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Rural Sustainability



Rural Sustainability
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Hing Chun Yeuk villagers welcoming back Goddess Tin Hau for the Tai Ping Ching Chiu Festival

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打醮——鄉村凝聚與鄉俗傳承

Da Chiu Festival — Rural Cohesion and Rural Custom Inheritance



十年一屆的打頭角慶春約七村太平清醮代代相傳，這一屆的醮期是2019年12月13至16日，動員過千村民，籌備經年。建醮大典的酬神祭鬼等傳統儀式繁複密集，村民憑著過往參與的經驗和集體回憶，在各項儀式上靈活補位。

建醮之舉沿襲先民敬天之情，祈求社區福祉，也維繫散居世界各地村民的鄉情，鞏固身份認同和歸屬感。曾煥華移居海外多年，是荔枝窩村海外原居民協會主席。他說，看著老一輩努力承傳此事，僑居海外的慶春約子弟應牢記自己的身份，承先啟後，把客家傳統文化繼續流傳下去。

沙頭角十約中只有慶春約及南鹿約仍然保留打醮習俗。四天的醮會雖有許多年輕村民隨父母回鄉參與，體驗村族精神，可是對打醮有深刻印象的村民漸漸老去，而年輕村民大都長居海外，這個充滿感恩和祝福又能凝聚社區力量的傳統節慶可如何延續，實在值得我們深思。

打醮剪影
SNAPSHOTS
OF
DA CHIU



村民群策群力從吉澳接媽孃回荔枝窩
A large team of villagers carrying Tin Hau back from Kat O

正醮首日：浩浩蕩蕩接媽孃

「媽孃」是客家人對天后的暱稱。相傳吉澳天后來自荔枝窩，因風災飄洋過海落戶吉澳。打醮首日，村民迎接諸神上壇就位，不但從協天宮及鶴山寺請出關帝和觀音，也坐船到吉澳接媽孃。

數十人的隊伍把通往吉澳天后廟的狹窄山路擠得水洩不通，沿途鑼鼓喧天。十多名村中壯士站在神轎兩旁，待媽孃端坐轎中，便繫馬聽令，齊把重數百斤的神轎扛起上肩。其他村民伴隨在側，準備隨時接力，有的撐著寶蓋，有的舉起「迴避」和「肅靜」的執事牌，有的負責開路，有的扶正轎身，並協助避免撞到架空電線。到了碼頭，上落船又是個挑戰，眾人必須高度專注和合作，才能把神轎安然扛到船上，迎回荔枝窩。

正醮第二日：金榜題名淨後嗣

打醮第二天中午舉行啟榜儀式，七村代表抬出寫有各村民名字的「金榜」，展開榜文貼在牆上，喃嘸師傅隨之作硃砂點神、燒符，向神明逐一宣讀榜上名字，祈求庇佑。建醮委員會成員荔枝窩村長曾耀業小時候曾目睹其父前荔枝窩村長通宵達旦用毛筆寫榜，並按村內房屋排列出各戶人丁名字；現在他則根據繳交「人丁錢」的先後次序來排列，並打印金榜。金榜上印有不少英文名字。April英國出生，父親是荔枝窩村民，看見自己榜上有名，深感自己是村中一份子。

喃嘸師傅宣讀村民名字祈求庇佑
The priest reading out names of the villagers to pray for blessings*

April



故

相片提供 Photo source:
環保署鄉郊保育辦公室
Countryside Conservation Office
Environmental Protection Department

正醮正日：大排筵席增感情

慶春約每逢打醮都會大排筵席，免費招待訪客。今次打醮正日正值星期天，七村村民、來湊熱鬧的鄉鄰居民和慕名而至的遊客，擠滿了荔枝窩。素筵更特別用上荔枝窩新居民種植的新鮮蔬菜招呼嘉賓。

四天醮期內，村前桌桌素筵聯繫著流散世界各地的村民。住在香港市區的李先生特地帶兒子來見識婆婆的鄉下；已經退休長居內地的David帶著八歲女兒參加；曾菊英移居英國數十年，聯同村中一眾「女仔」，自發幫忙端盤；長住英國的曾繁森在飯桌之間穿梭，招呼親友。雖然忙得不可開交，但相聚的喜悅和為故鄉出力的自豪感，一直支撐著村民的熱情。



