

macao

JULY 2011

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N.8, JULY 2011

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MacauNews, Xinhua and AFP

GRAPHIC DESIGN

Solu es Criativas, Lda.

SUBSCRIPTION ORDER

www.macaomagazine.net

PRINTER

Welfare Printing Company, Lda Macau

PRINT RUN 3,000

ISSN 2076 - 5479

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Editor's note

The July issue of 'Macao' magazine highlights the wealth of things on offer to visitors who want to do more than simply visit the casinos. There is so much to captivate those seeking to understand this Chinese territory that has been a melting pot of cultures and people for over five centuries.

The renovation work both at the Mandarin House and the Sir Robert Ho Tung house is a clear indication of the government's intentions to preserve Macao's past.

Recent developments in tourism in Macao have pointed to a new trend for religious tourism, so well exemplified at the Catholic procession of 13 May dedicated to Our Lady of Fátima, which attracts hundreds of followers from Macao and abroad.

Meanwhile, on the economic front, the new initiatives of IPIM to promote the brand 'Made in Macau' both locally and internationally also demonstrate how keenly the authorities are exploring Macao's potential. Greatly complementing these efforts are the private initiatives taking place, such as Macao Creations, near the St Paul ruins, that are enticing more and more visitors into buying locally made souvenir products.

On the cultural front, new initiatives in Macao included a dozen local artists going to Lisbon to show their work at the Orient Museum for the first time since the Macao handover in 1999.

This 'Macao' issue also reviews two of the best shows in the world. Based in Macao and put on by artistic groups Cirque du Soleil and Dragone, they are attracting hundreds of viewers daily.

Our regular feature dedicated to the Pearl River Delta focuses this time on Dongguan city – the so-called 'factory' of the world. The magazine also remembers the Second World War in Macao and the role of Tong Sing Tong in helping the poor and needy.

Last but not least, we take a look at the oldest Western pharmacy in Macao, which has just completed 110 years of serving the people of the territory, along with the ever-present Sun Yat-sen in his travels and endeavours in Hong Kong and Macao.



Honesty [Shih]

The character for "honesty", shah, goes back to the early days of Chinese civilization, providing a fascinating insight into a culture that focused itself entirely on the moral nature of the 'superior man' or aristocrat.

In ancient China, shells were used as currency and even today the word "money" or "cash" is represented by a pictogram depicting a "cowrie shell". Here, a string of "ten thousand" "shells" or coins is placed under a "roof". The person who has a fortune must be an aristocrat, by definition a "superior" and honest person.

From the book "The Spirit of the Chinese Character - Gifts from the Heart" by Barbara Aria with Rusell Eng Gon



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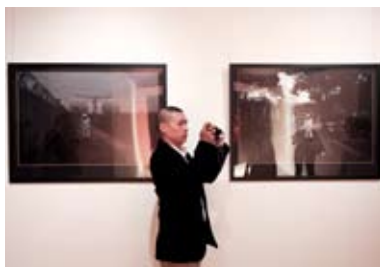
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Revived Glory

Grand house restored after eight years of painstaking work

By Mark O'Neill





Every month thousands of visitors to Macao come to see the city's largest private house.

It boasts two adjoining courtyard homes, elaborately carved doors, a walled garden, Tuscan columns, false ceilings, large windows and elaborate frescoes adorning the interior walls.

The Mandarin's House is one of the architectural treasures of the city. It combines traditional Chinese design and Western elements – the mixture of cultures that defines Macao.

But visitors today would not believe what they would have found had they come here ten years ago. It was a crumbling slum that was home to 100 families, with leaking walls, peeling plaster, broken roofs and 80 per cent of the original structure altered or damaged.

The restoration of the Mandarin's House was an eight-year labour of love that cost 45 million patacas (US\$ 5.6 million), during which architects and craftsmen worked meticulously to bring the building back to its former glory.

"We worked step by step, like archaeologists," said Jacob Cheong Cheok Kio, the architect who is head of the Department of Cultural Heritage at the Cultural Affairs Bureau (CAB). "We did not know the original design or have any records or archives to work from.

"We could not rebuild it as a new house. We had to conserve the old one, in a spirit of authenticity and integrity, using the standards of the time."



Zheng Guanying

Famous resident

The house was built in 1869 by Zheng Wenrui, a scholar, an intellectual, and a collector of old books. He was a native of Xiangshan, now Zhongshan, the district of Guangdong province next to Macao.

Later his two sons, Zheng Guanying and a younger brother, moved in and extended it. It now occupies an area of 4,000 square metres, with more than 60 rooms in different styles. There are no other family homes in Macao of this size and character.

Zheng Guanying was the most famous of the children and well known to Chinese at home and abroad. Born in 1842 in Xiangshan, he moved to Macao at the age of seven or eight. When he was 17, he left Macao to live in Shanghai and learnt English at night school. He became a comprador (a native agent) for Butterfield & Swire, one of the biggest British trading firms at the time, and then set up in business independently. He lived in Shanghai for 20 years; his experience made him an ardent advocate of the modernisation of China.

He took on projects for the government, including the collection of intelligence on French-controlled Vietnam during the Sino-French war of 1884. His book 'Travels to the South' is a memoir of this journey. He wrote another book 'Diaries of Seafaring' about tours of Southeast Asia and southern China.

In late 1886, Zheng returned to the Mandarin's House, where he wrote his most famous book 'Words of Warning in Times of Prosperity', which was published in 1894. It summarised his experiences as a businessman and as an observer of a declining dynasty confronted by aggressive foreign powers equipped with advanced weapons, technology and political systems.

The book advocates the development of economy and industry to make the country stronger; a reform of politics; the establishment of constitutional government; a modern educational system, and the promotion of ethics. He proposed that China should host a World Expo, suggesting Shanghai as the most suitable venue.

The book had a great influence on his contemporaries, including the Emperor Guangxu and reformists such as Kang Youwei, Liang Qichao and Sun Yat-Sen. Mao Zedong was also a keen reader.

After the founding of the Republic of China in 1911, Zheng devoted himself to education and was chairman of state schools in Shanghai, where he died in May 1922.



Macao, 1960

Decay and rescue

With six wives and concubines, Zheng left a large family. But few remained in Macao, most of them moving to other parts of China and abroad.

For years, the house was rented out as cheap accommodation for dozens of families, despite an infrastructure completely unable to cope with so many people.

It had no modern toilets. Each morning a man arrived with a cart to remove the human waste. The supply of running water was also grossly inadequate. And the families had to use communal kitchens.

The number of residents peaked at 300 during World War II, when the city's population tripled to 450,000 because of refugees fleeing the war from the mainland and Hong Kong.

By the 1990s, the government began to consider the issue of restoration. In 1992, the house was listed as a 'Building of Architectural Interest' under the Heritage Law.

At the same time, a local developer had his eyes on the site. He signed agreements with many of the residents to purchase their units, and gave them compensation to move elsewhere. His aim was to acquire the whole of the site and redevelop it.

"After I joined the CAB in 1996, I came here several times and saw what the conditions were," said Cheong. "They were very bad. Some rooms had no roof after they had been damaged by fire. Water was leaking and the plaster had fallen off the walls. At first, there had been no toilets though some were added later. It was not habitable."

In 2001, the government took the decision to purchase the building from the developer in exchange for a plot of land in Nam Van, a prime area close to the waterfront. In 2005, the Mandarin's House, an integral part of the 'Historic Centre of Macao' was listed as UNESCO World Heritage.



Jacob Cheong Cheok Kio

Painstaking restoration

The restoration was a work of love and patience. More than 80 per cent of the structure had been damaged. The tenants had removed items, added boards and walls and made other alterations.

Cheong and his team had no original designs or records to work with; nor did they know the original construction materials other than those they recovered on site. Also, there were not many specialists in the field whom they could approach for help.

So they invited Cheng Jianjun, a professor at the South China University of Science and Engineering and a specialist on Chinese compound houses of the same period in Guangdong, to conduct a study of the house.

"We also drew on our experience of restoring other homes as well as consulting elderly residents who recalled memories of the house," said Cheong. So the project was like puzzle work and was as much archaeology as architecture.

The team started without an overall plan and worked room by room, building up their understanding as they went along. This meant a slow pace of work. The men had to remove the layers of plaster very carefully, using small knives, for fear of damaging traces of the original construction below, as marks left were important clues for putting together the full picture of what the original house looked like. This kind of forensic-like procedure helped the team to recover the original staircases and wall structures. In some places, like the altar at the front door, they found 18 layers of plaster and paint. This shows the respect the owner had for tradition, through repetitive restoration work. The result was that restoring one room could take up to six months.

In one large reception room, they removed a wooden wall which had been added by a tenant to find a fresco – of a story expressing the importance of filial piety – that had been painted on the plaster below. In removing the nails which connected the wood, they had to use cotton, so as not to dislodge the entire fresco. Restoring it took six months.

They could not use ordinary construction workers for the Mandarin House project, but only those skilled and experienced in this kind of work, found in villages and cities in Guangdong. Up to 30 worked at the same time. "The biggest challenges were the overall structure and the details," said Cheong. "Many things had been lost and the damage was very serious."



Opening to the public

They finished the restoration in 2009, after eight years of painstaking work.

February 6, 2010 was a proud day for Cheong and his staff. Chief Executive Fernando Chui Sai On came in person to officially open the door of the restored building to the public.

While no member of the Zheng family was among the invited guests, the first person in the long queue waiting to enter was a descendant, a man in his 50s who lives nearby. The staff gave him a gift.

