam Tin Mural Village became famous, it lost the peace and order in the village. V1 and V2 pointed out that tourists bring a lot of noise, garbage, invasion of privacy issues. Due to the absence of business hours and population control, the Mural Village overlaps with the residents' living space (see figure 4-16). Places such as the ancestral shrine in the village are prohibited from entering. Tourists do cause inconvenience to residents. In this regard, the researchers believe that this requires the coordination of different stakeholders, especially to build the quality of tourists. The openness of the mural village needs to be further explored.

"Some residents have expressed that tourists make the village a problem with noise and rubbish…there are hundreds of years old houses in Kam Tin village, I would be worried that tourists accidentally

walked into the houses…" (Interview, Villager chief , A25)

Figure 4-15

A large number of tourists are wandering in the village

Note. Photo provided by interviewee Ms. Kwok Yin Ming

4.3.3 Mural Plan Creates Historical and Planning Conflict

Kam Tin is one of the largest existing walled villages in Hong Kong, fully preserving the history of the walled villages. The researchers found that there were many dilapidated walls and unused spaces, which made the mural village unstructured. Although the team has painted murals in many abandoned spaces, there are still many broken walls (see figure 4-17) and abandoned space (see figure 4-18). The Mural Village is in great contrast to the environment. If the abandoned space can be used as a service center, it will help future tourists to understand Kam Tin Mural Village. However, it is not easy to obtain land and abandoned space. During the interview, Ms. Kwok said that she had encountered a very big difficulty. In 2019, the team hopes to paint murals on the exterior walls of the historic ancestral village. During the new year, the team painted the exterior walls white. But it is said that white represents death to traditional culture. In the same year, four villagers did die. Residents are very concerned and have questions about the plan. It can be seen that the team cannot ignore the traditions of the villagers when carrying out art projects in a place full of history and culture.

Figure 4-16

The broken walls in Kam Tin

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Figure 4-17

An abandoned space in Kam Tin

Note. Photo provided by interviewee Ms. Kwok Yin Ming

Chapter 5 Conclusion

Based on the literature review and research findings, the researcher would like to propose a number of suggestions for the future mural projects.

5.1 Encouraging Residents to Participate in the Future

This study continues to emphasize that the success factors of Mural Village still require the participation of the team and residents. Whether it is execution, discussion, creation, follow-up operation, and management, the team must pay attention to communication with residents. The research results show that from the beginning of the Kam Tin Mural Project, it is necessary to understand the needs of the residents and build the residents' artistic self-cultivation. Resident participation is required from implementation to completion. It also shows that Increasing residents' participation in mural painting can make residents more engaged in maintenance work and environmental cleanliness protection in the future.

On the other hand, resident participation in mural projects helps residents better understand the story and history of the community. For example, through the process of data collection and communication with residents, residents can learn more about the village's story and history. At the same time, tourists can feel the atmosphere and characteristics of the community. However, the villagers' artistic skills and appreciation ability still need to be deepened. Because the village head pointed out that the older generation of villagers also have some doubts about introducing the murals to the public and participating in the project. In the future, if the community murals have the spontaneous participation of the residents, the community culture can be promoted and the mural village can be preserved for a long time.

5.2 Promoting Solidarity and Recognition Among Communities

Most of the existing villages operate the community in the traditional way, such as Kam Tin Village in Yuen Long. In the past, the village chief would focus on livelihood issues such as distributing masks to the villagers and hang colorful flags during the New Year to enhance the solidarity and cohesion among the communities. In the process of cultural development, cultures become diverse and rich. Taking the research results as an example, the mural project can indeed be a tool for cultural inheritance, promotion of solidarity and recognition among communities.

Ms. Kwok remarked that the public is very active in the mural painting activities. The reservations for this year have been full, and they have started accepting reservations for the next year 2023. During this period, she received many enquiries from the public to participate in painting, this reflects the love of Hong Kong people for mural community art. Ms. Kwok will also lead a group of volunteers to create murals in various districts such as Sheung Shui, Tai Po, Kwun Tong, etc. She also pointed out that she has been invited by many social welfare organizations and schools to paint murals. From the above, it can be seen that the mural community art is worth promoting in Hong Kong. More villages can learn from Kam Tin's example to enhance community choice and recognition.

5.3 Exploring The Long-term Impact of Mural Production on Community Consciousness

The research organizes the mural works of the Kam Tin Mural Village Project from 2017 to 2021 as follows (see Appendix 09). As can be seen from the table, there are 96 murals in the mural village. The initial mural design and painting were done by Ms. Kwok and her student team. Since 2018, the team involved in mural design and painting has expanded from different groups and participants. Including painters, special needs school children, volunteer teams, the elderly, etc. Among the murals, "love" is the central theme, and the goal of the project is to promote the spirit of love. The researcher believe that the connotation of mural images has a certain influence on the establishment of the theory of community consciousness, and it is worthy of further exploration in the future.

5.4 Conclusion

In summary, this study can only reflect the status of community awareness in Kam Tin Mural Village by means of limited documentation, local visits and in-depth interviews. It is hoped that researchers who are interested in Kam Tin Mural Village can supplement the limitations of this study and further explore the formation of Kam Tin Mural Village. In addition, the establishment of the community consciousness theory

still needs more exploration, because sometimes there are still cultural differences in the discussion and analysis of the sense of community (Blanchard ,2007).

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Appendix

Appendix 01 : Interview Scripts - Project Organizer in Chinese

Interview Date: 2022.01.06

Interview Time: 11:00 a.m. - 12:00 p.m.

Interview Venue: Kam Tin Senior Academy

Interview No: T1

問	感謝您抽空接受我的訪問。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄音嗎?錄音的目的是不想扭曲您所說的話,錄音的內容亦不會公開。整個訪問約需 1 小時。另外,是次的訪談內容會經過整理,輯成訪問稿,之後會讓你過目,你可以提出將當中一些不清晰的內容作出刪減或更正,是次訪問錄得的內客和稿件只會作為學術研究和分析之用。 當初為何有錦田壁畫村計劃這個想法?	Q1
T1	當初點解做呢?其實由自身開始,大家又係教育界,我就真情對話嫁啦!我對學生都真情,吾交心其實啲同學仔就 feel 到,你做得耐就知嫁啦!咁就其實人生好多起起跌跌,咁其實我搞壁畫村就係人生嘅低谷,低到點樣呢?曾經我想自殺嘅!長時間一個抑鬱嘅狀態,想算數 19。覺得自己好無用,我諗 2013-2015 係人生低谷,自己就左諗右諗人生好無意義,好努力去做好事情又吾一定有結果,吾保證人成功,你發現當花好多時間係學生到,對方吾一定領你情,好睇彩數好多野,而努力吾係一個保證。內心自己好多感受,好多無力感,開始去思考自己點樣有用少少?開始諗人生意義,都初期都真係入過精神科醫院住過幾日,其實都無乜意思,同住係屋企無分別,幾經一翻掙取出返院,但醫生因為我自殺念頭大所以吾批准,而當時必須有醫生親自簽署先能夠出院,連家人都吾得,覺得個風險太大。後來,幾經一番,都有外展護士睇住。而作為老師,我都知道自己的源頭在那裡,點解去死,更覺得食藥無用,因知道自己搵吾到人生義意。	A1
問	點解選擇畫壁畫村,背後原因又為何?	Q2
T1	後來,輾轉去咗韓國睇到其他國家嘅壁畫,個心豁然開朗左少少,咁好嘅野,開始思考係香港好少旅遊區係有壁畫嘅,但韓國好普遍,好開心個個去「打卡」,諗其實點解我咁抑鬱,喺香港做嘢係好大壓力嘅,老師係好大壓力嘅,其實行行都咁大壓力嘅,好多社會問題湧住嚟,其實你自己一個你係吾會有力嘅,最後抑鬱真係唔出奇,所以就喺度諗有冇啲嘢可以做到係個社會裏面,想用最後一口氣做返啲有意義嘅野,好過死左佢,豁出去試下,我亦都有宗教信仰,我係基督徒有信仰,望住個社會、啲學生、背景各樣,我當時係學校係訓輔,你會知道好多一個學生出現問題,其實背後係一大堆問題!吾係個人咁簡單。 所以就忽發其想,香港可唔可以有一啲開心啲嘅嘢,當時都未有社會事件嘅。自己係土生土長香港人,其實都感覺到好大壓力,樓價又高,過千萬供死人,感覺好匪夷所思。所以,好希望做啲開心嘅野,由「開心」呢點開始!	A2