David (右一)和家人
David (first from right) and his family

正醮最後一日：同心協力免厄運

「八點燒大王，過嚟幫手呀！」此話一出村民便齊集鬼王的祭棚，小心翼翼把數層樓高的紙紮鬼王抬下，同心合力穿過田間小徑，移到面向大海的空地。這是打醮的最後儀式——祭幽焚燒山大人，俗稱「燒鬼王」。

漆黑的夜空下，田間只有疏落的街燈，村民以大量電筒引路。「向海呀，向海呀！」村民再三確認鬼王並非向村才放下鬼王。村民用長長的竹枝撐著鬼王的身軀，灑下米酒，點起了火，確保鬼王垂直火化，不會倒向七村的任何一方，免得村落招惹厄運。眾人肅穆地看著火屑在空中飄盪，耳中只有喃嘸師傅的詠頌聲。

鬼王在熊熊烈火中化為灰燼，一連四日的打醮也圓滿結束。村民懷著這份鄉情和回饋家鄉的使命感回到日常生活中，期望十年後再度相聚。

Third Day: Banquets Enhancing Social Connections

Whenever Hing Chun Yeuk holds the Tai Ping Ching Chiu Festival, complimentary banquets were arranged to serve visitors. This year, the third day of Tai Ping Ching Chiu was on Sunday. Apart from villagers of Hing Chun Yeuk, lots of neighbouring village dwellers and interested tourists also came to Lai Chi Wo. The vegan feasts were specially prepared out of fresh vegetables grown by new Lai Chi Wo residents.

During the four days of the festival, vegan feasts in front of the village connected villagers across the globe. Mr. Lee, who lives in Hong Kong's urban area, brought his son to discover his grandpa's birthplace; David, retired and lives in Mainland China brought his 8-year-old daughter back; Tsang Kuk Ying, moved to the UK several decades ago, led young ladies in the village to serve the dishes; Tsang Fan Shum was shuttling between tables to socialise with friends and relatives. Happiness and pride from serving their village kept them motivated tirelessly.



曾繁森 (右三)與其他村民一起忙於招呼親友
Tsang Fan Sum (third from right) serving the guests with other villagers*

Last Day: Warding off Bad Luck Hand in Hand

"Come and help! The Ghost Master will be burnt at eight!" Villagers immediately gathered at the bamboo altar for the Ghost Master, and carefully lifted the enormous paper Ghost Master down from the altar and delivered it through the footpath between fields to the open ground facing the sea. Burning the Ghost Master is the last ritual of the festival to pacify wandering ghosts.

In the dark night, villagers guided the way with torches. "Face the sea, face the sea!" villagers reassured that the Ghost Master was not facing the village when placing it down. Villagers used long bamboo sticks to keep the Ghost Master upright, poured rice wine on it and set off fire. To avoid bad luck, villagers made sure the Ghost Master was burnt vertically and would not fall towards any of the seven villages. People stared at the flame solemnly. Only priests' chanting was heard.

The Ghost Master crumbled into ashes in flame and the festival came to an end. Keeping a sense of belonging and a mission to contribute to their home village, villagers were looking forward to seeing each other ten years later.



村民合力焚燒巨型紙紮鬼王以超渡亡魂
Villagers cooperating to burn the enormous paper Ghost Master to pacify wandering ghosts*

* 相片提供 Photo source:
環保署鄉郊保育辦公室
Countryside Conservation Office
Environmental Protection Department

共創村樂

Co-creating Joy in the Village



近年，世界各地興起鄉村傳統和藝術結合的文化節，例如日本的「越後妻有大地藝術祭」和台灣花蓮的「稻草藝術節」等等，均以藝術作為媒介，吸引城市人往鄉村跑。荔枝窩村也承接慶春約太平清醮盛會，利用兩個週末舉辦了「荔枝Wo! 村樂節」。