"Entry is free, because we want to give people the opportunity to see this local cultural treasure," said Cheong. "It is an educational process. We have 10,000 visitors a month."

Initially, the majority were Macao people. This year there have been an increasing number of Hong Kong residents, accounting for up to half the visitors, as well as people from the mainland, Taiwan, Japan and South Korea. Zheng Guanying is well known in the Chinese world, at home and abroad; the fact that he wrote his most famous book in the house is the biggest attraction.

The Macao pavilion at the Shanghai Expo in 2010 explained that Zheng had been the first person to propose holding the event in the city more than a century earlier.

Authentic experience

What visitors find is a restored building that is remarkably faithful to the original. The team have installed electric lighting, which is new. There are only two air-conditioners, one in the security room with surveillance equipment that must be kept cool and the other in the souvenir shop.

"Last summer a man wrote in the visitors' book that he felt too hot during his visit and wanted air-conditioning. We, however, felt that modern facilities could affect the aesthetics too much, even if they were the most discreet they could be. The high ceilings and the control of natural airflow were once an architectural solution to hot weather conditions, and were adequate at the time. We hope people would be able to continue to understand this and appreciate the wisdom of Chinese architecture.

The authentic experience of the heritage is put together by our senses, not just through what we see, but also how we feel inside," said Cheong.

They built a new reception room and installed toilets at the back, separate from the old building. Both are clearly detached from the original structure. "We used original materials as much as possible. We did not use fakes. We worked in a spirit of harmony." The window shutters are a good example.



Plant of Mandarin House

The originals that were still able to be used were retained, but where they had decayed beyond repair, the craftsmen put in replacements of a similar design.

The entrance to the main building is round. Former residents told Cheong's team that this entrance, where visitors would alight from palanquins (covered sedan chairs), was shaped 'like a hole'. Workers found discarded curved stonework in the garden and reasoned that this formed the original framework for the circular moon gate.

The house contains a display room which chronicles the restoration process and the methods used. Cheong's department is planning a small museum, due to open in 2012, on an adjacent site to house some of the artefacts and manuscripts of Zheng Guanying.

The visitors should be grateful to Cheong and his team. Their eight years of effort have produced a remarkable reconstruction of a large and elegant 19th-century home, which has become one of the treasures of Macao. ■

Photos by Luis Almóster, Mécia Gonçalves and Courtesy of Cultural Affairs Bureau





Sir Robert Ho Tung

Giving back to Society

Eurasian millionaire leaves giant legacy in Macao, Hong Kong

By Mark O'Neill

In the centre of historic Macao stands an elegant yellow three-storey building with arched windows and an arcaded façade. It is surrounded by a spacious garden, with lawns, walkways and trees that are over 100 years old.

This is the Sir Robert Ho Tung Library, the largest in the city, containing 100,000 volumes, including a treasure trove of 5,000 ancient Chinese classics. It is the only library in Hong Kong and Macao to have such a spacious garden, measuring more than 1,500 square metres.

The building is one of many legacies left in the two cities by a remarkable man: Sir Robert Ho Tung. A Eurasian, born in December 1862, he became the richest man in Hong Kong, and was the first Chinese to live in an exclusive area of the colony previously reserved for Europeans. He was decorated by many governments for his charitable and educational work.

He was one of the most successful compradors – the middlemen between exporters of Chinese goods and foreign companies who bought them. Indeed

he became one of the first international Hong Kong businessmen, investing in many cities outside the colony and travelling frequently to Europe and North America.

He knew members of the British royal family and government. In a tour of Europe in 1932, he also met French president Albert Lebrun and German president Paul von Hindenburg.

Since Hong Kong's colonial government did little for its Chinese population, it was left to Ho Tung and other merchants to pay for schools, hospitals and other welfare facilities. This tradition of business philanthropy has continued in Hong Kong until today.

Nor did he neglect his mother country – he supported Dr Sun Yat-sen in his revolution against the Qing dynasty. One day he would dress in ceremonial uniform to receive a Qing official, and the next he would be giving money to the revolutionary cause. He was also a friend of reformers Kang You-wei and Chiang Kai-shek, two of the most important figures of modern China.



Lasting legacies

The library is his largest gift to Macao. The structure was built in 1894 for Carolina Antonia da Cunha, the wife of a high colonial official. It passed through several owners before Ho Tung purchased it in 1918 for 16,000 patacas as a summer retreat. Then, as now, it occupied a prime site, next to the St Joseph Seminary and the Church of Saint Augustine. The area today is part of the World Heritage Site of Macao.

Ho and his family used the building for summer holidays. When the Japanese army overran Hong Kong in December 1941, he moved there with his family and remained there for the rest of the war, before returning to Hong Kong. After his death in April 1956, he bequeathed the house to the government as a Chinese library, with a legacy of HK\$25,000 to buy books.

It opened officially as a public library on 1 August 1958, with 3,000 volumes. After the handover in 1999, the SAR government invested 10 million patacas in a new structure at the back of the house, to hold more books and provide all the attributes of a modern library. It went into use on 13 November 2006.

Now the library boasts 3,195 square metres of floor space, 1,583 square metres of garden and 544 seats for working at. It holds more than 100,000 books, and is equipped with modern facilities, including a multimedia room, exhibition space, broadband

computers, and music and film rooms.

It attracts about 1,000 people a day, of whom half read the books, including many students from nearby schools. At the weekend, all the reading tables are full.

The main treasure of the library is 5,000 ancient Chinese books, of which Ho Tung was an avid collector. "He was a man of culture and bought these books over a long period of time," said Gary Ngai, president of the Macao Association for the Promotion of Exchanges between the Asia-Pacific and Latin America. Ngai was a senior official of the Cultural Affairs Bureau, the body who decided to build the extension to the library.

"Other people bought these books then sold them on after reading them. He did not need the money so he kept them. There are few libraries in the mainland with such a collection of ancient books. The Red Guards destroyed many of them during the Cultural Revolution. Scholars from the mainland come to see the library and express their admiration."

The government has made a substantial investment in a cooling system to control the humidity in the library and prevent the old books from being damaged by moisture. Macao has a hot and humid climate.

Ho Tung's other legacies in Macao are two institutions named after him – a kindergarten and a Sino-Portuguese primary school that was set up in 1951. Located in Estrada da Vitoria, it has more than 200 students and 23 teachers.





Promising youngster

Ho Tung was born on 22 December 1862 in Hong Kong to a British Jewish father, Charles Henry Maurice Bosman, and a Chinese mother named Shi from Baoan county, now Shenzhen, in Guangdong. They had five sons and three daughters. His father left the colony after he failed in business, and the children were raised as Chinese by his mother.

Ho had private tutors and attended Queen's College, the first public secondary school, established by the colonial government in 1862, with English as the medium of instruction. He achieved outstanding results in his exams. Sun Yat-sen is a fellow alumnus of the College.

After graduating in 1878, Ho Tung took a job in the Guangzhou customs office. In 1880, he moved to Jardine Matheson, the biggest British trading company in Hong Kong, working as interpreter and assistant. He rose quickly in the firm, and within two years was given responsibility for two of its insurance companies.

He also set up his own firm, Ho Tong & Company, which began to do business under its own steam, initially trading sugar. In 1894, he was appointed manager of Jardine Matheson's China operations, a post he held until 1900, when he resigned to devote himself to his own business. His brother Ho Fook

replaced him. By that time, he had already become one of Hong Kong's richest men, with a personal fortune of more than HK\$2 million.

Women behind the man

When he was 18, Ho Tung married Margaret Mak, the Eurasian daughter of Hector Coll Maclean of Jardines, when she was 16. As she could not bear him children, he took a concubine named Zhou Jiwen. After three years, it emerged that she was also unable to conceive.

So Mak introduced her cousin, Clara Cheung Lin-kok, as his second wife. She bore him three sons and seven daughters. Cheung was a devout Buddhist and encouraged him to engage in the charity work which occupied an important part of his later life. She established the first school in Hong Kong for the teaching of Buddhism.

In 1906, he obtained the permission of the governor to reside on the Peak, the first Chinese to live in this most expensive and comfortable district of Hong Kong, previously reserved for Europeans. He came to own four houses on the Peak. To minimise conflict among his women, he put his two wives, his concubine and their families in separate houses.

In 1910, he fell dangerously ill from overwork and exhaustion and his weight fell to less than 60



Sir Robert Ho Tung Library interior

pounds. He was confined to his bed for over a year. Cheung nursed him through this crisis, caring for him night and day and reciting Buddhist scriptures. Thanks to doctors and her care, he recovered from the illness and lived for another 46 years.

Going places

He travelled widely, to China, Southeast Asia, Europe and North America – journeys that lasted several months, as passenger ships were the main form of transport.

He used these voyages to explore business deals, build up his personal networks and enjoy tourism. He took members of his family – his first wife to Western countries and his second wife to China – as well as his children, to show them life outside Hong Kong and allow them to improve their English.

In December 1929, Cheung embarked on a four-month tour of Buddhist sites in India, Burma, Thailand and Malaysia. During that era, it was unusual for a man to take his wives and children on his travels or allow them to go on their own.

Ho Tung was the founder and first chairman of the Chinese Club, which he set up in response to the Hong Kong Club, a colonial institution which did not admit non-British and non-white members.