問	連繫到我呢個人仲有咩可以有價值，有咩強項，自己由細到大強項都係畫畫，其他都一般般，計數又唔得方向感又冇，普通嘅學校中等嘅成績畢業咁樣，於是就覺得唯一一樣野就係 art，去韓國睇過啲壁畫，喺度思考緊香港得唔得呢？乜地點可以做到同韓國嗰個差唔多效果？又或者英國嗰啲差唔多呢？外國好多壁畫，其實只係一件好隨便嘅事！你行過都好多！香港因為城市吾一樣，就連公園都唔能夠坐，人地外國係比你任坐、吾會趕，但係香港公園就插晒牌吾比人掂！只係坐得先坐，咁香港環境吾同，畫壁畫會拉你，法例上塗鴉係唔得嘅！咁所以就吾係度度得，就要諗邊度得，我能力範圍內做到嘅。外國畫到外牆個 d 其實係好大資源嘅，矮樓就馬上諗起村屋。諗起村屋就諗起錦田，因為有個錦上路站，可方便被大眾欣賞，錦上路站有完善交通就岩晒！我去外國都係交通去同、旅遊區啲人先欣賞到壁畫，所以地點上就考慮埋交通配套，同埋考慮埋藝術本質，藝術入面分享係一件開心嘅事，好似國畫咁一卷攤出嚟分享，被展示有分享嘅本質。而壁畫畫左無人睇就掙 d，我教 art 都會唔吝嗇分享同學嘅作品，無論作品是好是壞，都是學生的心血，都係激勵嘅事，一人睇到係好重要！因為藝術、色彩係能夠帶比人有快樂，係影響緊人！我 master 係 visual culture 讀視覺文化，所以我知道人除非有眼疾，一個普通人來講其實 visual 好重要係影響緊成個人，隻眼好重要！另外，Visual art 嘅範疇來講同心理都有影響，visual culture 係藝術語言，例如: 新年的紅色、喜慶，並吾係 verbal 的，而是視覺上的語言！所以，我壁畫藝術係做到呢樣野係個社區入面。裏面個色彩內容係一種語言，人行過會 get 到一啲信息，呢個係一個好好嘅工具幫助一個社區舒緩到香港人嘅壓力，所以就揀咗錦田村！	
問	點解選擇錦田畫壁畫村？	Q3
T1	就係業權問題，如果我揀喺出面嘅私人樓、屋苑，或者係商業大廈，佢吾知邊個可以話到事，我一個小老師我可以搵邊個呢？會非常繁複，並且搵唔到人俾你畫，冇人會理睬你，並且有排都冇人答到。相反，係錦田村有獨立業主，房子係佢自己擁有，咁就可以問到，所以我考慮埋呢個因素。	A3
問	當初有何契機在錦田作壁畫項目？	Q4
T1	當然，另外一個好重要嘅助力就係申請「教師夢想基金」。當時有呢個意念，就同步有呢個基金申請，而且話手續非常簡單。當時我真係好簡單就申請咗個基金，反正都係就試下！最初計劃我諗到非常大，5 年內想興起一條壁畫村，並發展一個旅遊景點，發展一個可持續發展嘅計劃，平衡經濟社會環境三方面，而錦田壁畫村就係呢個概念！社會上，啲人行過開心。經濟上，有人流商戶餐廳有生意。環境上，靚左！呢個 project 就咁！我都好認真去諗個計劃書，因為畢竟都係拎咗一舊錢去做，都好想做好！但後來，interview 時亦有被提醒計劃唔需要咁大，怕我處理唔到，可以再縮小啲個範圍。最初，我想 5 年內畫 20-30 幅壁畫作品。最後，兩年內只需要完成 5 幅壁畫，並有 10 萬元支援。後來，我落村畫 3 個月已經完成到！我發現到原來件事係 work，比左我好大信心。	A4
問	對妳來就壁畫項目有何意義？	Q5

| T1 | 所以，我覺得係神蹟，我呢個人有價值，感受到原來可以放低自己，轉一個焦點投放喺社區裏面，其實自己都係非常有用！開左個頭之後，我都發現我嘅學生可能都係同樣面對類似嘅問題，其實我成長嘅年代學生自殺嘅問題唔多，但依家好多學生會自殺，多左好多！甚至去到小學生都有自殺，其實就好慘，點解小朋友會咁？依家啲小朋友咁大壓力搞到要死，自己都覺得呢件事都可以做個人版去教育下一代，其實當好灰心嘅時候，其實都可以好有意義嘅嘢，只要轉一個焦點，其實喺社區入面都可以做到好多嘢。總有一樣野係得嘅，每人都有強項，好似我咁我都唔係神來之筆，都唔係畫畫特別犀利，只不過咁多種能力之下比較強，咁我創意自問不多，能夠畫到望落去 ok 又教到人，就去做，成件事令我個人都有生氣返，同埋做到啲幫到人嘅嘢，覺得自己生命有意義！我嘅意義不能自己做，反而我將自己分比別人，個意義先有！

其二，我自己都係相信創作、藝術係一個過程治癒、治療壓力，其實係藝術一個治療心理嘅一種方式！例如:畫禪繞畫。我自己都讀過一個 course，係一個藝術治療嘅課程。咁我自己都覺得過程入面係醫到自己嘅創傷。course 入面叫自己去諗住嗰件事，過程入面我都不自控咁喊，唔知道點解，好似釋放晒所有嘢出嚟！ | A5 |
| 問 | 能分享一下有誰參與這個項目？ | Q6 |
| T1 | 原本畫嘅過程本身冇公開俾市民參與，只係諗住帶幾個學生入去畫，五幅很少，慢慢畫，每星期去畫。點知，一落場畫啲街坊就話要幫手！其一係街坊！後來，我開咗個 Facebook page 「錦田壁畫村」,本身係諗住記錄返畫壁畫嘅過程大家可以有個紀錄。但點知，呢件事就被廣泛傳開左，好多來自香港、九龍、新界、各區的人就知道有壁畫義工，後來知道啲人好想做義工。後來，原來我知道只係係無平台，原來好多香港人吾係自私，係想貢獻自己，咁我而家就好似開一個藝術嘅平台比大家參與去做義工！

壁畫項目最初係學生參與，但後來就越來越多公眾想加入，我自己覺得件事咁好，唔加入我都係好歡迎！我點頭就得，我無所謂！我對於藝術好與壞係唔需要去區分，一個用心嘅創作你去欣賞佢就得！係我眼中冇 good art / bad art！Art 就係 art 吾好去分！所以我嘅作品都係好「街坊」，因為人人都畫得，人人都可以參與！係我腦海中，人人都有藝術天份，只係多與少之分。例如:用手指公都可以畫畫，都能做到藝術，與天份無關！係我眼中藝術人人都得！所以我覺得賣豬肉嘅人又可以畫、司機可以畫，甚至清潔工人亦都可以畫！不分職業的！當然，藝術家都係有一啲係好專業嘅！不過我喺度思考，我點樣可以幫到個社區呢？係將藝術平民化、同埋廣泛化，並唔係精英制！成日啲人覺得自己無天份就吾畫，但我覺得每個人都得！藝術係需要普及化！我吾係話香港藝術依家唔普及化，但係普遍都仍然係精英制，要覺得藝術品係放喺博物館，放係展館入面打燈先係，所以對我個概念就係藝術品係可以放喺街上，唔需要入場費的！所以，壁畫就係係術普及化嘅一種方法！唯有行呢條線香港先唔會好冷冰，甚至「沙漠化」！我覺得香港太大壓力，有啲人性化嘅藝術，人手一筆一筆畫出嚟，咁我覺得會有一個唔一樣嘅氣氛！例如:去外國我去見到人性化嘅藝術唔會接觸唔到。我個角度係咁睇，藝術同社區嘅關係我覺得藝術絕對要多啲喺香港！而壁畫到今 | A6 |