這個村樂節與其他地方的藝術祭稍有不同，村內既無架設大型藝術裝置，「打卡位」也不多。它最大的特色不只是藝術內容，策劃團隊更刻意突顯荔枝窩村的文化和環境，藉以引發遊客的興趣。參與的藝術家駐村超過一年，藉著與村民俗和環境的互動，啟發創作靈感，策劃了十多個活動和工作坊。太平清醮舉之在前，縱向地緊扣先民和後代，隱含敬天、慎終追遠的傳統文化精神；村樂節乘興辦之在後，橫向地連繫鄉村人和城市人，有效地促進了真正的城鄉互動。

Cultural festivals integrating rural traditions with arts are becoming popular in different parts of the world. Japan's Echigo-Tsumari Art Triennale and Taiwan's Straw Art Festival in Hualien both made use of arts to attract urban people to rural villages. After Hing Chun Yeuk's Da Chiu Festival, the "Lai Chi Wo! Village Fest" was being held in the same village on two consecutive weekends.

Distinguished from arts festivals in other rural areas, this Village Fest only had a few "check-in spots" and there were no large-scale art installations. The emphasis of the Village Fest went beyond arts to cover the indigenous culture and environment. Participating artists had stayed in the village for more than a year and got inspirations for their workshops from villagers' interactions with folk customs and the environment. While the Da Chiu Festival connected present-day villagers with their ancestors, the Village Fest linked rural villagers with urban people, facilitating genuine rural-urban interactions.



觀眾投入欣賞客家山歌演唱會
Audience enjoying the Hakka song performance



參加者體驗泥煨食物的過程和滋味
Participants experiencing the process and the taste of earthen kiln cooking



參加者用天然泥土染布
Participants dyeing cloths with natural soil



參加者展示他們的泥染布作品
Participants proudly showing their soil-dye pieces

策展人心聲
WHAT THE CURATORS SAID

區瀟藍
Suzanne



活動前一個晚上，陶藝家區瀟藍Suzanne與女兒在村中的工作室門外為翌日的活動做預備工夫，把採自荔枝窩的天然陶土捏成一塊一塊。Suzanne認為荔枝窩是一片福地，特別為它策劃了「喚、泥」工作坊，希望讓來自市區的參加者在荔枝窩放鬆身心，能在舉目觀看藍天和山嶺的同時，以五官感受大地，用雙手揉揉土塊，藉體溫把濕潤柔軟的土塊變乾成形。

In the evening before the event, ceramic artist Suzanne and her daughter were kneading natural clay sourced locally into small pieces outside their studio in the village. Suzanne saw Lai Chi Wo as a piece of blessed land, thus curated a clay soil workshop to help urban participants relax their body and mind in the village settings. Participants immersed themselves into nature while kneading the wet clay into shape and turning it dry with their body temperature.

黃伯
Uncle Wong



梁苾瑚人稱「二胡婆婆」，醉心社群藝術，設計村樂節活動時，除了希望讓外來人士認識客家文化，更希望讓村民感受到受尊重，讓城鄉彼此真誠交流互動。二胡婆婆數年前開始帶領龍躍頭一群客家和本地婆婆，一起唱山歌、織花帶、做衣服，過程中不忘引導村民更深入地了解自身文化。她邀請了龍躍頭的婆婆們作村樂節表演嘉賓，在荔枝窩的傳統鄉村環境中演唱客家山歌，引得荔枝窩村長老黃伯體現山歌精粹，即興作詞，大開金口高歌感謝來賓。

Evelyna Liang is dedicated to community arts. When designing activities for the Village Fest, she aimed not only for promoting Hakka culture but also arousing villagers' sense of self-worth so that sincere rural-urban interactions could be achieved. A few years ago, she started leading a group of Hakka and local grannies at Lung Yuek Tau to sing mountain songs, knit Hakka embroidered bands and make clothes. She invited these grannies to perform Hakka folk songs in the Village Fest. Village elder Uncle Wong was so excited that he sang folk songs with impromptu lyrics to thank visitors.