His brother Ho Fook had 13 sons, of whom five

worked as compradors for foreign companies. One of his grandsons is Stanley Ho, the Macao casino and shipping magnate. Another brother, Ho Kom-tong, had 12 wives and more than 30 children. One of them was the mother of Kung Fu star Bruce Lee. His former house, Kom Tong Hall, in the Mid-Levels, now houses the Dr Sun Yat-sen Museum.

Business success

In the 20th century, Ho Tung's business interests expanded. He became a director of many companies, including the Hong Kong and Shanghai Bank, Hong Kong Electric, Hong Kong Tram and Hong Kong Land. His own company did general trading and invested in military vessels and property. It had extensive investments in Shanghai, Qingdao and Manchuria, as well as Hong Kong and Macao. In 1928, he took over an ailing Hong Kong newspaper, the 'Industrial and Commercial Daily', and turned it around through capital investment and restructuring.

In 1922, he mediated in a strike involving 30,000 Chinese seamen from Hong Kong and Guangzhou. Their union called a strike to protest against the refusal of shipping companies to increase salaries and bring them closer to those of non-Chinese seamen. The strike began in January 1922 and greatly interrupted the transport of food to Hong



Sir Robert Ho Tung Library

Kong. The colonial government declared it illegal. With major interests in shipping and trading, Ho Tung was seriously affected by the strike. He and other merchants played a major role in mediating between the union, the shipping companies and the government, which helped to end the strike on 6 March, after 53 days. But the seamen later accused him and the government of not honouring their promises. They took their case to the International Labour Conference, but to no avail.

Charitable knight

In his later years, Ho Tung devoted much of his time and money to charity and education.

He was one of the founders of Hong Kong University and a director of Tung Wah Hospitals and Po Leung Kuk. The first Tung Wah hospital was established in 1870, providing free Chinese medical services to the sick and the poor. It built two more hospitals in 1911 and 1929, and has become the largest charitable organisation in Hong Kong. It has 2,670 beds in five hospitals, 2,000 service centres and an annual turnover of HK\$4.7 billion.

Founded in November 1878, the Po Leung Kuk has become Hong Kong's largest non-government provider of social services.

He also donated to the Kiang Wu Hospital and the Bao Jue Yi Xue Buddhist centre in Macao. A devout Buddhist, his wife donated generously to Buddhist charities.

In his will, Ho Tung bequeathed HK\$500,000 to the Sir Robert Ho Tung Charitable Fund, which has since 1960 made donations each year to organisations specified in his will and those designated by the Hong Kong government. The fund is managed by the HSBC Trustee (HK) Limited.

The fund's beneficiaries include the Tung Wah Group of Hospitals, Po Leung Kuk, the Hong Kong Red Cross, the Salvation Army, the Hong Kong Society for the Prevention of Cruelty to Animals and the Family Planning Association.

Thanks to the money being wisely invested, the fund donates about HK\$10 million a year.

In recognition for his charity and education work, Ho Tung received awards from many governments, including Britain, China, Portugal, France, Germany and Italy. In 1915, he was knighted by King George V of Britain and again in 1955. He was decorated by the Portuguese government in 1952.

He died on 26 April 1956 in Hong Kong, aged 93. In Hong Kong and Macao, many schools and buildings are named after him, including the Lady Hotung Hall at Hong Kong University, the Hotung Secondary School and the Tung Lin Kok-yuen Buddhist temple.

"He was a diplomat in the civil sector," said Ngai. "He was a bridge between China and the West. He was equally at home in the strict rituals of both the Qing government and the British aristocracy." ■

Photos by Eric Tam

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Road to Revolution

Hong Kong, Macao key role in
life of Dr Sun Yat-sen

By Staff Reporter

Hong Kong statue of Sun Yat-sen



Sun Yat-sen

Hong Kong and Macao played a key role in the life of Dr Sun Yat-sen, the father of China's revolution in 1911 which brought an end to over 2,000 years of imperial rule and established Asia's first democratic republic.

Hong Kong was where he received his secondary education and became a doctor, and served as one of his most important revolutionary bases.

Macao was the city where his father worked for many years, where he started his medical practice and where his family lived for a long time after the revolution. Their home is now the Sun Yat-sen Memorial House.

"The experience of living in Hong Kong and Macao was critical to Sun's thinking," said Ye Chun, a historian in Hong Kong. "A man from rural China saw two societies that were orderly and well managed. It made him ask why Chinese could not run their own affairs."

In a speech in February 1923 to the students' union of Hong Kong University, Sun said it was the corruption of China and the peace, order and good government of Hong Kong which had turned him into a revolutionary.

Both cities have named parks after him and Hong Kong has a museum in his honour – the Kom Tong Hall in the Mid-Levels – built in 1914.

During 2011 both cities are holding events to mark the 100th anniversary of the Xinhai revolution which overthrew the Qing dynasty and the founding of the Republic of China.

Some have called for Hong Kong's airport to be re-named after Sun, as the father of modern China.

A village boy

In 1849, Sun's father, Sun Dacheng, came to Macao and worked as a cobbler for 16 years in a shoe shop. Then he returned to his hometown, Cuiheng village, 37 kilometres to the north, to farm and to marry Madame Yang. Their son, Sun Yat-sen, was born on 12 November 1866. The village was in Xiangshan county, renamed Zhongshan in 1925, in honour of Sun Yat-sen, who was also known as Sun Zhongshan.

In 1879, mother and son passed through Macao on their way to Hong Kong where they took a British steamship for Hawaii. It was here that he lived with his brother, 15 years his senior, who had arrived there as labourer and become a prosperous merchant.

In Hawaii, Sun learnt English from scratch and studied at secondary school. In 1885, he returned to his hometown to marry Lu Mu-zhen, the daughter of a Chinese merchant in Hawaii, a marriage arranged by the two families, as was the custom at the time. Then he moved to Hong Kong to study at what is now the Diocesan Boys' School, one of the most famous in the colony, and then Queen's College. His outstanding exam results enabled him to study medicine at what became the medical school of Hong Kong University; he was one of the first two Chinese graduates, in 1892.

It was at a Congregational church in Mid-Levels that, despite the objections of his brother, he was baptised as a Christian. He worshipped at the church that stands on Caine Road and is still in use today.

From doctor to exile

Then he moved to Macao, where he became the first Chinese to practise Western medicine. He worked at Kiang Wu Hospital, set up in 1871 as the first non-profit hospital established by and for Chinese.



Statue of Sun Yat-sen in Macao

As a student in Hong Kong, Sun began his revolutionary activities, holding meetings and writing tracts against the decay and corruption of the Qing government. One of them was published in a Macao newspaper in 1890.

In Macao, Sun set up his own medical clinic and continued his revolutionary work. He made friends with a Portuguese printer named Francisco Hermenegildo Fernandes, who was sympathetic to his ideas. In July 1893, Fernandes founded Macao's first weekly Chinese-language newspaper, which published news of Sun's medical practice and revolutionary work.

The young doctor's work provoked the ire of the Qing government, which put pressure on the colonial government to drive him out. In 1894, it ordered the closure of his clinic and Sun was forced to move.

He spent his next 17 years in exile, in Japan, Europe, the United States, Vietnam and Thailand. He spread his ideas among the overseas Chinese communities and students, planned uprisings from home and raised money to finance them.

Hong Kong as revolutionary base

During this period, Hong Kong was his most important base on Chinese soil, with most of his activities in the Central and Western districts.

In 1894, he established the Xing Zhong Hui (Society to Revive China) at 13 Staunton Street in Central. The following year, his supporters launched their first uprising in the mainland, in Guangzhou, but it failed. It was the first of ten such failures, which cost the lives of hundreds of his supporters.

In 1899, Sun sent an associate to found the 'China Daily' newspaper in Hong Kong. It started publication in January 1900, the colony's first revolutionary paper. The 1900 uprising in Huizhou, Guangdong, was organised on the third floor of the newspaper headquarters.

The editor of the paper was one of the main characters in the martial arts film, 'Bodyguards and Assassins', made in Hong Kong in 2009. It was about a one-day visit by Sun to the colony in 1905 to discuss plans for revolution with his associates. Most of the characters are fictional, but it is based on a real story – Sun succeeded in holding the meeting and leaving unscathed, despite the best efforts of Qing agents to assassinate him.

Sun was a Hong Kong permanent resident. But, after the failure of the 1900 uprising, the Qing government put him on its most-wanted list and he was expelled from the city.

One of Sun's strongest supporters in Hong Kong was James See, one of the co-founders of the 'South China Morning Post' (SCMP).

Born the son of a grocer in Sydney in May 1872, See moved with his family to Hong Kong in 1888 and also attended Queen's College. After working for nearly ten years in the government, he set up a Hong Kong branch of Sun's revolutionary party in 1895.

He was one of China's first political cartoonists. A cartoon entitled 'Situation in the Far East', which was printed in Japan in 1899, showed China infested by animals and other forces that represented foreign powers – Britain a dog, France a frog, Japan a sun-ray, Germany a sausage, and Russia a bear. It was widely reprinted in China and overseas.

In 1902, with two British partners, he set up the SCMP and worked there as an editor. On 1 January 1910, Qing agents murdered See's associate as he was teaching on the second floor of a school in Central. See buried him in an unmarked grave in Happy Valley cemetery.

Sun's mother is also buried in Hong Kong, after her death in June 1910, in a cemetery behind a factory owned by his elder brother.

SYS walk and museum

In 1996, the districts of Central and Western established a Sun Yat-sen walk to 15 sites associated with him, starting at Hong Kong University and ending at a fruit shop in D'Aguiar Street in Central, which was used as a revolutionary base.