	日我都覺得要推廣得更加普及化！	
問	是否能做到普及化？	Q7
T1	有人問過點搞個水準？水準點控制？好似教小朋友咁，你俾個框架佢其實就可以做到！例如: 好似我哋壁畫項目設計俾啲自閉傾向嘅同學仔，佢哋都可以參與到，咁所以專業藝術家亦都可以貢獻到，然後一般大眾市民都可以透過專業藝術人士 set 出黎嘅框假參與到！	A7
問	有沒有深刻的地方？	Q8
T1	開心嘅係啲義工一齊畫畫嘅時候勁開心，成日趕都吾走，天黑好多蚊叫佢哋走，佢哋都會:「畫埋先啦！」好多時候都係咁，而呢種經歷好深刻好感動，亦都推動我繼續策劃。由完成五幅壁畫之後，一年已經畫咗 20 幅，接住後來到依家有 96 幅左右。後來，一路錦田村發展緊，有一啲壁畫已經刷咗，刷左 5-6 幅左右。係有啲可惜嘅，但係亦都提醒要珍惜，因為啲嘢可以隨時無左。盡量畫之前都會問業主會否清拆，最少都希望可以保存五年，溝通清楚先畫！未刷走嘅都起碼保存左兩至三年！ 啲街坊喺過程入面都會開聲讚好！至於有冇一啲人唔鍾意就都有嘅，我哋都會盡量避免唔畫佢哋嘅牆壁。主要佢哋擔心嘅都係人流太多，尤其是疫症出現，佢哋會比較關注。相反，起初嘅時候反對聲音完全無，因為壁畫我哋都吾係畫喺太近民居，因為都怕嘈到居民。	A8
問	現現階段錦田壁畫村成果如何？	Q9
T1	現階段完咗錦田壁畫村呢個位置，嚟緊就會延展到港九新界。其實今年嘅申請我轉左一個模式就係俾人申請去畫，以前嘅統籌就相對少，主要都係我去搵啲場地，同街坊去溝通，畫畫下已經九十幾幅，唔想人流太多。所以去到今年錦田村嘅壁畫已經飽和。所以，黎緊就想試吓俾啲機構自己申請，因為好多義工團體或者 Facebook 聯絡到其他嘅市民都好想參與，但係因為疫症都令到壁畫嘅項目 hold 左兩年，我暫時都未能回覆到。之前社會事件都有受影響，因為當時比較敏感。我哋壁畫村嘅主題其實都係開開心心為主，以「愛」、「和諧」、「共融」為最主要的主題。因為我認為人最缺乏就係呢樣嘢，愛可以遮掩許多的罪，愛一個人就可以睇唔到缺點，喺社區裏面都係需要呢樣嘢！咁就有將就，雖然唔會有完美嘅社會，但如果可以搵個位同大家夾得到，有一個可持續嘅方向就好！因為呢啲係相對有意義，而我自己想死都搵吾到，所以最有意義嘅嘢就係人與人之間嘅關係，咁呢啲係冇尺去量度，亦都係最需要珍惜嘅嘢，最後先可以生活得開心，你理會社區嘅話，其實得返一個人你都唔會開心。當你身處係一個群體一個社區入面，你就要同身邊嘅人相處，要學習包容、共融大家唔同嘅想法，最後你先會開心。	A9
問	都想了解一下壁畫村項目嘅執行上去統籌同協作？	Q10
T1	好自然就產生左出嚟！最初都冇特別去諗，不過有個動機就係要維繫一啲好嘅關係，因為地方唔係我嘅，無人比空間出黎，就畫唔到㗎啦！之前都有借牆既困難，好在有	A10

	村長幫忙！亦都覺得需要 be nice，當有人過嚟打招呼，我唔理佢係咩人，我都會介紹俾佢知道我哋做緊嘅乜，我哋都想會俾佢知道想為個社區做啲嘢，加上一啲嘅色彩。	
問	當你地團隊執行呢個項目嘅時候，都會有唔同嘅人去問你哋做緊啲乜嘢？	Q11
T1	最初係經常有人問添！因為外來人入到黎條村係非常顯眼嘅事，亦都帶嚟好多傾偈，由傾偈開始，我自己都體驗到呢條村嘅文化，講真我又唔係嚟呢度賺錢，我亦都感覺到啲村民係發放友好去問，我都 get 到個文化係需要傾偈同溝通！開始見到佢地喺餐廳前面會係咁吹水，有啲人又會喺村公所度傾偈，我都觀察到身邊條村嘅居民係點樣嘅，咁就好似區議員一樣行過都會同佢地打招呼，開始個策略就好似落區咁樣。	A11
問	一般村民聽到呢個項目嘅時候大部份人嘅反應係點樣？	Q12
T1	「哇咁好呀！好阿！好啊！」好樂意，甚至乎讚好靚！一路喺度畫一路都喺度讚嘅！尤其係老村民，尤其佢哋冇見過，見到啲顏色七彩繽紛，其實都未完成但係佢哋都已經覺得好靚，同埋表達佢哋嘅感激！	A12
問	村民嘅參與程度可唔可以話係積極？	Q13
T1	冇佢哋嘅參與、支持直頭係成唔到事，佢哋參與程度係好鼓勵！因為佢地比牆我地畫，喺呢個 project 入面，其實佢哋嘅參與係非常重要嘅。	A13
問	村民喺呢個項目入面佢哋扮演乜嘢角色？有冇話參與創作嘅成份？	Q14
T1	首先，第一個原則係互相尊重！個牆係佢地所以我唔能夠想畫乜就畫乜，喺執行上面要溝通。咁佢話畫得，我都會問佢想畫啲乜嘢，所以我係非常忙碌於溝通的，會講清楚有乜嘢可以畫有乜嘢唔可以畫，甚至乎會俾埋草圖村民。十個有九個場其實佢哋都冇乜意見，亦都非常支持。最多嘅都係會提醒一下唔好畫政治內容，吾想有紛爭，最多都係呢啲嘅啫！同埋村民都係有信心嘅，因為起初個項目五幅壁畫都係一啲正面嘅嘢，因為我個主題都係開心為主，花花草草動物等……佢地都話得！但係我都唔會疏忽要俾埋草圖佢哋睇！我唔會夾硬嚟！就算義工團體當日身體狀況不佳、唔開心，我都叫佢唔好嚟！每個義工我吾識佢我都會同 WhatsApp 錄音比佢哋知道，叫佢哋唔好嚟！留係個 group 到都冇問題，直到你在狀態你隨時嚟參與都得！所以慢慢地就建立左一個關係嘅網絡。佢哋係一傳十、十傳百嘅，因為啲村民之間係好熟嘅，佢哋會話搵郭老師，搵個老師幫你畫啦！村民之間會問點解你個牆壁咁靚嘅，然後就會叫對方搵郭老師，中間就有咗一份信任同埋誠信！	A14
問	多左人參與例如義工團體，溝通上會唔會變得複雜咗？	Q15
T1	我都係減省左啲複雜嘅情序，所有嘢都係 WhatsApp 溝通，因為我都係老師要返工，義工會擺咗啲資料喺 WhatsApp，如果我有乜嘢資訊亦都會放上去，例如: 時間地點、需要有技巧定係冇技巧嘅義工、親子可唔可以參與等等。講清楚內容，然後義工自行決定自己適唔適合就報名！亦都減省咗好多行政上面嘅東西，並冇白紙黑字申請。靠 WhatsApp group 就得！	A15

問	去到後期嘅階段壁畫村項目係點樣營運？	Q16
T1	我都係減省左啲複雜嘅情序，所有嘢都係 WhatsApp 溝通，因為我都係老師要返工，義工會擺咗啲資料喺 WhatsApp，如果我有乜嘢資訊亦都會放上去，例如: 時間地點、需要有技巧定係冇技巧嘅義工、親子可唔可以參與等等。講清楚內容，然後義工自行決定自己適唔適合就報名！亦都減省咗好多行政上面嘅東西，並冇白紙黑字申請。靠 WhatsApp group 就得！ 我感恩當時向多樂事申請，然後佢哋批咗油比我地！愈畫愈好我亦都有向佢哋報喜，個 project 越搞越大，佢哋就同我講你哋繼續畫啦，吾夠油就問我哋攞啦！因為其實油係資源入面最大，所以呢方面唔使擔心，咁佢哋係捐助俾我哋嘅！都從來冇干預過項目！唯一一個要求就係畫反佢地 logo 就得！	A16
問	壁畫村有冇牽涉任何收入、財源？	Q17
T1	無！只係靠「教師夢想基金」基金，十萬蚊用晒就冇，我地依家都無，所以都係靠義工，亦無任何資助！	A17
問	一個可持續發展嘅項目點樣可以繼續落去？點維護同推廣？	Q18
T1	由於多樂事嘅油都可以 keep 好耐嘅，我覺得 5 年都走吾甩，我都有諗過八年之後我翻手執其實都吾難嘅！未係好有系統地去諗，但現階段都未有需要執嘅情況，都係好新淨！而村民都係會自覺地維護啲壁畫，吾需要去白紙黑字！	A18
問	有無一啲壁畫藝術作品係想連結社區文化？	Q19
T1	有！譬如話舞龍舞獅！全部都係一啲好意頭嘅嘢，例如: 雀仔、馬、龍、鳳、豬，一雙一對的、好豐盛嘅生果，全部都係一啲吉祥嘅野，代表福氣都係一啲意頭黎，村民都係中意吉利！所以都係畫開心嘅野！另外，都係畫跨代嘅感情，都有一幅係畫兩公婆，因為呢度錦田嘅文化家庭係好重要，大事大節一家人一定係返嚟食飯，家庭嘅情意係非常緊扣，家庭觀念亦都好重，亦都有添丁嘅概念，所以我都刻意畫啲跨代嘅題材。我留意到香港而家都係好多老一輩幫忙照顧孫仔，呢啲文化亦都好值得歌頌，大概係咁！	A19
問	有冇遇到一啲同居民溝通上嘅困難，你又點樣去處理？	Q20
T1	試過之前錦上路有一個屋苑，之前屋苑入面有一個居民搵我話可以畫，咁當時係我哋啱啱畫壁畫嘅頭一年，我當時亦都無乜經驗，屋苑嘅圍牆亦都好啱畫壁畫，一格格，但後來，義工 artist 設計好草圖，開始油底油時就收到消息話唔好畫住，屋苑群組入面有人唔鍾意，因為有屋苑嘅居民完全唔知情，我都拎左個經驗，原來有某部份人贊同，唔代表全部人都贊同，原先嘅我經驗淺真係唔為意，後來我就同業主溝通返，若果有一個人唔同意佢都唔會畫壁畫嘅，因為我嘅團隊唔係製造衝突，係想個社區和諧！因為好想顧及到對方嘅感受，咁我就用尊重嘅原則黎面對個困難！凡事都係以村民嘅感受為前提，佢個關注係邊度呢？最後都無畫到，但係我遇到嘅問題亦都要安撫負責設計嘅義工 artist，對方係好傷心同有陰影，因為設計得好辛苦但係最後畫唔到	A20