李彥鋒
Dexter



李彥鋒Dexter進駐荔枝窩已經超過一年，一直探討以天然泥土進行藝術創作的可能性。他參考了昔日村民以海邊泥土為衣服染色的做法，村樂節當日以荔枝窩天然泥漿為中介，讓參加者自行混合豆漿，製成天然染料，隨意發揮，染出風格各異的圖案。他回應參加者的提問，說：「這塊泥染布的顏色沒有加入化學成份，會因為多次洗滌而漸漸掉色，但這是它隨著時間流逝的經歷，也是屬於它的故事」。

Dexter had been residing in Lai Chi Wo for over a year to explore the possibility of using natural soil for art creation. Inspired by villagers' past practices of utilising soil collected near the coast for cloth dyeing, he guided participants to mix Lai Chi Wo's natural soil with soymilk to make natural dye. Participants creatively dyed stylish patterns on the cloths provided. "As no chemicals were added, colour will fade away after frequent washing, this forms the story of these cloths as time goes by," he said.

游慧瑜Anna (左左)
梁苾瑚Evelyna (右右)

「荔枝Wo! 村樂節」是首個在荔枝窩舉辦的大型社區共創活動，負責統籌的游慧瑜Anna強調這次村樂節是與村民共同創作的成果，各方團體事前經歷了一年多的互動，有充分的溝通，清晰認知場地使用、限制、社區規矩及村內配套設施的承載量，因此活動內容不但具有深度，而且切合在地文化內涵。「多花時間與在地社區連繫，才能共同創造既獨特又可共享的回憶。」

"Lai Chi Wo! Village Fest" was the first large-scale community co-created event in Lai Chi Wo. Anna, who coordinated the event, emphasised that co-creation process made it meaningful. All parties had been communicating for over a year and were clear about the venue usage, limitations, community rules and the carrying capacity of village facilities. The event was thus provoking and aligned with the spirit of place. "Heartful communication with the local community is the key to co-creating unique shared experience."

荔枝 Wo! 村樂節 LAI CHI WU! VILLAGE FEST

「荔枝Wo! 村樂節」於2019年12月21、22日及28、29日舉行，是「滙豐永續鄉計劃」的一部分，由香港大學公民社會與治理研究中心永續坊主辦，荔枝窩村培成堂合辦，「全人藝動」及「尋田·探土」藝術團隊策劃，由本地藝術家及荔枝窩村民聯手策劃多項創意活動，與參加者一起在鄉土地上以五官感受客家村落不平凡的生命力。

"Lai Chi Wo! Village Fest" was held on 21st, 22nd, 28th and 29th December 2019 and is part of the "HSBC Rural Sustainability" programme. It was organised by the Policy for Sustainability Lab of the Centre for Civil Society and Governance at The University of Hong Kong, co-organised by Lai Chi Wo Pui Shing Tong, and curated by "Art for All" and "On Earth" artist teams. Local artists and Lai Chi Wo villagers jointly curated a variety of creative activities for participants to experience the vibrancy of the Hakka village through their five senses.

主辦 Organised by



合辦 Co-organised by



策劃 Curated by



守護非物質文化遺產

Safeguarding Intangible Cultural Heritage

打糍、舞麒麟、粵劇和戲棚搭建技藝，均是香港珍貴的非物質文化遺產（Intangible Cultural Heritage，下稱「非遺」）。香港非遺清單上共有480個項目，而粵劇更獲選為香港本地和國家級非遺代表性項目，還登上了聯合國教科文組織的《人類非物質文化遺產代表作名錄》。

非遺反映文化多樣性，也是可持續發展的重要基石。可是在全球化、城市化、工業化等過程中，很多非遺項目都面對日漸失傳的威脅，因此聯合國教科文組織大會在2003年通過了《保護非物質文化遺產公約》，促進世界各地採取措施守護非遺。

非遺是活態文化遺產，世代相傳，涵蓋以下類別：

- **口頭傳統和表現形式，包括語言** 如民族神話和宗族口述傳說
- **表演藝術** 如傳統音樂、戲劇和舞蹈
- **社會實踐、儀式、節慶活動** 如春秋祭祖和節日慶祝活動
- **有關自然界和宇宙的知識和實踐** 如傳統曆法和涼茶配製
- **傳統手工藝** 如傳統食品製作技藝和鄉土建築技術