The Dr Sun Yat-sen Museum opened in Kom Tong Hall in Castle Road, Central, in December 2006. The three-storey structure was built in 1914 for the Ho's – the first Chinese family allowed to live in the Mid-Levels – and was used as a headquarters of the Mormon church between 1960 and 2004. The original owner was Ho Kom Tong, who was, like Sun, born in 1866, and graduated from the same secondary school, now Queen's College. Sun knew Ho and other members of his family, including Sir Robert Ho Tung and his son Ho Sai Kim. The latter was chairman of the students' union at Hong Kong University in February 1923, to whom Sun gave his speech.



Sun Yat-sen Museum in Hong Kong

The building is one of the best-preserved examples of Edwardian classical architecture of the early 20th century in Hong Kong, with its stained-glass windows, veranda wall tiles and staircase railings intact. It strongly retains the atmosphere of the period that Sun lived in.

It has an exhibition and lecture hall, a reading room, video rooms and interactive study rooms. It includes many items from Sun's history, including his exam sheet at the Hong Kong College of Medicine, an announcement of the election results of his provisional presidency and the imperial edict of the abdication of Emperor Xuantong on 12 February 1912.

In the city, Sun also has two parks named after him. One is in the Sai Ying Poon district facing Victoria harbour. The other is in Tuen Mun, in the New Territories, next to a building called Hong Lou (Red Building), a house used by revolutionaries in the period between 1901 and 1911.

On 1 January each year, supporters of the Kuomintang hold a celebration in the Tuen Mun park, to mark the anniversary of the founding of the Republic of China.

Hong Lou belonged to Li Ki-tong, a man of wealth and status who donated much of his fortune to Sun's revolutionary cause. He allowed revolutionaries to use the house to store and test firearms, for uprisings in Guangzhou, and to hide from the authorities.

Li ran a grocery store in the Central Market where he sold the produce from a farm he owned; it was popular among Europeans, and all the profits went to support the revolutionary cause. He also donated money to the revolutionary newspaper, the 'China Daily'.

Li's family did not support the revolution. He once even suggested to his comrades that they kidnap him and secure a ransom from his family to provide money for the cause.

Return to Macao

In May 1912, Sun returned to Macao, at the invitation of Chinese businessmen. It was his first visit since his expulsion. It would also be his last visit to the city. He died of liver cancer in Beijing on 12 March 1925, aged 59.

On 29 March 1925, 20,000 people in Macao – one fifth of the population – attended a memorial service for him at the Kiang Wu Hospital. By then, several members of his family were living in Macao. In 1913, his wife, Lu Muzhen, moved there with their

son and two daughters and his brother Sun Mei, who went into business and organised a fishermen's association. He died in Macao in 1915, aged 60.

After Sun's death, Lu continued to live in Macao with her three children and grandchildren. In 1930, an explosion at a nearby army munitions warehouse destroyed the house. Deeply embarrassed, the government provided money to build a new three-storey structure which visitors can see today as the Sun Yat-sen Memorial House. It is entirely Western, with wooden floors, large wooden furniture and big wardrobes.

Lu died on 7 September 1952, at the age of 85.

Macao also has a park named in Sun's honour, one of 43 Sun Yat-sen parks in the world, covering an area of 17.3 acres, making it the largest park in the Macao peninsula. ■

Photos by Gonalo L. Pinheiro





藥房

PHARMACIA POPULAR

便民

Flourishing pharmacy

Macao's first pharmacy serves city for over 110 years

By Mark O'Neill

In 1895, a Portuguese man opened Macao's first Western pharmacy, housing it in a two-storey European building in the centre of the city. More than a century later, the shop is still serving customers and is part of one of the city's biggest providers of medical services.

The Farmacia Popular (FP) stands in a 400-year-old building close to the water fountain and the Central Post Office in the historic centre of Macao, part of the World Heritage Site declared by UNESCO in 2005.

This location and the service it has given over the last 116 years have earned it a place in the hearts of Macao people. It has ten branches across the city, in a market that has exploded over the last five years. In 2006, Macao had about 50 Western pharmacies, and now has more than 120.

The first shop was opened in 1895 by Henrique Nolasco da Silva, the son of Pedro and a member of one of the most prominent families in Macao. Born in 1842, Pedro married an English woman in 1868 and went on to become president of Leal Senado (Municipal Council). He was a member of the Government Council, chairman of the Holy House of Macao, and founded the Commercial School.

Henrique trained as a pharmacist in the Portuguese colony of Goa and returned to Macao to open



Early 20th Century

the business. Initially, most customers were the expatriate community. The local population relied instead on Chinese doctors and Chinese medicine.

Gradually, Western drugs were accepted by the Chinese population, and the market grew.

FP was the first pharmacy in Macao to separate treatment from drugs. Patients consulted a doctor who prescribed medicine which they bought at the pharmacy; its staff sold them the medicine and explained how they should use it and the possible side effects.

Photographs of this early period show the Western pharmacists in white coats and the Chinese staff in long dark gowns. The shop received certifications from the Portuguese government and the Chinese Chamber of Commerce.

Henrique died in 1971.



Staff of the farmacia in the 40's

Buyout and expansion

For decades, it was a family business that changed little; its employees stayed there for their whole working life.

In 1983, the Novel group of Hong Kong bought a 90-per-cent share of the business, leaving the remaining 10 per cent in the hands of the founding family. The family gave up the management of FP and later sold its stake.

Novel brought in a more modern style of management and began to expand. FP opened a second store in 1990, with a Macanese pharmacist who had been trained in Portugal. The next ones opened in 1996 and 1997 and now total ten. It is also one of the biggest wholesalers of drugs in Macao, with the government one of its major clients.

The pharmacy business in the city has exploded, with the rapid rise in population and flood of visitors from the mainland after the post-handover government opened the gaming sector to new licencees.

In 2006, there were about 50 Western pharmacies in Macao, and there are more than 120 now. Mainland visitors account for an increasing proportion of the clients. "In tourist areas, such as our branch in the Venetian Hotel, they account for 90 per cent of the customers," said Jessica Ng, vice general manager of Grupo Popular, which runs FP. "In our original store, it is 50 per cent, while in some stores the proportion is very low."

In Macao, as in Hong Kong, mainlanders buy large amounts of medicines, cosmetics and health products because they believe in their authenticity. The repeated discovery of contaminated milk powder in the mainland has prompted a rush to buy the product in Macao and Hong Kong. Some people spend 1,000–2,000 patacas or even more on a single visit.



Visitors arrive with a detailed shopping list, buying for their friends and family as well as for themselves.

Trust and confidence

Ng said that the pharmaceutical market in Macao was very big and that there was a lack of trained talent, in this sector as in others. "We plan to open two more branches this year. We grow slowly and cautiously and not only for the money. We have



Farmacia Popular downtown Macao

a strong sense of responsibility to the customers. We are not the biggest firm but enjoy the greatest public confidence.”

Henry lao, manager of the branch in the northern district, who has worked for FP for more than 20 years, said that it was more than a business for the 120 employees. “We have a sense of family and a link with the people. Ours is a sector different to others. We need trained people, we must be patient and listen to each client and hear their needs.

“We have customers we have seen for over ten years. They are our friends. We knew them before they were married and now they are married, with children,” he said.

The staff receive regular training; each month they examine all the drugs to ensure that they have not expired.

During the SARS crisis of 2003, FP did not increase the prices of their products; this further earned the trust of the public.



Farmacia Popular in Venetian Hotel

lao said that the firm had computerised systems and enjoyed excellent cooperation with outside firms that provided the information they needed. The medicines they sell come from all over the world – Europe, Japan, the United States and Southeast Asia – but few from the mainland. Even mainland clients want foreign, not Chinese, medicines. The firm makes a small quantity of cough medicines and other products under its own brand.

Of the products they sell, 20–30 per cent are given free to patients from government hospitals and clinics and for which they receive a processing fee. The rest – medicines, health products, skin care and household products – have prices set by the market.

Ng said that the firm would keep the original building as a branch. “It is a World Heritage site, in a 400-year-old building. It has had three major renovations – in the 1980s and the 1990s. It has great historical meaning: a symbol of the East and the West.”

The two-storey building is painted yellow, with window shutters on the second floor. It occupies

a prime site close to the square with the water fountain in the heart of the city. It sells Chinese and Western medicines, medical instruments and health and skincare products. Opposite is one of its competitors – Watsons, a big chain based in Hong Kong.

Opening clinics

In 1990, the group opened its first clinic offering both Western and Chinese medicine. Later it opened a second in Taipa. Each clinic has 10–20 doctors, including those from Hong Kong, the mainland and returnees from abroad, and offer a range of specialties.

Most of the clients are corporations, who sign an agreement with the group to treat their employees.

Henrique, the grandson of the founder, works in the Macao Monetary Authority. “When I walk past the pharmacy, I feel a great sense of pride, of my grandfather’s contribution to Macao,” he said. ■

Photos by Eric Tam



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Tung Sin Tong headquarters

A Friend in Need

Charity serves the poor for 110 years

By Mark O'Neill

In the large hall of a three-storey building in downtown Macao, people wait patiently on wooden benches for their turn to see a doctor. Looking down on them from the walls are photographs of the benefactors – some who lived over a century ago – whose generosity made the free consultation possible.