	出嚟，我亦都答應唔到佢啲乜嘢，因為設計師本身亦都獨特為咗個牆去設計，冇辦法將設計擺喺其他地方，用唔返，而我自己都感到有啲虧欠，無辦法我最後只能夠同佢解釋返我哋都只係想做一啲善事，唔想做一啲令到別人唔開心嘅事。	
問	你認為畫壁畫團隊、學生嘅加入，有無令居民帶黎佢地有新嘅想法？	Q21
T1	都有吖，佢哋都話畫多啲咪好囉，畫多啲唔使成日打機啦，有時有啲長者拖住個孫行出嚟亦都會叫佢畫下壁畫，成日拎住手機去玩。	A21
問	居民有冇機會接觸畫筆一同參與壁畫創作？	Q22
T1	因為礙於本身有義工已經喺度畫緊壁畫，如果 walk in 的話我通常都唔太 prefer，除非嗰度有空間，因為本身已經有好多人喺度畫，變左人行過就會好迫。但係都有試過有小朋友好中意望住唔肯走，我都邀請佢哋一齊畫，比佢試然後就走左。雖然未必參與好多，但係佢哋本身圍內之間都有好多對壁畫村嘅討論。	A22

Appendix 02 : Interview Scripts – Village Chief in Chinese

Interview Date: 2022.01.06

Interview Time: 12:00 a.m. - 1:00 p.m.

Interview Venue: Kam Tin Senior Academy

Interview No: V1

問	感謝您抽空接受我的訪問。學院規定受訪者需簽署一份參與研究同意書，請您看看內容。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄 音嗎?錄音的目的是不想扭曲您所說的話，錄音的內容亦不會公開。整個訪問約需1 小 時。另外，是次的訪談內容會經過整理，輯成訪問稿，之後會讓你過目，你可以提出將 當中一些不清晰的內容作出刪減或更正，是次訪問錄得的內客和稿件只會作為學術研究和分析之用。 都好想先認識下村長你先，你係幾時喺呢度做錦田村村長？	Q23
V1	我係錦田村出世，不過有 50 幾年搬左出左，有 10 年係錦田住，廿幾歲係度住，住到30 幾歲，之後我就搬咗出去住啦，咁我係原居民，所以我退咗休之後啱啱返嚟啱啱18 年就有村長選舉，咁我就報咗名做原居民村長，我係投票投出嚟。上一任係我嘅兄弟，我班兄弟覺得上一任不作為，所以就推咗我出嚟做。超過¾嘅人支持，大家都好想求變，所以我就翻返嚟做原居民村長。一九年做村長所以第一個 project 就接咗郭老師嘅 project 去做。之前郭老師佢哋入嚟遇到一啲挫折，咁好好彩佢又遇到鄧學年主席佢支持呢個計劃。	A23
問	當中你提到郭老師遇到嘅挫折可以分享嗎？	Q24
V1	一般來講係村入面，對於社區藝術係比較保守，我地係傾向傳統啲嘅村落，其實要祠堂村裡面去落墨都需要溝通好，郭老師亦都揀咗同傳統圍村嘅理念相近同埋喜慶、正面等去做，所以，我收到計劃嘅時候已經知道佢哋定左一個題目去畫。咁我當時係村長就直接跟呢個 project，郭老師第一時間就搵咗我然後我哋就做溝通。其實大家都非常幸運，我支持係因為我之前都係老師，我明白老師個個所處嘅位置、需要，同埋佢想做啲乜嘢，因為佢都涉及好多特殊需要學生、家長、老人家，咁呢啲其實都係我哋教育界做唔到嘅嘢嚟，但係正正呢啲都係社會嘅需要。加上，後來郭老師都有分享佢係同香港大學去合作，我就更加多左一份親切感，因為我都係香港大學畢業。咁佢合作嘅係 SEN 個種，我正正就係讀特殊教育畢業，所以我都非常支持！ 而當中都有一個例子遇到一個非常大嘅困難，2019 計劃第二年油白左祠堂出面幅牆過年，我差一點俾人劈，係一件好大嘅事件，亦都有好多居民嘅意見。後來，好彩我哋將啲工具掛咗上去，亦都因為個年村入面有幾個老人家，有老有嫩相繼離去，共四人，好耐都未試過。不過好彩我哋做咗啲嘢，再加上做咗一件事彌補左個過失，我哋將埲牆拆咗，開左隻門，而嗰道門就代替左我哋需要承受嘅問題。而啲唔吉利嘅嘢，村民就賴左係個風水牆上面。我一直都冇猜想過油白左埲牆，進度會咁慢，我以為過年前會完成到，完左就應該無事，但當時啲居民就好擔心。後來，溝通之後大家都再	A24

	無聲音。	
問	一般村民對壁畫項目的想法係點樣？	Q25
V1	坪洋村壁畫村事件亦都好值得我地反思，基本上條村都就嚟唔存在，佢哋大部份嘅屋都已經重新再裝修，屋啲壁畫無晒，亦令我地要思考下個文化背景所造成嘅變化，坪洋村嗰邊比較少商業行為，個範圍比較細，但村入面商舖相對少，受惠亦都少，相反錦田村個範圍就比較大，都好多商舖，所以週末都好多人會來。我地村民亦都會出聲叫嚟到嘅人保持清潔，仍然有啲嘅居民都表達多咗遊客呢條村會好嘈，因為多咗人好驚訝，或者好欣賞啲壁畫，影相。例如: 叫啲居民行開或者推開，外來人令原來旺中帶靜嘅錦田村都帶嚟左一啲嘅噪音嘅困擾，一啲清潔嘅問題。我地好努力去維護其中一條壁畫走廊，因為嗰條走廊係貫穿祠堂村最重要嘅通道，所以我地都鞭策康文署注意清潔，經常有清洗，而工人都會受壓力之類。而當中祠堂村亦都相對古老，有數百年歷史嘅屋喺入面，呢啲地方旅客或者外來人都非常有興趣，有時候會走入去民居，因人流嘅關係誘發到佢哋去了解村落其他嘅部份，但係其實呢個都係正面嘅，但同時都會有憂慮，因為吾知道來者嘅身份，但好彩到而家都未發生一啲特別嘅事。所以，我去了解村民的反應都相對負面，但係相對喺呢一區嘅商戶就有得益，多咗好多生意。尤其疫情啲人冇得去旅行，所以週末都好多人，所以變相個抗拒又少咗，所以都容易平衡。	A25
問	當初壁畫村計劃開展你係持什麼睇法？	Q26
V1	我係後來先參與呢個項目，計劃由二零一七開始，我二零一九先上任，到依家我會帶啲旅客有「深度遊」，去一啲平時吾會去到嘅位。	A26
問	村長你同吾同人多吾多互動？例如團隊佢哋入嚟村入面，你會吾會去了解？	Q27
V1	因為係我自己條村我梗係會留意，有陣時有一兩日都會去幫手畫下，因為我曾經有一段時間我都教過基本設計，所以我都有參與，而我係好支持！我係完全冇任何負面嘅睇法，到依家都係！	A27
問	你嘅支持都十分重要可以這樣說嗎？	Q28
V1	一定係！因為嗰埲牆係我哋條村嘅風水牆。咁一般黎講，當時係上一任村長被主席說服，如果換着係我嘅話未必會支持嘅！	A28
T1	其實吾係我問你地嫁，當初係有人聯絡我問我畫唔畫，應該係文村長主動邀請我去幫手畫個風水牆，後來再加埋你，其實就唔係我主動話想畫，因為我都好知道有一道牆喺度應該都有啲意思。其實好多都唔係我主動問嘅，係最初講五幅嘅啫，其他打後都係村民主動搵我，而剛才村長講嘅我都係第一次聽。	A28
V1	因為我哋嘅接觸都只係講一啲正面嘅嘢，其他嘅佢哋唔知。如果作為一個傳統嘅圍村人，因為呢個係一個傳統風水牆所以我係吾支持畫嘅。我吾支持嘅原因係我唔敢去做，因為我唔知會有乜嘢後果，但係如果當有叔父應承咗去做，就唔係我嘅責任，我	A28