有形文化遺產（Tangible Cultural Heritage）強調保存其真實性（Authenticity）和完整性（Integrity），而非遺的傳承形式則由該社區、群體或承傳人決定，因此隨著社群與自然環境和社會經濟互動，非遺亦會不斷演變更新。我們透過確認、立檔、研究、宣傳等措施，可以記錄及鼓勵公眾參與。守護（Safeguarding）非遺著重確保其生命力（Viability），這不但依賴師徒及世代之間的傳承，更有賴政府、商界、學者等各方共同努力。

Da Chiu festivals, unicorn dance, Cantonese opera and the bamboo shed theatre building technique are Hong Kong's precious intangible cultural heritage (ICH) items. Among the 480 items in Hong Kong's ICH inventory, Cantonese opera has not only been inscribed onto the Representative List of the ICH of Hong Kong and the national list of ICH, but also UNESCO's Representative List of the ICH of Humanity.

ICH reflects cultural diversity and guarantees sustainable development. Yet, globalisation, urbanisation and industrialisation have been posing threats to the sustainability of ICH. As a global effort to safeguard ICH, the general conference of UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage in 2003.

ICH is a living heritage passed on between generations and covers the following domains:

- **Oral traditions and expressions, including languages**
- **Performing arts**
- **Social practices, rituals and festive events**
- **Knowledge and practices concerning nature and the universe**
- **Traditional craftsmanship**

While the conservation of tangible cultural heritage emphasises authenticity and integrity, ICH is inherited in ways determined by the communities, groups, and individual practitioners concerned and is therefore constantly recreated as they interact with the evolving socio-economic and environmental context. Measures such as identification, documentation, research and promotion could help record ICH and encourage wider participation in the society. The safeguarding of ICH aims at ensuring its viability. This relies not just on master-and-apprentice and intergenerational succession, the concerted efforts from the government, businesses, academia and other stakeholders in the society are also required for its long-term viability.



慶春的太平清醮舞麒麟
Hakka unicorn dance during Hing Chun Yeuk's Tai Ping Chiu Festival

生氣重現的蛤塘

Kop Tong Coming Back to Life

吊燈籠山腰鬱鬱蔥蔥，一棵盤根錯節的大榕樹旁出現兩米高的竹編磨菇和一些鮮艷的石繪，原來是環保署鄉郊保育辦公室趁著慶春約太平清醮，邀請本地藝術家為蛤塘村設計。蛤塘與梅子林相鄰，曾荒廢三十多年，但這十年間又回復了一些田園生活氣息。

蛤塘是范姓客家村落，早期村民遷自荔枝窩，六十年代是全盛時期，有15戶人家，村民過百，主要種植水稻為糧，並廣植年桔出售。後來村民紛紛移居英國等地，七十年代中期村內已空無一人。

村民發哥十五六歲時離開蛤塘到香港市區打工，後來移居荷蘭從事餐飲業，然後又回港當麵包師傅直到退休。十多年前，他看到出生地蛤塘長年荒廢，於心不忍，便與朋友紅石門村民「高佬」率先住進村內。當時村內斷水斷電，村屋多已坍塌，他們便清理村內的蓄水池，恢復供水，重修祖屋，燒柴煮食，開墾菜園，種植果樹，一住便十二年。他閒時還會在村裡做麵包、蛋糕和老婆餅，與人分享。

現在除了常居村中的發哥、發嫂和「高佬」外，有些村民也會不時約同兄弟朋友入村相聚小住。去年蛤塘更重獲供電，遊人也愈來愈多。發哥期待蛤塘和梅子林能有公厕提供，古舊山徑也能盡快重修。范祥有村長說：「村民很希望村子能重拾生機。老人家嚮往著回鄉養老。」

On the lush hillside of Tiu Tang Lung, several artworks were placed under a big banyan tree at the entrance of Kop Tong Village. Adjacent to Mui Tsz Lam, Kop Tong had been abandoned for more than 30 years but has been coming back to life in recent years.

Kop Tong is a Hakka village of the Fans clan with its early settlers came from Lai Chi Wo. Its heyday was in the 1960s, with 15 households and more than a hundred dwellers. They primarily grew paddy for food and planted tangerines for sale. Later, most villagers emigrated to European countries such as the UK and the village became empty in the 70s.