This is the headquarters of Tung Sin Tong, the first Chinese charitable organisation in Macao. Founded in 1892, it is the only such organisation in the whole country to have provided an uninterrupted service since its inception.

From its humble origins in providing food, clothes and medicine to the poor, it has grown into a sizeable institution with 260 employees and an annual turnover of 70 million patacas. It runs five nurseries, a primary and secondary school, an adult-education centre, three medical clinics and pharmacies, and gives out rice and cooking oil each month to 550 people in need. Each day its centres receive an average of 3,000 people – more than one million per year.

It is building an activity centre for the elderly and plans a memorial hall to teach the people of Macao about its history.

Apart from the meals for the children at its nurseries, everything is free. Its three clinics, two offering Chinese medicine and one Western, employ 52 medical professionals, and each receives 800 patients a day. Anyone can receive treatment, provided they are in Macao legally, including foreign tourists and visitors from the mainland.

While the government makes an annual contribution, most of its funding has come from the public, especially wealthy businessmen who have been the principal donors since its inception. Once a year, in the tenth month of the lunar calendar, it holds a month-long fundraising campaign, when its staff don costumes and solicit donations from the public.

To the outside world, Macao is a city of gambling and entertainment. The 110-year history of Tong Sin Tong shows a different face of Macao people, of how they have helped the poor and weak in society and shared their wealth and prosperity in times of war and hardship.

Hope in the dark

The association's finest hour came during the dark days of World War II, when the city was flooded by refugees from Hong Kong and the mainland. After Japan captured Hong Kong in December 1941, Macao's population tripled from 150,000 to 500,000. The city was overwhelmed; never in its history had it accommodated so many people.

The fortunate ones stayed with friends and family, while others found places in homes, hospitals, schools, clubs and churches. The less fortunate lived on the street, in tents and on open ground, and depended on charity for their survival. Food, clothes and medicine were in very short supply.

Tung Sin Tong played a major role in confronting the disaster. Each day it organised two distributions of congee (a type of porridge) to the refugees, handing out 8,000 portions a time. The distributions were led by its chairman Choi Lok-ji, then in his 70s. He and the other directors used chopsticks, to make the congee go further. To make the food more nutritious, they added black beans, peanuts and soya-bean paste.

The early months of 1942 saw Macao's lowest temperatures for more than ten

years. The association distributed warm clothes and blankets to the thousands of refugees sleeping on the streets and out in the open.

In 1941, it established its first pharmacy thanks to donations totalling 50,000 patacas, to provide medicines to the population. It increased its medical services and opened its clinic in the evenings.

One service it had provided from the beginning was the collection of dead bodies and disposing of them in a proper manner. During the war, thousands died of hunger, disease and cold. Each morning the association found up to 100 corpses on the streets, silent and unclaimed.

It used two-wheel vehicles with a cloth and a wooden cover, designed to carry one body each. But there were so many that they had to carry several. The unclaimed bodies were then buried in the mass grave in Taipa.



Refugees received help during World War II

The war resulted in a large number of orphans. The association took the lead – in 1943, it began to serve 1,000 meals a day to them.

These relief operations required an enormous amount of funds. Food was in short supply and often had to be purchased at black-market prices. The colonial government provided a limited amount; the rest came from civil society and business people.

The work saved the lives of thousands of people. Cheong Pak-io, who has been the association's secretary-general for more than 20 years, said that one man from Hong Kong came regularly to the second floor of the association to make a donation. "He did this many times. He said that his father had told him that, whenever he came to Macao, he should first come here and donate. Only then could he enjoy himself in Macao. Without the Tong Sin Tong, his family would not have survived."



Tung Sin Tong help the refugees during World War II

Origins and growth

The association was founded on 9 September 1892 by a group of 408 Macao and Hong Kong businessmen who wanted to help the poor – mostly immigrants entering the city to escape the civil wars of China. At that time, the government made no provision for such people. In March 1893, the association received official approval and went into operation.

It received donations of more than 10,000 patacas from the 408 donors and bought land on a downtown site, where it constructed a two-storey building. It began to provide relief goods, medical care and drugs to the poor. It collected the dead and gave them a proper burial.

Its office was next to a medical clinic established by Dr Sun Yat-sen, which had opened in autumn 1892. Sun Yat-Sen was one of the first Chinese to become a doctor of Western medicine in Macao, and became the father of the Chinese revolution.

In 1897, 180 members contributed 7,605.25 patacas to establish a clinic, which provided medical services and drugs to the poor every morning. From then on, medicine became a key service of the association.

From 1898, it started distributions of cotton-padded clothes and rice to the poor. From the beginning, its principle was to provide services to anyone, regardless of their origin, and without payment.

From 1925, it began monthly distributions of congee and clothing.

It used its original building until the government decided to build the main post office nearby. So it was demolished in 1920. The association moved to a temporary site and, in 1924, to the three-storey building that has been its home ever since.

The new building cost 43,000 patacas: the money came from 56 people, including Gou Ho-ling, a prominent casino operator and pawnbroker, who gave 5,000 patacas, the then governor who donated HK\$300, and prostitutes on a nearby street who each gave 10 patacas.

In 1924, it opened its first school, for children of the poor, and added a four-year elementary school in 1937.

Post-war pioneer

One of the most important figures in the association's history was Chui Tak-kei, who joined as a volunteer during the war and became chairman in 1953, a post he held until his death in 2007 at the age of 95.

He was a pioneer in the post-war period, leading a widespread recruitment of women as volunteers and donors in the 1950s, and attracting more specialised staff, including doctors, architects and professional managers. He set up 15 departments, to manage different aspects of the work.



Busts of Guo Ho-ling (left) and Choi Lok-ji (right) in the TST Building

Under Chui's leadership, the association broadened its medical services, to include bone-setting, acupuncture and a range of Western medicine. It expanded the number of medical professionals from the original two.

It now operates three well-equipped clinics, one Western and two Chinese, with 52 doctors and nurses and 8,000 patients daily in each clinic. They offer a wide variety of services, including acupuncture, bone-setting, gynaecology, paediatrics, dentistry and eye treatment.

In 2002, Chui received an award from the SAR government for his contributions to charity.

Following his death, his son Chui Sai-peng followed his footsteps and became a director.

Also very important in the Association was Choi Lok-ji, a prominent banker and businessman in Macao and a vice-chairman of Tung Sin Tong. A statue in the entrance hall remembers his role in the association.

Providing for the needy

On 9 May 1997, a fire broke out in the pharmacy, which cost the life of one of the staff. The association vowed to reopen, and did so on 15 October 1998, thanks to donations of 500,000 patacas from Wu

Sun-heem, one of its directors, and 200,000 patacas from the Tai Fung Bank.

In 1968, it discovered that some of its aid recipients were feeding the congee they received to pigs. So it switched to rice instead of congee and instituted a more rigorous system of inspection; staff went to investigate the situation of each family, its income and living conditions and to issue a certificate to those who qualified.

Each month they receive five kilos of rice and 900 milligrams of cooking oil, as well as biscuits, noodles, towels and moon cakes in August, and cotton clothing and scarves in winter. At Chinese New Year, the amount is increased to 7.5 kilos.

The current number of recipients is 550, of which 70 per cent are old, live alone and are in poor health. The peak was 900; as the economy improved, some handed back their certificates, saying that they no longer needed them.

In the nine years from 1992 to 2001, the association handed out 450 metric tons of rice, 6,800 items of cotton-padded clothing, 7,600 items of woollen clothing, over 10,000 boxes of moon cakes, and 9,600 pieces of cured meat. Each year it also gives gifts of 1,500 boxes of biscuits, 688 pairs of shoes, and 750 packets of instant noodles.



Tung Sin Tong pharmacy

A beacon of education

Since the 1920s, education has been a key activity. In 1968, the association built a new primary school which offered six years of education.

In 1976, the association set up its first nursery, in part to help the mothers of the children go to work; it had more than 100 pupils, with 11 members of staff and one nurse. It was warmly welcomed by the residents of the northern district where it was located.

Now it has five nurseries, with a total of more than 500 students. The parents of the children at these nurseries pay 100 patacas a month towards the cost of the breakfast, lunch and afternoon tea given to their children. This is the only charge the association makes for its services.

The association provides scholarship to its students to attend university and further education.

It used to operate a school to teach reading and writing to adults. With the introduction of compulsory education, this service was no longer needed. So it changed the curriculum to adult education, with classes in subjects like English, Japanese, accounting and computing.

The association also provides help at the scene of disasters. Volunteers go to the scenes of fires, explosions and other events to help and comfort the survivors.

Generous donations

From its inception, the association has largely relied on private donations, especially from its directors, who are mostly successful businessmen.

Some contributed one million patacas a year; one did so for 12 years in succession. The donors have also included the managers of brothels and officials of the Qing government. In the 1890s, the governor of Guangdong and Guangxi issued a document which praised the association's work.

In August 1963, Ho Yin, one of Macao's most prominent businessmen of the time, donated 35 buildings to the association and the Kiang Wu hospital. Of these, the association took over more than ten; it was one of the biggest single contributions it had ever received. Since then, some of the buildings have been demolished to make way for redevelopment.

Each year the association receives 10 million patacas in rent and other income from the buildings donated by Ho. It also has collection boxes in the branches of many banks in the city.

The expansion of its activities has greatly increased the need for funds. Spending has risen from two million patacas in 1982 to 70 million today.

Since the return to China in 1999, it has received 10 million patacas a year from the SAR government. Previously, the colonial government donated a much smaller amount, only 360,000 patacas a year.