	就支持到底啦！但嗰件事嘅理念上我就完全支持嘅！	
問	呢個社區 project 同過往 project 相比，對呢條村有冇啲正面嘅影響？	Q29
V1	過往村嘅活動都偏向一啲傳統活動，涉及外人嘅就比較少嘅。咁依家正面嘅就係將我地傳統圍村文化、空間向整個香港甚至係香港以外嘅地方去分享！日本都有介紹我地壁畫村，向我地本來個氏族或者個村以外嘅地方去開放，等村以外嘅人去了解我哋！希望佢哋了解壁畫村之餘，亦都了解我哋嘅文化。咁我覺得呢方面一定係正面嘅。而負面頭先都講咗啦，其實嗰啲都係人行為所造成嘅問題，而唔係件事嘅問題嚟嘅，咁兩者就分得清楚啲囉。	A29
問	有冇聽到村民對壁畫村真實嘅反應/佢地嘅討論？	Q30
V1	係作品上嘅評價佢哋係覺得正面嘅覺得靚嘅係欣賞嘅！尤其有介紹將傳統嘅作品用呢種嘅方式，用馬賽克嘅形式去做，又解釋比村民聽，佢地都好欣賞郭老師、香港大學團隊去做左呢件事!	A30
問	村民多唔多討論條壁畫村？	Q31
V1	村裏面就唔多討論嘅，因為雖然件事係好欣賞，我地不打手印有個完結嘅儀式，咁就有邀請左村長、鄉長有個簡單嘅形式係壁畫上打手印，咁就有邀請村民、路過嘅人一齊見證，大家打個手印係度，個日嘅氣氛、印象上都係讚賞嘅！呢件事係一個好嘅「平民化藝術作品」，即係藝術作品唔係個個都識得欣賞，但係呢啲嘅情況佢哋都欣賞嘅！但會唔會有對藝術作品嘅討論，我就認為佢哋未必個個有呢個能力啦！	A31
問	參與度有無影響呢？	Q32
V1	村民唔高的！佢哋相對保守，唔習慣做呢啲藝術。第二，外邊外圍嘅事佢哋都唔多參與，即係比較傳統嘅居民都係顧住自己嘅嘢多啲，其他嘅嘢佢哋唔理嘅。好似與世無爭咁樣。同埋好特別呢，錦田有十條村主要姓鄧，同埋包括其他外姓，姓伍、姓黃，而傳統上佢哋都係我哋自己人，因為數以百計之前佢哋嘅祖先亦都係我哋祖先嘅伙記，請佢地幫手，做左好多代之後所以就比條村佢哋自己做一條村，所以其實大部份都係我哋自己人。咁所以，我地係鄉委會傾完啲嘢，只要鄉長話 ok，我地就同一個方向去，所以就好少有唔同嘅表達模式。我地會衡量件事對於我哋傳統文化嘅衝擊，同埋對村民嘅反應去決定，決定左之後咁多條村就一致行動，因為都係兄弟嚟。	A32
問	義工團隊同村民之間會唔會有爭執，溝通上難唔困難？	Q33
V1	我又聽唔到有爭執，點解呢因為佢哋拎出嚟嘅都係私人地方，個啲人都有自己嘅計算，加上係靚嘅，所以基本上無咩負面嘅訊息出嚟，主要都係之後發生嘅事啫，係外來人行為變左質姐。	A33
問	現時壁畫村都進行左四五年，你認為係維護上你有何看法？	Q34
V1	其實係平洋、壁田計劃都做得好好嫁啦，藍地都係，係村長間屋畫得好靚。長洲都有，咁其實個概念上佢地話係抄邊度邊度，但係我都唔係好理，文化嘅嘢係互相影響，好嘅抄襲咪就係創作囉，我覺得抄人嘅概念都唔緊要，但呢件事令藝術遍地開花	A34

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問	自己係覺得支持嘅，而家都講緊 steam，因為 art 係溝通嘅媒介，點可以只係得科學、數學？咁就溝通吾到嘅。我覺得成個教育界藝術係被忽略左，原因係在位者不認識呢啲野，因為個制度篩選左呢批人走，並唔係國民教育所提倡嘅嘢，國民教育係提倡應該多向度，等每個人都可以喺自己能力同埋專長上面發揮，組合成強大嘅團隊。	
問	對未來合作模式有何建議？	Q35
V1	我認為溝通係好重要！不過呢個機會唔多，如果有機會可以有「村民大會」，係開始之前有個共識，但好困難地香港人對於民主係吾認識嘅。要搵個合識嘅平衡點去開始，我地祠堂村就係一個好嘅例子，我哋揀咗個好好嘅題目開始，咁然後做咗好有教育意義嘅嘢，咁係過程入面有好嘅團隊，老師去帶領唔同嘅團隊，然後我係背後做咗少少解說嘅工作，話比人聽特殊需要嘅學生同埋家長佢地好少有親子嘅機會，同埋我哋創造成功嘅機會比佢地，咁吾講你吾知嫁，所以我會解釋比人聽。呢啲就係好幸運地遇上左，所以將來如果要入嚟嘅話，就需要透過呢啲途徑去溝通，大部份嘅村落都有「村民大會」。村長會召開會議有溝通，但不幸地我地錦田村係冇村民大會嘅，因為都係幾家人，一個祖宗分落嚟，其實都唔使點樣開會，搵幾個分支阿頭傾就得，反去就做野，但係就唔會問問題。但係如果下次能夠同最有權威嘅人溝通好就事半功倍！你又可以搵到地方放設備，好似郭老師都有！等大家知道響長支持！好需要入嚟嘅人都要了解村入面嘅人嘅文化，然後作出一個平衡，我覺得係平衡嘅，任何新野都會令人有憂慮。	A35
問	長期來看觀察，郭老師對於團隊嘅睇法係點樣嘅呢？	Q36
T1	錦田壁畫村計劃其實都差唔多完，其實我都衡量過頭先你剛才講嘅，因為呢排有疫情，將心比己因為疫情如果咁多人出出入入，可能都會有憂慮。所以你見到我其實都開始減少，成年疫情今年我只係畫咗鄉村俱樂部個邊，有一個義工就話咗奧運選手，我覺得個承受度都差唔多，我唔係想做一件擾民嘅事，所以我都同啲資深義工去講其實錦田都差唔多，嚟緊安排過一年嘅場地都係外面嘅地方，我地都 full 左，book 已 full，計劃將會喺出面畫學校同埋社區中心，都吾係錦田啦。其實好明顯郭老師都搵到個平衡點。	A36
T1	其實從來都冇人同我講啲唔好嘅嘢嫁，因為村民嘅包容度都真係好高，老實講佢真係可以鬧，其實從來都冇發生過一啲嘅衝突，所以村長講嘅我都係第一次聽，因為我接收到嘅都係非常之正面，咁所以我自己都成日將心比己，day1 入嚟我都好戰驚，一開頭都會好驚啲原居民好惡，但入咗嚟呢條村之後發現完全係兩件事，因為唔鍾意嘅人可能佢哋冇出聲，其實佢哋都係包容緊，鍾意嘅人就不斷讚你，所以我哋只係收到正面嘅訊息，我地都好想多謝返包容緊呢件事嘅人，當然我都好希望佢哋包容完之後發現到呢件事嘅好。好多吾同人入左嚟畫，其實啲義工都重新認識新界原居民，後來佢哋都覺得啲村民好好，行過都好 nice 會傾計。	A36
問	都見到你覺得呢個計劃會提高居民嘅向心力/凝聚力，可唔可以分享吓你嘅睇法？	Q37

V1	其實呢個計劃係多咗人同我傾偈嘅，同埋村民又多咗關心村裏面嘅事，以前係唔關佢哋事唔理嫁麻，但係而家佢哋係多咗！例如: 佢哋會講吓啲貓貓狗狗整污糟咗啲地方，有要求我哋做好啲清潔工作等等，令到村民對於自己個環境個關注高左，同埋令到村領導嘅溝通係多左嘅！咁我覺得呢課係正面嘅！我吾理咩原因造成其實都唔重要嘅，但對於向心力、令到大家對於自己一個環境係做多左、比多左意見嘅！	A37

Appendix 03 : Interview Scripts – Village shop owner in Chinese

Interview Date: 2022.01.06

Interview Time: 1:00 p.m. - 1:30 p.m.