Villager Fat Gor left Kop Tong in his teenage. When he came back to his home village about a decade ago, he was sad to find it abandoned. So, he moved back with his friend nicknamed "Tall Guy" from Hung Shek Mun Village. They dredged the reservoir to resume water supply, repaired the ancestral houses, burnt firewood for cooking, opened up farmlands and cultivated fruit tree. They have already been living in Kop Tong for some ten years. Fat Gor enjoys making bread and cakes in the village and loves to share them with friends.

Besides Fat Gor, his wife and Tall Guy, other villagers also occasionally return. Electricity supply was resumed last year and more visitors were attracted. Fat Gor is looking forward to having public toilets and repaired footpaths soon. "We hope that the village can be revived. Villagers are looking forward to enjoying their retirement here", said the village representative Fan Ching You.



位處偏遠的蛤塘村逐漸回復生活氣息
Remote Kop Tong Village coming back to life



鄉郊初創培育計劃

Rural in Action Start-up Scheme

「鄉郊初創培育計劃」是永續社區學院為「永續社區學人計劃」成員提供初創培育機會的一項獎勵計劃。計劃鼓勵社會人才實踐城鄉互動協作，推動鄉郊地區的永續發展。

2019推出的第一輪申請反應熱烈，評審小組選出了以下五個優勝項目：

The Rural in Action Start-up Scheme of the Academy for Sustainable Communities is an award scheme that provides start-up incubation opportunities to fellows of the Sustainable Communities Fellowship Scheme. The Scheme encourages talents in society to foster rural-urban interactions and collaborate for the sustainable development of rural areas.

The first round of the Scheme was launched in 2019 and was met with enthusiastic response. The following five projects were selected by the panel.



南涌廚房書房：依山而煮，傍水而讀（南涌） Cook, Book in Nam Chung (Nam Chung)

在南涌鄉郊舉辦一系列結合煮食和閱讀的親子活動，並由基層婦女參與引領活動。Organises parent-child activities that combine cooking and reading, and engages grassroot ladies to lead the activities.



人耕智慧CSA（八鄉） Bright Bird Biodynamic CSA (Pat Heung)

以環境友善的生機互動農法種植農產，以「社區支持農業」的方式供應農產給市區訂戶。Grows crops using the biodynamic method and sells them to urban subscribers using the community-supported agriculture (CSA) approach.



埔姜仔（荔枝窩、梅子林） Pu Giong Zii (Lai Chi Wo & Mui Tsz Lam)

以適切科技種植及利用昔日客人常用的灌木「埔姜仔」製作產品，建立永續鄉村產業。Uses appropriate technology to grow and utilise *Vitex negundo*, a kind of shrub commonly used by Hakka villagers, to make innovative products for sale.



歐羅有機共同體（錦田） Au Law Organic Commons (Kam Tin)

建立網上有機蔬菜訂購及送貨平台，拉近農夫與顧客的關係，加強城鄉互動。Establishes an online platform for purchasing and delivering organic vegetables to build a closer relationship between farmers and customers.



回歸土層牆，讓自然能量擁抱城市住民（南涌） Bring back Earth Plaster Wall, Embrace Urban Dwellers with Nature Power (Nam Chung)

研發利用泥土等天然物料製作土層牆飾面，將大自然元素帶進城市家居。Makes use of natural materials such as mud to develop an earth plaster for furnishing the walls of urban and rural homes.

成功申請的項目可獲批港幣最多二十萬元作為種子基金，以實踐業務計劃。除撥款資助外，計劃亦提供其他支援，包括培訓機會、社區網絡、宣傳推廣，以及就鄉郊事務提供專業意見。

計劃現正接受第二輪申請，並於2020年第四季截止。

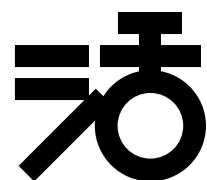
Successful applicants would be awarded a start-up grant of up to HKD200,000 per project. Other support may include training opportunities, community networks, promotion and publicity, and professional advice on rural affairs.