The six-storey primary school opposite the headquarters was built with money raised by a tour by a famous Cantonese opera star who was a friend of Chui Tak-kei. He knew many people in the arts world, who contributed generously to the association. On the occasion of its 100th anniversary in 1992, many gave works of art which they had created.

Its main fundraising activity is a month-long campaign each year during the tenth month of the lunar calendar, which attracts donations from all sectors of Macao society, rich and poor. The one in 2010 raised 9.26 million patacas, including donations of 500,000 and 250,000 patacas from two casinos. It is an annual expression of love and concern of Macao people for their fellow citizens. ■





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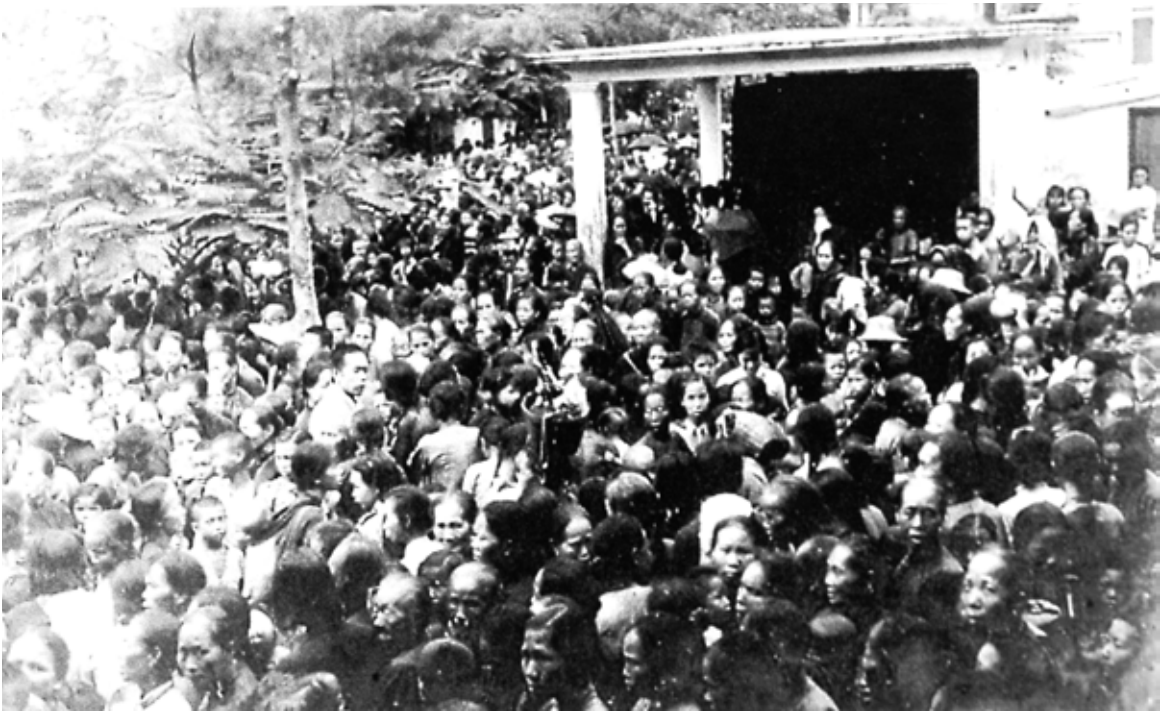
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Scourge of War

Macao displays charity and heroism despite famine and murder in WWII

By Mark O'Neill



As people walk down the streets of Macao, they are dazzled by the array of Italian designer bags, Swiss watches and gold jewellery as well as the enticing smells of the cuisines of the world, from China and Japan to France and Spain.

It is hard to imagine that, on these very streets 70 years ago, porters drove horse carts every morning and piled them high with the bodies of those who had died of cold and starvation during the night. The bodies were taken for burial in a mass grave on Taipa island.

It was the winter of 1942, Hong Kong had fallen to the Japanese army and Macao was flooded with refugees. "The winter of 1942 was the worst," said Chan Su-weng, chairman of the Macao Historical Society. "They were picking up 400 corpses a day." The war was the darkest period of Macao's long history. While it was neutral and the only part of East Asia not occupied by Japan, it could not escape the catastrophe around it. It became a place of refuge for tens of thousands of people, rich and poor, Chinese and foreign, from Hong Kong and the mainland.



From the book "50 Years at a Glance"

After Japan captured Hong Kong in December 1941, Macao's population tripled from 150,000 to nearly 500,000. The Japanese encouraged the outflow, to reduce the numbers it had to feed in Hong Kong. Throughout its history, Macao had never had to support so many people.

The Japanese imposed a sea blockade; the colony had to survive on its own food and supplies brought in from Guangdong province, which was itself suffering from the ravages of war and occupation. The refugees who were fortunate stayed with friends and family or found places in homes, hospitals, schools, clubs and churches. When these became full, those who followed had to live on the streets and depend on charity for their survival.

The people of Macao extended their traditional welcome; welfare institutions, lay and religious, Chinese and foreign, did their best to feed and clothe the homeless with soup kitchens and distributions of bread, rice, clothing and blankets.

In September 1945, a month after the end of the war, Father PJ McCarthy, a Jesuit stationed in Macao, wrote a newspaper article saying that, during the conflict, Macao had been true to its name – 'City of the Name of God'.

Working for the war effort

Fundraising for refugees began after the Japanese occupation of Manchuria in September 1931; but the war did not feel that close to the people of Macao at the time.

This changed after July 1937, when Japan began its all-out war against China. On 12 August 1937, activists in journalism, teaching, sports, music and drama set up the Salvation Society of Macao (SSM), to raise money for the war effort and assist refugees.

In October 1938, the Japanese army captured Guangzhou, and refugees began to stream into Macao, a territory of just 14.47 square kilometres. The population swelled from 157,175 in 1927 to 245,194 in 1939.

The refugees included women and children who owned only what they could carry, as well as wealthy foreigners and Chinese who moved to Macao as a safe haven, bringing their money, skills and connections. This meant good business for the city's hotels, restaurants, inns and casinos. The Bela Vista Hotel accepted overseas Portuguese who came from Shanghai; the government set up refugee camps on Taipa island.



From the book "Photos of Macao"

After the fall of Guangzhou, the SSM organised teams of young people to go into Guangdong province to help the war effort. They supported and comforted the troops and helped refugees. Many were less than 20 years old, and some lost their lives. Between October 1938 and June 1940, it organised 11 work teams with a total of 160 people, including students, teachers, workers, employees and those out of work. In autumn 1941, the war situation in South China deteriorated to the point that the teams had to withdraw to Macao.

One of its leaders was Liao Juntao, who was born in 1914 into a wealthy rural family in Foshan, Guangdong. In 1936, he moved to Macao, where he worked for a transport company. He played a major role in the SSM, as a director and chief of propaganda; he published a magazine and organised fundraising. He led teams in Macao, Hong Kong and the interior to buy medicines and arms for the troops.

In June 1941, he was arrested in a purge of Communists and charged with attempting to overthrow the government. He died in prison, at the age of 27.

The Kiang Wu hospital trained young people to

provide medical care to those on the battlefield in the mainland; it also treated guerillas wounded in fighting in Zhongshan and smuggled into Macao.

Challenges of neutrality

The nightmare began in December 1941, when Japan achieved its occupation of Hong Kong. Macao lost its major trading partner and was isolated from the West. The colonial government announced its neutrality in the Pacific War. The Japanese demanded that it suspend trade with the Nationalist government of China.

Refugees began to pour in from Hong Kong. On 20 December 1941, a week after the fall of Hong Kong, the Macao government issued coupons to residents to buy grain. In February 1942, as the price of daily necessities began to soar, it allowed the land in the urban area to be cultivated for food.

Japan could have taken over Macao. But, while it repeatedly interfered in Macao's internal administration, it chose not to occupy it, perhaps because its German ally had decided to respect the neutrality of Portugal and its empire. Or because it feared reprisals against the hundreds of thousands

of ethnic Japanese residents of Brazil. In February 1942, the Japanese military took over Portugal's other Asian colony, East Timor, as it prepared to attack Australia.

Its troops were able to enter Macao with little protest from the government; but the consulates of Britain, Holland, France and the United States remained open and were able to fly their national flags.

Gabriel Teixeira, governor from October 1940 to September 1947, strove to avoid incidents with the Japanese and maintain what was left of his authority. He banned anti-Japanese activities, allowed Japanese ships to dock, and its troops to transit to the neighbouring Zhongshan county.

The head of the Japanese secret police in Macao set up his headquarters in a villa in the Avenida de Horta e Costa, from where he organised the assassinations of citizens prominent in the anti-Japanese struggle and set up two newspapers as propaganda organs for his government.

Famine and feast

The biggest headache for the government was the shortage of food. With a sea blockade, the only source of supply was from the mainland. The Japanese military and traders who worked with them stockpiled supplies, driving up prices and forcing most people to live in a state of semi-starvation.

The government used all the revenue from gambling taxes to support the refugees and diverted other resources to relief and charity organisations. Civil society made an unprecedented effort to feed, clothe and house the refugees.

But the numbers were too large. During the war, an estimated 50,000 people died of starvation, cold, malaria, cholera and other diseases. Each day the Health Department organised staff who went through the streets with vehicles to collect the bodies and dump them in 'the grave of 10,000 people' in Taipa. They regularly sprayed chemicals on the streets to prevent the spread of epidemics. Some people sold their children in exchange for food.