Interview Venue: A Store in Kam Tin

Interview No: V2

問	感謝您抽空接受我的訪問。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄音嗎?錄音的目的是不想扭曲您所說的話,錄音的內容亦不會公開。整個訪問約需 1 小時。另外,是次的訪談內容會經過整理,輯成訪問稿,之後會讓你過目,你可以提出將當中一些不清晰的內容作出刪減或更正,是次訪問錄得的內客和稿件只會作為學術研究和分析之用。 想問吓你喺呢條村住咗幾耐?	Q38
V2	三年幾,呢條壁畫村開始已經住係度!	A38
問	你對於條壁畫村有乜嘢感覺?	Q39
V2	啲居民有唔同嘅反應,接受嘅係多過唔接受嘅,咁耐我都未聽過唔接受,佢都都覺得幾好同埋幾靚!但係慢慢遊客多左,就會有少少覺得遊客好似浪潮咁樣黎,佢地假日村民反而唔想見咁多人,不過主要可能因為疫情係有影響嘅,人多去參觀個度姐,但對壁畫本身就係好好嘅,兩件事嘅。村裏面都係希望靜啲。	A39
問	我見到你嘅士多四周圍都有唔同嘅壁畫,當時義工隊嚟到會唔會都同你有溝通?	Q40
V2	有嫁!佢地都會借我地方放野、洗手,同埋方便啲呀嘛!有陣時又會幫襯我買下野食、涼茶,但係主題或乜嘢就唔係同我溝通囉!對於主題都少啲,佢地都好友善!	A40
問	外來嘅人、義隊入到嚟畫壁畫有冇試過有磨擦?	Q41
V2	無喎,從來都冇!佢哋有唔同嘅團隊啦有長者啦、有學生、有義工,我見到佢哋都非常合作,各自分工!	A41
問	你認為團隊嘅人係點樣嘅?	Q42
V2	佢地好 nice 啦,郭老師好 nice 團隊又好用心!完全無吾順暢!	A42
問	如果嚟緊呢條村可能會繼續畫壁畫,或者呢個項目會延伸出去你贊唔贊成?	Q43
V2	贊成!第一,佢可以將社區嘅特色透過畫作去表達出嚟,例如係人情味啦!隔離有幅壁畫話係畫公公婆婆,我好欣賞當中嗰個神態畫得好好!我地呢度有幅,佢反映我哋有串魚蛋,唔同國家嘅飲食文化放左入去,未必個個人睇得到,但係啲遊客嚟到就會睇下!有個主題係度,本地嘅居民都接納,亦都將特色嘅地方表達到出嚟,呢個我覺得好好嫁!	A43
問	都見到你覺得呢個計劃會提高居民嘅向心力/凝聚力,可唔可以分享吓你嘅睇法?	Q44

V2	有無提高到我吾肯定，我個人認為一條村嘅向心力就係村長可能會做一啲服務、派口罩，或者每年有啲嘅活動啦不過疫情就少咗，或者你見到周圍會有啲花牌，呢啲佢地村嘅傳統就代表佢哋村嘅特色，傳統人反而係用呢種方式嚟凝聚。但係壁畫點解我話還好啦，就係因為冇破壞性，對個向心凝聚力冇破壞性，唔會因為畫多咗一幅壁畫屋主就會投訴，而村民個接納程度係喺度嘅！	A44
問	村民會唔會因為身處於呢條壁畫村特別自豪？	Q45
V2	我唔特別覺得，其中一樣野反而人多左會有少少嘈，但係好處就只係日頭會有人嚟，對個村嘅影響唔大。都會有人話搞到好嘈，但都覺得好欣賞啲畫，尤其係呢幅啦，有啲嘅傳統鯉魚係度，有吉祥嘅意味！佢地幾接受嘅！除非啲村民自己出嚟畫啦，參與性高呢，佢嘅自豪感就會大好多，例如佢哋一齊投票，邊幅畫係畫得比較靚啲，又或者佢哋之間會討論多啲！	

Appendix 04: Interview Scripts – Villager in Chinese

Interview Date: 2022.02.28

Interview Time: 11:00 a.m. - 12:00 p.m.

Interview Venue: Zoom

Interview No: V3, V4

問	感謝您們抽空接受我的訪問。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄音嗎?錄音的目的是不想扭曲您所說的話,錄音的內容亦不會公開。整個訪問約需 1 小時。另外,是次的訪談內容會經過整理,輯成訪問稿,之後會讓你過目,你可以提出將當中一些不清晰的內容作出刪減或更正,是次訪問錄得的內客和稿件只會作為學術研究和分析之用。 想問吓你喺呢條村住咗幾耐?	Q46
V3	我一直住錦田,都好多年啦!	A46
V4	我都一直住錦田!	A47
問	你對於壁畫村計劃有乜嘢感覺?	Q47
V3	一開始吾大感覺嫁,覺得有班外人入左黎,平日好靜嫁嘛。	A48
V4	我係設計師啦,一開始我係錦田見到有人畫壁畫,我就已經好想參加!後來,我通過 facebook page 加入了義工隊。	A49
問	你認為團隊嘅人係點樣嘅?當時義工隊嚟到會唔會都同你有溝通?	Q48
V3	一開始,我地以為主辦方只是為左完成一個藝術項目的計劃,所以我地大部分村民都當佢地係外人!	A50
V4	佢地都好好人既,但真係吾太熟嫁。我只係認識郭老師囉!	A51
問	都見到問卷入面你覺得呢個計劃提高左居民嘅凝聚力,可唔可以分享吓你嘅睇法?	Q49
V3	之前既我好似其他居民咁,真係吾多理呢條村啲事嫁,但係壁畫計劃令我更愛畫畫,以後我都想再參與更多啲呢種壁畫活動,令錦田更好都幾好啊!	A52
V4	參與壁畫項目比我更了解錦田的村民同文化,因為我多左 我覺得係香港好似郭老師咁既項目太少了,而呢個項目真係比更多人接觸到藝術同社區文化!	A53
問	都見到你覺得呢個計劃會提高居民嘅向心力/凝聚力,可唔可以分享吓你嘅睇法?	Q50
V3	我記得夏天時有次我看到很多長者、義工在畫壁畫,我就借出我家中的風扇!他們幫助我們美化社區,村民當然要幫助這班義工!其他村民都喜歡幫助人!	A54
V4	有一次在早上畫壁畫時,村民不但為我送上食物,更向我詢問可否與家人一同幫忙畫壁畫!我感到十分意外,因為以往住在錦田的人都不常會主動提出幫忙。這讓我感覺到錦田村民對壁畫項目有一致的期望,同時村民行為會互相影響。	A55
問	村民會唔會因為身處於呢條壁畫村特別自豪?	Q51
V3	我希望壁畫能繼續保存,我想繼續住在這個環境之中!看到外界對錦田寫的報道、影片,很多很好的評價,這令我認為我住在這地方十分自豪!	A56

V4	我記起當我參與畫壁畫時我很開心。只留意並專注於一件事。它幫助我忘記一天的煩惱，壓力釋放了壓力。當我望到錦田充滿壁畫時讓，讓我重新感受錦田這個地方，我感到十分自在！	A57
問	外來嘅人、義隊入到黎畫壁畫有冇試過有磨擦？	Q52
V3	磨擦都不算多，郭老師溝通與團隊會和我們溝通清晰。過程中最深刻是與郭老師溝通，因為這壁畫只用了 1 個多月去設計與繪畫。我喜歡我門外這件作品。當初我想為屋子外牆畫壁畫是因為家中有長者，他們希望門外能畫有一些吉祥圖案。我母親特別喜歡牡丹花，因為它象徵幸福、吉祥。因此，義工團隊反覆地和我溝通並改良設計，這讓我感到很感動！	A58
V4	磨擦，我吾太覺得有。主要都無啲人行過可能有時有啲嘈，但好多時我地都會立即改善。村民間都吾多有嚴重投訴。	A59
問	你往後會想有/參與更多壁畫活動嗎？	Q53
V3	壁畫確實美化了古舊的圍牆，常邀請朋友到錦田花時間。我認為我居住的地方是個很好的地方！所以，我贊成有更多壁畫活動！最好可以有得參與多啲！	A60
V4	想！依家壁畫村好大好成功，壁畫很多！我在往後想為壁畫村設計路牌，希望遊客會更投入到觀賞全部壁畫！更了解我們村落的文化。	A61

Appendix 05 : Interview Scripts – Student volunteer in Chinese

Interview Date: 2022.02.24

Interview Time: 7:30 p.m. - 8:30 p.m.