The Scheme is now accepting the second round of applications until the fourth quarter of 2020.

計劃詳情及申請程序請瀏覽學院網頁。
For details about the Scheme and application procedure, please visit the Academy website.



永續社區學院 Academy for Sustainable Communities



天、地、人——

梅子林藝術活化計劃

Nature, Earth and Human – Mui Tsz Lam Art Revitalization Project



鄰近荔枝窩的梅子林近年恢復水電，梯田重植果樹，生氣漸現。「天、地、人——梅子林藝術活化計劃」把梅子林的舊村屋復修改建成梅子林故事館，展覽自然藝術和客家生活，並設有客家小店，為行山人士提供小休場所。計劃統籌藝術家與村民共同創作數幅以「天、地、人」為主題的壁畫，並由學生及義工於梅子林舊村屋外牆繪製，展現梅子林的人文故事及鄉村特色。此外，亦定期舉辦導賞團和工作坊，讓參加者認識和感受梅子林和附近的自然生態、古道、人文特色和客家文化。

此計劃是「社區共創：重塑鄉郊」的第三個項目，於2019年11月正式展開，由沙頭角文化生態協會主辦，旅行家協辦。

項目團隊

執行團隊：李以強、陳煥晶、林潔宜、李樂茵、吳惠業
壁畫策展人：葉曉文

創作團隊：林嵐、Jacky Lee、吳良貴、亞寶

The "Nature, Earth and Human – Mui Tsz Lam Art Revitalization Project" revitalised an old village house in Mui Tsz Lam into the Mui Tsz Lam Story Museum to hold art exhibitions, showcase Hakka living, sell Hakka products and provide a resting point to hikers. The project coordinated artists and villagers to co-design murals with the theme "Nature, Earth and Human" to present the stories and rural characteristics of Mui Tsz Lam. Students and volunteers painted the murals on the façade of old village houses. Guided tours and workshops related to the village's environment and culture are organised regularly.

This project was launched in November 2019 as the third project under the Co-Creation of the Community Scheme. Project proponent is the Association for Sha Tau Kok Cultural and Ecology and the partner organisation is the HKTraveler.

Project Team

Executive Team: Charles Lee, Crystal Chan, Sandy Lam, Lorraine Lee, Yip Ng

Mural Curator: Ip Hiu Man, Human

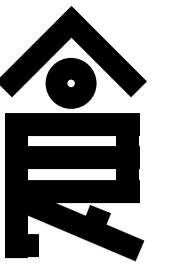
Creative Team: Jaffa Lam, Jacky Lee, Stony Ng, aleon

Facebook Instagram Twitter @ttyculture

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Programme
website



義工於梅子林舊村屋外牆繪製壁畫
Volunteers painting murals on the façade of an old village house in Mui Tsz Lam



金黃食材—薑黃

The Golden Food — Turmeric

每到隆冬，荔枝窩村總飄著陣陣薑黃芳香。2016年開始，農夫在荔枝窩復耕的農地上種植薑黃（坊間多稱為黃薑），並開始了薑黃初級加工的實驗，在村中進行天然日曬，製成乾片或磨成粉末以延長儲存期限。

薑黃是根莖類作物，種植需時十個月，最早用於亞洲食材及傳統醫學上，近年成為了西方國家的新興健康食物。多項科學研究均指出薑黃中的活躍成份薑黃素有抗氧化和抗炎方面的功效（Hewlings & Kalman, 2017），配合黑椒進食可增加其生物利用度（Bioavailability）。

荔枝窩的薑黃和肉薑種植吸引了一群原居民、農夫及城中女士。她們組成了生產隊伍「荔枝林」和「好夠薑」，生產、加工、研發薑黃和肉薑新產品，例如特色飲品和護膚品等，創造她們的本地加工品牌。

Fragrance from turmeric surrounds Lai Chi Wo Village every mid-winter. Farmers have practised turmeric cultivation on Lai Chi Wo's rehabilitated farmlands since 2016 and experimented turmeric primary processing to extend shelf life. Products include turmeric powder and sun-dried turmeric slices.