At the same time, since it was the only place in southern China not at war, its restaurants, casinos, opium dens and brothels boomed, attracting those who were profiting from the war, such as gangsters, Japanese soldiers and officials and businessmen who worked with them. A large amount of gold, silver, platinum and foreign currency flowed into the colony.

As part of the war, Japan aimed to attack the Chinese government by economic means and force it to surrender. To this aim, Japanese firms set up nearly 50 joint ventures with Hong Kong and Macao businessmen to flood the Chinese market with Japanese goods, drain the country of foreign currency and buy raw materials needed for the war effort.



Courtesy of Macao Museum



Courtesy of Macao Museum

Many of these firms had offices in Macao and employed local business people. Senior officials of the colonial government held shares in some of them.

Link to the outside

Throughout the war, Macao was a vital communications source for the outside world. Short-wave radios continued to function there, as did the only accessible international cable, linking the colony to Lisbon and London.

In August 1943, the Japanese attacked and captured a British cargo ship, the *Sian*, docked in Macao, killing 20 of its crew, which it suspected of carrying arms for the Chinese army.

In February 1944, the governor banned the use of Chinese money and ordered residents to use only currency issued by the local Banco Nacional Ultramarino.

In January, March and April 1945, US bombers carried out three air-raids on a naval warehouse in the outer harbour which they suspected of supplying fuel to the Japanese military; five people were killed and a naval museum destroyed.

Many British escaped to Macao; by the end of the war there were 9,000. The British Consul remained

open during the war. It assisted the British Army Aid Group (BAAG), a para-military organisation for British and Allied forces in southern China, which gathered military intelligence and facilitated the escape of prisoners of war held by the Japanese. It was organised by Australian Lindsay Ride, professor of physiology at Hong Kong University, who was captured during the battle of Hong Kong but escaped from the Sham Shui Po POW camp.

Photo from the book "Macao China" published by Macao Daily News



Lindsay Ride wrote a book about the Old Protestant cemetery in Macao entitled 'The Voices of Macao Stones'.

In April 1949, he was appointed the fifth vice-chancellor of the University of Hong Kong and held the post for 15 years.

Lindsay died on 17 October 1977 in Hong Kong and was cremated. His ashes were deposited in the Protestant cemetery of Macao.

The British consulate in Macao was next to the Japanese consulate. The British consul, John Reeves, was on an assassination list but survived the war. On 2 February 1945, the Japanese consul, Yasumitsu Fukui, was murdered. Perhaps in retaliation, Francisco Rodrigues, a merchant who headed up the local Portuguese Red Cross, was killed on 10 July 1945, as he was leaving a cemetery after a funeral. Like other diplomats, Reeves spent most of his

time and energy looking after the thousands of his nationals who had fled to Macao. Two months after the end of the war, he was still struggling to arrange for the repatriation to Hong Kong of 7,500 refugees.

After Japan's surrender on 15 August 1945, the government declared three days of holiday. More than 100,000 people took part in the revelry and celebrations, despite thunder and torrential rain.

General Ye Ting – revolutionary

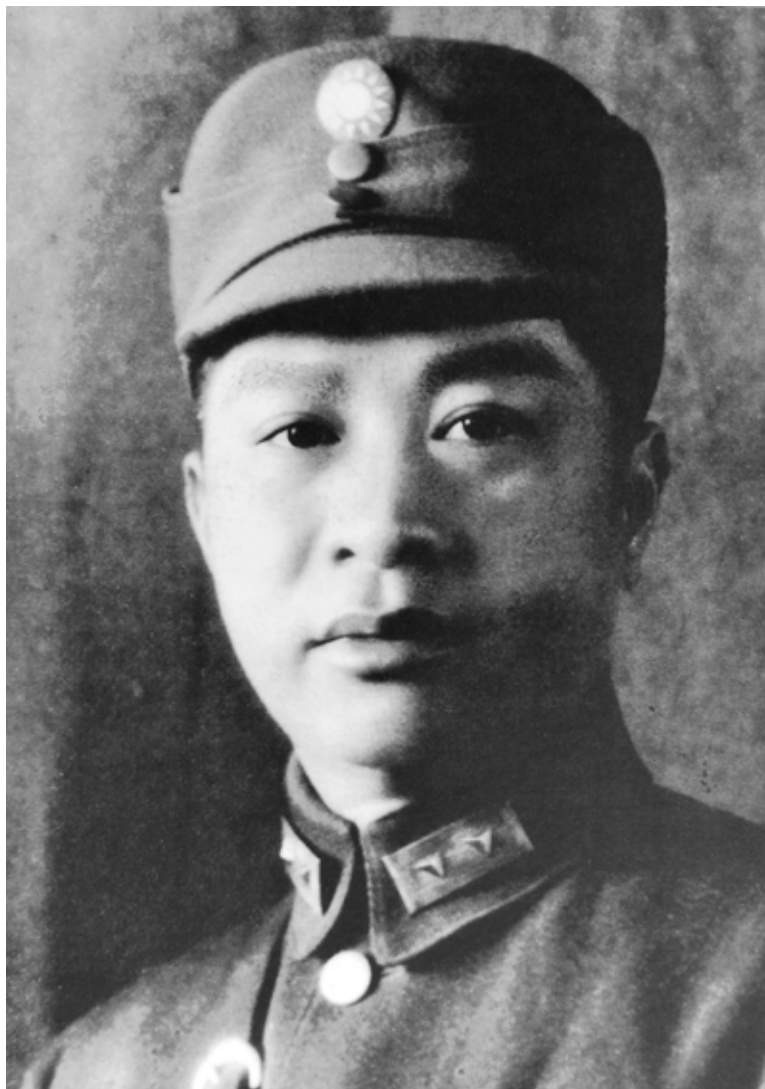
Macao was the home of one of the founders of the revolutionary army, whose family lived there during the war. Ye Ting was born in October 1896 in Huiyang county, Guangdong province, and studied at military academies in Wuchang and Baoding. In 1919, he became an officer in the National Army

and joined the Kuomintang.

In June 1922, he saved the life of Song Qingling, the wife of Dr Sun Yat-sen, after an attack in Guangzhou by a rebel general. In 1924, he went to the Soviet Union to study at the Moscow Institute of Oriental Studies. In December that year, he joined the Chinese Communist Party. In September 1925, he returned to China and joined the New Fourth Army and took part in the Northern Expedition, which enabled Chiang Kai-shek to unify much of China.

In December 1927, he led an uprising in Guangzhou which failed. Disguised as a blind man, he was forced to flee to Hong Kong and then, via Japan and the Soviet Union, to Europe, where he settled in Berlin. There he made a living as a translator of German and opened a small restaurant, serving Chinese food mainly to exiled workers. He also became a vegetarian.

As well as learning the language, he studied the German army, the most powerful in the world at that time. A local family gave him a military walking stick, which could also be



General Ye Ting

used as a knife or a pistol; it was his favourite gift. Friends gradually restored his belief in the revolution, saying that this did not depend on a single individual and needed the collective effort of many people. They persuaded him to return to China, which was not difficult after the Japanese occupation of Manchuria had enraged him.

War hero

In 1932, he moved to Macao where he bought a house with his wife, Liu Xiuwen, with whom he had nine children. After the Japanese attack on the Marco Polo bridge in July 1937, he moved to the mainland to take part in the war. In January 1938, he became commander of the New Fourth Army in Nanchang, capital of Jiangxi province. It was a unit of the National Army made up of soldiers from the Communist Red Army.

While his family lived in Macao, Ye and his troops fought the Japanese army. But, in January 1941, it was attacked by a larger unit of the National Army and, after days of intense fighting with heavy military and civilian losses, Ye negotiated a surrender on 13 January.

Ye was sent to a military tribunal and detained by the Nationalist government until the end of the war. He was held in prisons in Jiangxi, Hubei, Guilin and

Chongqing, the wartime capital.

After intense lobbying by the Communist party, he was released on 4 March 1946 and joined the party three days later. On 8 April, he, his wife and two of their children were killed in a plane crash in a mountain in Shanxi province; they were travelling from Chongqing to Yanan.

In October 1988, the Central Military Commission recognised him as one of the 36 founders of the National Revolutionary Army and a stamp was issued with a portrait of him.

In November 2006, the government of Macao, led by Chief Executive Edmond Ho, held a ceremony to unveil a plaque outside the former home of General Ye, at 76 Rua Almirante Costa Cabral. His family lived there from 1927 to 1942, and seven of his nine children were born there.

At the ceremony, his seventh son Ye Zhengming said that, as a soldier, his father was a quiet man who did not smile much. "When we were growing up, we did not spend much time with him and, as we were young, there were many things that we did not understand."

The house is currently a nursery used by the Macao Women's Federation. It plans to vacate the site in the second half of 2011. The government is researching into the idea of turning the home into a museum of General Ye. ■

Former home of General Ye Ting

Photo by Mécia Gonçalves





São Domingos Church

The Journey of Faith

By Helder Beja

Religious celebrations in Macao are attracting an increasing number of people, both locals and tourists. The 13th May, which marks the apparition of Our Lady to three young shepherds at the Portuguese religious site of Fátima, has for many years been the biggest day of celebration for the Catholic community.



Jesuit priest Luís Sequeira has been taking part in the Our Lady of Fátima procession since the 1970s.