Interview Venue: Zoom

Interview No: S1 , S2 , S3 , S4

問	感謝您們抽空接受我的訪問。本人承諾在任何情況下都不會洩漏您的個人資料以保障您的私隱。請問您介意我錄音嗎?錄音的目的是不想扭曲您所說的話,錄音的內容亦不會公開。整個訪問約需 1 小時。另外,是次的訪談內容會經過整理,輯成訪問稿,之後會讓你過目,你可以提出將當中一些不清晰的內容作出刪減或更正,是次訪問錄得的內客和稿件只會作為學術研究和分析之用。 當初你們怎樣參與到這個社區藝術活動?	Q54
S1	我係因為之前嗰個暑期活動,我報咗名所以就參加咗畫壁畫,即係頭先你所講嗰個錦田壁畫村畫壁畫嗰個活動,嗰時我記得好似提前左搞,都係社區中心嘅!	A62
S2	喺社區中心…即係 Joey 介紹嘅。	A63
S3	係 Joey 介紹嘅!之後見到好似幫人畫下壁畫,整靚下佢哋啲牆好似好有意義咁!同埋本身我都鍾意畫畫咁咪試吓!	A64
S4	我係媽咪同 Joey 傾緊計嗰陣時,Joey 推薦我去做咁我咪去玩下!都係社區中心!	A65
問	您是抱持著什麼期望?你希望有咩得著?	Q55
S3	見到係壁畫啦,即係係牆度畫畫,咁就可以幫人畫啲靚啲嘅牆,令到個社區靚啲,呢個係我第一次參加壁畫活動	A66
S4	我都係第一次去嘅姐	A67
S1	首先我覺得嗰度好曬啦,同埋我記得嗰度我踩落去係有好多蚊飛出嚟嘅,咁嗰陣時我咩都冇諗過,純粹只係諗住畫好個幅牆算囉!	A68
S2	初頭一齊去嗰度都係好熱嘅,之後都係個草地係好厚同埋好多泥嘅個種囉,咁之後我地係要跨過去石階嗰度畫個壁畫!	A69
問	為何你有興趣參與壁畫活動?什麼原因令你有興趣? 即係都想聽吓你哋本身有冇人都有學過畫畫㗎?	Q56
S3	其實係原本對畫畫都有興趣啦,另外都覺得呢個活動好有意義,加埋一齊咁所以就好想參加!	A70
S4	我係媽咪,Joey 推薦,咁媽咪就問我試吾試下,我就話 ok 咁就可以參加,我本身有畫過畫但係就畫粉彩個啲,都係 Joey 教嘅!	A71
S1	我就係本身參加咗 Joey 個個視藝大使嘅,咁我畫壁畫純粹都係想試吓啲新嘢,畫下咁樣囉!我之前只係畫過和諧粉彩多啲,壁畫都係第一次!	A72
S2	我本身都係視藝大使黎嘅!算係一個 program 義工服務咁。	A73
問	想問吓視藝大使係唔係除咗呢次壁畫活動係唔係都有其他活動㗎?	Q57
S2	係吖有嫁,之前有一個係展覽整木牌嘅,咁我哋用顏料同埋綿線整一個笑哈哈,即係主要係綿線一個笑哈哈,就係係天水圍公園嗰度展覽。	A74
問	你們有無發揮到你的潛能? 定都遇到一啲困難?	Q58

S3	佢其實就吾係成幅牆比我地畫，即係牆壁呢佢要好耐時間畫，咁就當然吾係成幅我地畫哂啦，每人畫小部分，我地個個都畫啲，就完成到成幅牆，咁到我去畫個時即係有人已經畫左幅牆，但中間就有好多空位要油下顏色，又或者啲色吾係好深色，要油多幾層，所以其實幅牆就吾係真係成幅係我地畫，咁我就只係畫左少部分，咁就整左出黎！	A75
S2	就係每一次上色都要上好多次，顏色先會好均勻，如果唔係顏色會唔一樣！都有啲技巧，唔可以逆方向上色。	A76
S4	好多昆蟲，同好熱！	A77
問	當時有無人協助你畫壁畫？	Q59
S3	有，我個陣時有其他義工同老人家喺度，我個陣時仲有老師係度嘅！應該都係社區中心啲老人家！	A78
S1	其實我覺得係發揮油顏色嘅技巧，因為佢嗰個係本身起哂稿比我地，佢會有幅圖，話俾我哋聽油乜嘢顏色，即係我哋只係揀啱隻顏色跟住油返上去就 ok 嫁啦！	A79
問	咁顏料方面係咪已經預備好？	Q60
S1	係阿 佢一早已經預備好一樽樽顏料俾我哋用！	A80
問	有無咩作品你較為深刻？	Q61
S1	記得有啲作品係畫咗啲狗仔，我自己都好中意狗，所以好深刻！	A81
問	你有冇覺得參加咗壁畫計劃，有一啲新嘅生活體驗？或者對你來講有冇乜嘢特別嘅意義？	Q62
S4	有！我有留意到村民其實會一齊打掃下村落！之前我唔係住喺村屋所以我冇見過。	A82
S1	我有留意到有啲壁畫係畫大排檔，因為我喺香港冇見過以前嘅大排擋，所以我覺得睇到都好特別！	A83
S2	香港我住嘅地方都冇壁畫，我好少見到有壁畫村，所以好特別！	A84
S3	我覺得錦田村呢度充滿住藝術！相比其他地方呢度真係靚啲！	A85
問	你覺得你地有無為錦田村帶嚟一啲改變？	Q63
S3	有時畫緊壁畫嘅時候，啲居民都會讚我哋，或者同我哋講多謝同加油！	A86
S1	我覺得我幫呢條村帶嚟咗好多色彩！本身村莊只係得白色嘅牆壁。	A87
問	入到嚟畫壁畫有冇試過同村民有磨擦？	Q64
S3	當有人經過嘅時候我哋都會讓返條路出嚟！而佢哋都唔會特別去投訴或者話我地，因為都係互相尊重。	A88
S2	因為我哋畫嗰陣時都係朝早，所以都會特別安靜少少，佢哋都冇特別話我哋。	A89
問	你覺得參加左壁畫計劃有否一些得著？	Q65
S2	耐性同堅持！因為喺太陽底下畫畫真係唔容易。	A90
S3	訓練左我細心啲，因為唔係嘅話會畫花左。	A91
S1	我覺得係團隊合作，因為當我哋畫畫嘅時候都要細心聆聽大家嘅需要，一齊搵解決方法。例如有陣時會有啲衝突，大家都想畫同一個位置，可能就要透過溝通協調。	A92
問	你認為義工身份對錦田壁畫計劃重要嗎？	Q66
S1	因為一幅作品好大呀，要好多人先可以一齊完成，所以我覺得非常重要。	A93

S3	因為我哋畫完幅畫都會 share Facebook,所以我哋參與都會令到更加多人認識的壁畫村,可以有更加多人嚟睇!	A94
問	如果將來有同類型嘅壁畫活動你會唔會有興趣再參加呢?為什麼?	Q67
S4	會,因為我覺得好好,可以體會到合作性都好好!	A95
S2	會,我本身都好鍾意畫畫,同埋我都享受繼續體驗畫壁畫嘅過程!	A96
S3	當我體驗咗呢次活動我覺得比想像中更有意義!可以美化一條村!除咗好玩之外,其實都真係好有意義,所以我絕對會想再參加!同想叫朋友 Join!	A97
問	計劃有冇啲乜嘢可以改善嘅地方?	Q68
S1	我希望可以揀一啲冇咁曬嘅地方,畫畫嘅時候真係好熱。不過佢都有一啲帳篷,帳篷入面都提供左啲水,都真係有幫助!	A98

Appendix 06: Mural Village Information

Name of the project	'The Kam Tin Mural Village Project' (錦田壁畫村計劃)
Funding unit	Hong Kong Tearcher Dream Fund (香港教師夢想基金)
Participate in funding period	October 2017 - March 2019
Place	Kam Tin Village, Yuen Long
Host	Ms.Kwok Ying Ming
Participant	Mr. Kwok, 5 students, 30 citizens and Kam Tin Village Chief (formed a volunteer team)
Budget	HKD 100000

Completed works (5 Murals)

（1）郭老太 （Painters: Teacher Kwok）

（2）Unity ・ 共融
(Painters: Gigi Yu, student team, citizens about 20 people)

（3）吉事常慶

（4）愛就食飯
(Painters: Gigi Yu, student team, citizens about 15 people)

(Painters: Teacher Kwok, Teacher Zhou, Teacher Cheung)	

（5）愛 ・ 陪伴
(Painters: 珈珈, Jessica, Elsie, Julian Blue)