Turmeric is a kind of root crop and requires ten months of cultivation. It has long been used as a food ingredient and traditional medicine in Asia, and has lately become a rising healthy food in western countries. Scientific research reveals that curcumin contained in turmeric has antioxidant and anti-inflammatory effects (Hewlings, & Kalman, 2017), while eating along with black pepper maximises its bioavailability.

Turmeric and ginger cultivation at Lai Chi Wo has attracted a group of residents, farmers and urban ladies, who formed the production teams "The Coffee Terrace" and "Very Ginger". They produce and process turmeric and ginger into special drinks and skincare products. In doing so, they have forged their own local processing brands.

參考文獻 Reference:

Hewlings, S. J., & Kalman, D. S. (2017). Curcumin: A Review of Its' Effects on Human Health. Foods (Basel, Switzerland), 6(10), 92. doi:10.3390/foods6100092

自製薑黃牛奶 DIY Turmeric Milk

食材及做法 Ingredients and steps

- 將一茶匙薑黃粉、半茶匙薑粉、少量黑椒和一杯牛奶加入小鍋中煲熱，即可享用一杯暖暖的薑黃牛奶。
Boil a teaspoon of turmeric powder, half a teaspoon of ginger powder, a little bit of black pepper and a glass of milk in a pot to enjoy a warm glass of turmeric milk.
- 素食者或乳糖不耐症者可以豆奶或椰奶取代牛奶。
Vegans or lactose intolerant individuals may use soy milk or coconut milk instead.
- 如使用鮮薑黃及肉薑，可先以攪拌機打碎一塊鮮薑黃根莖及半份鮮肉薑根莖，再與牛奶一同煮熱，然後隔渣飲用。
If you use fresh turmeric and ginger, smash a piece of fresh turmeric rhizome and half a piece of fresh ginger rhizome with a blender, and then boil with milk. Filter out the residue before drinking.

薑黃食用注意事項 Points to note when consuming turmeric

- 薑黃為脂溶性，配合油脂如奶類及肉類可令身體更易吸收。
Turmeric is lipid-soluble, so consuming it along with fats such as milk and meat can facilitate absorption.
- 懷孕及生理期間及膽結石患者不宜進食薑黃。
Patients with gallstones and women on their menstruation or during pregnancy are not recommended to consume turmeric.



荔枝窩薑黃產品 Lai Chi Wo Turmeric Products



薑黃 Turmeric



薑黃片 Sliced turmeric



薑黃粉 Turmeric powder

查詢 Enquiry [f](#) 荔枝窩有農墟 Lai Chi Wo Farmers' Market

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永續坊於2019年5月1日正式加入公民社會與治理研究中心，作為中心的重要支柱。中心以建構永續社會為使命，以社群為本的創新方案，應對不同的社會及環境挑戰。中心的工作以知識為本，聚焦於研究、知識傳播和創造社會效益。策動永續發展坊秉承中心的使命，致力提倡及促進社會和生態環境之間的良好互動，藉此邁向永續發展的目標。The Policy for Sustainability Lab (PSL) formally joined the Centre for Civil Society and Governance on May 1, 2019, and became one of the Centre's major pillars. The mission of the Centre is to contribute to the attainment of a sustainable society through forging community-based and innovative solutions to social and environmental challenges. The work of the Centre is knowledge-based, with a focus on research, knowledge dissemination, and social impact. Under the overarching mission of the Centre, PSL aspires to promote and facilitate beneficial socio-ecological interactions as a way to attain sustainability.

詳情請瀏覽 For more information, please visit ccsg.hku/project-psl/

「滙豐永續鄉郊計劃」由永續坊推行，建立生態農業生產、農產銷合作和創意社區等鄉郊社區經濟模式，試驗及建構永續發展項目的評估框架，並設立永續社區學院開辦市區和鄉郊社區永續發展的培訓課程。

The "HSBC Rural Sustainability" programme is organised by the Policy for Sustainability Lab to incubate a mix of socio-economic models for rural communities, including the eco-agriculture, co-production and co-creation of the community. It supports the formulation of a sustainability assessment framework, and creates new avenues for setting up the Academy for Sustainable Communities which offers a suite of courses covering sustainable development in both urban and rural communities.

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