Appendix 07: Travel Agency List of Kam Tin Mural Village Local Tour Itinerary

1. Hong Kong Wing On Travel Service Ltd. (永安旅遊)
2. Hong Thai Travel Services (康泰旅行社)
3. Miramar Travel (美麗華旅遊)
4. Sunflower Travel (新華旅遊)
5. EGL Tours (東瀛遊)
6. YMT Travel Ltd. (油蔴地旅遊)
7. China Travel Service (香港中國旅行社有限公司)
8. Goldjoy Holidays (金怡假期)
9. Fanta Co., Ltd.   (Fanta Co Ltd) (發達行)
10. Travel Circle International Limited (勝景遊)
11. Sunshine Holiday (陽光旅遊)
12. Jetour (捷旅)
13. Go Green Travel (綠色假期香港有限公司)
14. Sino Step Travel Services (領華旅遊社)
15. Stanley Travel (天祥旅遊有限公司)
16. Faithtravel (安信旅遊)
17. Beng Seng Travel (明星旅遊)
18. Konga Tours (HK) Ltd. (港嘉旅遊(香港)有限公司)
19. Ulu Travel
20. Eternal East Group (Intl) Co Ltd. (永東集團（國際）有限公司)
21. Towa Tours Ltd. (東和旅遊)
22. Arrow Travel Agency Ltd. (雅達旅運 有限公司)
23. Great Travel (駿景遊)

Appendix 08: Main Shops and Malls in Kim Tin

Inside Kam Tin Mural Village		Near Mural Village	
		Three Main Shopping area	
Inside Kat Hing Wai, Kam Tin	Restaurants, snack shops, etc.	Flea market (Located on Kam Sheung Road)	Over 160 merchants (Selling: homemade, specialty snacks, furnishings, clothes, etc.)
		2. Container Mall (Near Kam Sheung Road)	Over 15 merchants (Dinning room, ceramic studio, Handmade Soap Workshop,tattoo room,Children's playground , etc.)
		3. Red Brick House (Located on Kam Sheung	Over 50 merchants (Furniture shop,bonsai shop,Handmade boutique wood shop etc.)

			Road)		

Appendix 09: The Completed Murals of the Kam Tin Mural Village Project (as of November 2021)

	Name of Mural	Designer	Painter	Finish date	Venue
1	郭老太	Ms.Kwok	Ms.Kwok	October 2017	Kam Tin City Centre
2	Unity · 共融	Gigi Yu	Group painting (about 20 student)	October 2017	Kam Tin City Centre
3	吉事常慶	Ms.Kwok	Ms. Kwok, Teacher Zhou, Teacher Cheung	December 2017	Kat Hing Wai(吉慶圍)
4	愛就食飯	/	Group painting (about 15 student)	November 2017	Kam Tin City Centre
5	愛 · 陪伴	JulianBlue @Dear me	珈珈,Jessica,Elsie etc.	November 2017	Kam Tin City Centre
6	愛情紅鶴	/	Group painting (about 15 people)	December 2017	錦田公路華苑停車場旁邊小巷
7	愛～無國界	Kaka	Kaka,Jessica,Elsie etc.	December 2017	Tsz Tong Tsuen (祠堂村)
8	狗全部都係狗	小愛寵	Group painting (about 7 people)	December 2017	錦田公路華苑停車場旁邊小巷
9	花開富貴	葉貓	葉貓	January 2018	Tsz Tong Tsuen (祠堂村)
10	母親 Mother	杜嘉恩、杜啟榮	杜嘉恩,杜啟榮 etc.	January 2018	Kam Tin City Centre

11	富記貓團 Fu Kee Cats	Gigi Yung	Gigi Yung,Katie etc.	February 2018	Kam Tin City Centre
12	夏日泰風情	Queenie Tam	Queenie Tam,Vivian etc.	March 2018	Po Tei Road (波地路)
13	愛～很簡單	Kaka	Kaka,Jessica,Elsie etc.	April 2018	Tsz Tong Tsuen (祠堂村)
14	人狗情未了	Gigi Yung、Ms.Kwok	Group painting (about 10 people)	April 2018	Tin Sam Village
15	愛太空	小 Wink 子, Eva Tse	小 Wink 子	May 2018	Kam Tin City Centre
16	立春 The Beginning of Spring	杜嘉恩，杜啟榮	杜嘉恩，杜啟榮、藝向學員及家長(about 40 people)	May 2018	Kat Hing Wai(吉慶圍)
17	Drive	Vera Chiu	Vera Chiu	May 2018	Po Tei Road (波地路)
18	奇幻叢林	Gigi Yu	Group painting (about 10 people)	June 2018	Kam Tin City Centre
19	愛海漫遊	/	Group painting (about 20 people)	July 2018	Po Tei Road (波地路)
20	天佑之城	collective design	Group painting (about 15 people)	October 2018	錦上路盈匯坊
21	Unity · 共建	Gigi Yu & Alice	Group painting (about 20 people)	November 2018	Kam Tin City Centre
22	花花愛巢	collective design	Group painting (about 40 people)	December 2018	Kam Tin City Centre
23	吉慶祥和	Secondary creation&collective design	Group painting (about 40 people)	December 2018	Greenview Garden
24	錦田河風光	葉貓	葉貓	December 2018	Kat Hing Wai(吉慶圍)
25	鹿野仙蹤	小 Wink 子	小 Wink 子	December 2018	Po Tei Road (波地路)
26	停不了的愛	Alice	Group painting (about 15 people)	December 2018	Po Tei Road (波地路)
27	開心魔法少女	Chan Kai Wa	Group painting (about 25 people)	January 2019	Wing Lung Wai(永隆圍)
28	奔跑不放棄	Ms.Kwok	Ms.Kwok	February 2019	Kam Tin Glocal Youth Hub

29	吉慶花閣	Gigi Yung	Gigi Yung、Katie	February 2019	Kat Hing Wai(吉慶圍)
30	十五與阿美	Ms.Kwok	Ms.Kwok	February 2019	Hua Yuan Canting Parking
31	春。夏。秋。冬	小 WINK 子	Group painting (about 50 seniors and students)	February 2019	Hua Yuan Canting Parking
32	育心之樹	Ms.Kwok	The general public	April 2019	Kam Tin Elder Academy
33	吉慶紅圖	Katie	Katie	May 2019	Kat Hing Wai(吉慶圍)
34	慢賞關山櫻	Melissa	Melissa	June 2019	Kam's Terrace(錦上豪庭)
35	打氣菜菜子	Ms.Kwok	Villagers'collective painting	September 2019	Ahimsa Buffet
36	隨心畫	collective design	Collective painting (around 10 peopl2)	October 2019	Yau Tam Mei Tsuen (攸潭尾村)
37	車	QUEENIE TAM	QUEENIE TAM	October 2019	Po Tei Road (波地路)
38	早晨！香港	Copy the works of Van Gogh	Ms.Kwok	November 2019	Kam's Terrace(錦上豪庭)
39	駿馬空間	Ms.Kwok	Ms.Kwok	November 2019	Kam's Terrace(錦上豪庭)
40	鯉樂花馨	Ms.Kwok	Group painting (about 20 volunteers, elderly and students)	December 2019	Tsz Tong Tsuen (祠堂村)
41	泡泡樹	Ms.Kwok	Volunteers and Blissful Art Studio students (about 65 people)	December 2019	Shui Tsan Tin (水盞田)
42	錦。欣	Stephanie	Stephanie,Pekkle,芊芊、Tinny、Pat etc.	December 2019	Hua Yuan Canting Parking
43	綠油	Yi Ting	Yi Ting	January 2020	Kat Hing Wai(吉慶圍)
44	單車	Ms.Kwok	Group painting (about 35 people)	January 2020	河背村
45	梅蘭菊竹	四君子	Group painting (about 30 people)	February 2020	Tsz Tong Tsuen (祠堂村)

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46	Hundertwasser@錦田	Copy the works of Hundertwasser	Pat Tang	February 2020	Kam's Terrace(錦上豪庭)
47	盆菜型子	Evelyn	Evelyn	February 2020	Tai Hong Wai(泰康圍祠堂)
48	大自然交嚮樂	wink au, sweney chan	wink au, sweney chan	July 2020	Shui Tau Tsuen(水頭村)
49	貓貓	Peggy Cheung	Peggy Cheung	September 2020	Tsz Tong Tsuen (祠堂村)
50	(救世軍外牆)	Stephanie	volunteer team (新創建義工隊)	June 13, 2020	錦田救世軍
51-80	「壁畫馬拉松」系列 (29 in total)	"Mural Marathon" Mural Design Competition Winners and Volunteers	The public, elderly, volunteers, etc.	February 2021	Kat Hing Wai(吉慶圍護城河圍欄)
81-92	「和融天空」系列(11 in total)	HKU Faculty of Social Sciences "Jockey Club Companion Programme" and Volunteers	30 people including autistic school children, volunteers, seniors, etc.)	May 2021	Tsz Tong Tsuen (祠堂村)
93	寵。愛。家	Stephanie	Stephanie	May 2021	Kat Hing Wai(吉慶圍)
94	奧運系列一	Yip Fai	Yip Fai	August 2021	Hua Yuan Canting Parking
95	奧運系列二	WINNIE NG	WINNIE NG	August 2021	Hua Yuan Canting Parking
96	夢幻樂園	GiGi Yu	The public, elderly, student volunteers, etc.	November 2021	Kam Tin Country Club