For as long as he can remember, bad weather has never stopped the march or led to it being postponed. This year, although it rained on the morning of 13 May, the same was true. The sky cleared, allowing the crowd to travel from São Domingos Church, right in the heart of the city, next to Senado Square, to the hermitage of Our Lady of Penha.

In the late afternoon the heat replaced the rain showers, and the faithful gathered outside the door of São Domingos Church, joined by crowds of onlookers. The church itself is too small to house the thousands of people who follow the statue of Our Lady on their pilgrimage. According to the Catholic Church, in 1917 Jesus' mother repeatedly appeared in Fátima, Portugal, to three shepherds, who were children at the time. Nowadays, the Fátima sanctuary is one of the most sought-out places in the world by Catholics, who arrive there in their thousands.

In Macao, the celebration is smaller but still impressive. With the exception of the Philippines, which is the most Catholic of all the Asian countries, Macao can probably count itself as the place in Asia where Catholic street processions are the most prominent. On this May afternoon, after mass and rosaries were said in Portuguese, Cantonese and

English, the statue of the Virgin Mary was borne from the church (founded in 1587 by Dominican monks). The statue was carried by women only, all dressed in white, mirroring the Virgin. The crowds sang 'Avé Maria', amongst them D José Lai, Bishop of Macao – the first bishop born in the territory to head the Diocese.

A faith for all nations

The procession brings together Chinese, Portuguese, Macanese, Filipinos and people of many other nationalities. There are locals but also many people from Hong Kong, and other places, determined not to miss 13 May. "I came here with a group of kids – students. Not all of them are Catholic but they are active in a number of Catholic activities in our school. We bring them here every year to take part in the procession," says Father Gervais Baudry, a Frenchman brought up in Argentina. His faith journey brought him to neighbouring Hong Kong, where he is associated with the Ss. Peter and Paul Church. According to Baudry, this day is not only special for Macao, because "many people from Hong Kong come here to take part". He explains: "In Hong Kong we have some processions, such as Corpus Cristi, but nothing that compares with this."

Catholics in São Domingos Church before the 13th of May procession





According to the latest official figures, the population of around 28,000 Catholics in Macao forms a minority, as Gervais Baudry says. But to see the number of churches here and witness such a manifestation of faith in such a small territory is remarkable.

The route leading the crowds to the Hermitage of Our Lady of Penha spans around two kilometres and involves several roads being blocked off. As you move along, you can hear Catholic prayers being uttered in a variety of languages. Cantonese is the most common because most of the participants are ethnic Chinese. Lam owns a restaurant in Macao and left it in the hands of his employees to join the pilgrimage this year. "My family has been Catholic ever since I can remember. I started going to mass when I was small and I've never lost the habit. I may not go every week, but I'm there at least twice a month," he says.

Catholicism laid roots in Asia via the Jesuit priests that started arriving there from the 16th century onwards. Many years later, Lam sees 13 May as "a unique moment, a joint celebration of faith." He goes on: "I pray in Chinese although I speak a little bit of Portuguese. Then there are people who pray

in Portuguese, or pray in English. Faith does not distinguish between races or languages." Seeing the streets filled with thousands of people praying makes this Macao-born Chinese admire "a place that respects the individuality of each person".

As night falls, candles are lit in the hands of the faithful. Many people become focused on individual prayer, reflecting the personal element of religion. These people are not here to talk – they are here to meditate.

The Portuguese community is also strongly drawn to the celebrations. Maria Sousa experiences the Our Lady of Fátima procession as if she were in her own country. "I have been in Fátima itself on 13 May and, despite the distance, I still feel the same communion and devotion to Our Lady here. This is a very special day. I like walking the streets of Macao with so many people of many races who believe the same thing as I do." As she speaks, the procession stretches out over half a kilometre and passes by lakes looking out towards some of Macao's biggest casinos. Maria adds that, despite the Portuguese community being small, "There is a large group that goes to church regularly and is involved with a variety of Catholic activities in the territory."



The Catholic Church's activities in Macao most often involve social work. The arrival of a large number of people from the Philippines to work in Macao has contributed to this. Jackie Mendoza holds a candle whilst talking about the importance of taking part in a procession like this. "I was always a practising Catholic in my country. When I came to work in Macao I never imagined that the Catholic faith would be expressed so fervently here," the cleaner says. We ask her to compare how the religion is experienced in Macao and in the Philippines. She says that here, "it is more orderly... In Macao people feel religion in a more austere way. It is not easy to explain, but in the Philippines it's as if faith is more linked to sacrifice."

Affirmation of freedom

The veneration of Our Lady is quite an old tradition in Macao and was brought here by Marian congregations that exist to this day, in the form of Our Lady of Fátima and Our Lady of the Holy Rosary. Both of these are involved in the procession every year.

News of the apparitions at Fátima did not take long to reach these parts, and led to a congregation of devotees of Our Lady of Fátima in the 1920s. However, it was only in World War II that this devotion became more intense. Macao received thousands of refugees of different nationalities and saw its population rise from 200,000 to almost 500,000. As life became more difficult, the population increasingly turned to the Church. The procession continued, and 13 May 1943 was dedicated to the Immaculate Heart of Mary. Macao was thus consecrated to Our Lady. From then on the faith has never died.

"Participation has always been quite intense," says Jesuit priest Luís Sequeira, who has been one of the coordinators of the Our Lady of Fátima procession for over 20 years. "We have to recognise that the transition of administration brought on fears for some people that there might be a little difficulty celebrating this devotion. They felt it was unclear whether freedom of religion would be maintained. However, there has been a clear affirmation of the Basic Law (Macao's mini constitution, which guarantees religious freedom) and a real understanding of Macao society," he says.

Sequeira, who arrived in Macao in the 1970s, noted “some growth, or at least systematic maintenance of the presence of the Macao Christian community (in the procession), joined by people from Hong Kong and mainland China itself.”

Catholics see 13 May in Macao as more than an affirmation of faith. For them it is also “in more political terms, an affirmation of religious freedom”. According to Luís Sequeira the procession is “an affirmation that the second system (under which Macao and Hong Kong are governed, as special administrative regions of China) is not a vague reality, it is concrete. For all those people who talk about freedom of religion, I honestly think that there is absolutely no problem here. Macao may be a small light, with the affirmation that a person who is a believer does not stop being a patriot. There are Catholics who are making efforts in Macao life, some even in civil and political life. Religion is not against development, nor against reason or science,” he explains.

Bearing witness

Sequeira believes that 13 May touches even the hearts of those who are not Catholic, but who live alongside the procession every year. “It is a manifestation that opens up Catholics to God. But it also points others within Macao society to the problem of the meaning of God or of the sacred. It is a strong manifestation of religious feeling, which many people can witness from their windows or along the street, and understand that it is a religious expression.”

The Jesuit also notes that, “The basis for everything was the Portuguese presence... Our Christian testimony here is a testimony with historical significance. Catholics here bear witness and take the knowledge of the Catholic faith to other people, who are now endeavouring to continue it forwards.”

Faith or tourism?

The 13 May procession is one of many religious celebrations that play an increasingly important role in Macao’s annual calendar of events, and attracts a lot of people. Luís Sequeira believes, however, that “the people who come have been touched by faith and not by tourism.” This might well be the case, but the concept of religious tourism has given those people a place: Those who, as believers, travel with the aim of taking part in a manifestation of faith or to visit a sacred place.

Sequeira believes that everyone who takes part in the procession, from the more devout to the less so, “has to be touched by it on the inside”. The priest admits that the experience, “may be superficial or more profound,” but notes that “the unpredictable part of religious experience can touch the most unbelievable things at the most inconceivable times”.

The priest from Hong Kong, Gervais Baudry, understands the appeal that the date has for Catholic communities in East Asia. “I would say that, in Asia, to have a stronger idea of Catholicism, you have to go to the Philippines. It is difficult to compare, because Macao is just a city and the Philippines is a country. But the tradition here is very strong,” he says.



From the Philippines to Macao, it is not just workers who live in Macao that come to see the procession. In 2006, for example, the former and since deceased President of the Philippines, Corazon Aquino, joined the pilgrimage (despite being surrounded by several bodyguards), alongside Bishop D José Lai and the secretary for Administration and Justice, Florinda Chan.

The interest in religious festivals comes from a variety of countries and the initiatives to publicise them keep on coming. This year Macao's Tourist Office invited a delegation of Japanese tourists to join the 13 May procession. They had been in the territory to visit places linked to Sun Yat-sen, the founder of the People's Republic of China.

Other celebrations

The Our Lady of Fátima procession is just one of the times that Catholicism takes to the streets of Macao. Christmas is, of course, one of the others, as well as the Senhor dos Passos (Our Lord of the Passion) procession, as noted by father Luís Sequeira. It marks the start of Lent. On the first day, a statue of Christ carrying the cross leaves the Church of Santo Agostinho for the Cathedral, and on the next day it goes back in the opposite direction.

Meanwhile, the UNESCO places of cultural heritage in Macao fill up, as do its restaurants and shops, rendering religion as a driver for the local economy. And Catholic celebrations are not the only ones to have that effect.

Devotion to the Goddess A-Ma is very strong in the whole of South China. Over the last few years, the month of October has become a period of pilgrimage to Macao and to the temple built on one of the hills of Coloane. People arrive from Taiwan, the mainland and a variety of places in Southeast Asia to enjoy the A-Ma Cultural and Tourism Festival.

Then there are other smaller celebrations, such as the festival of the God Tou Tei (March), the Ching Ming Festival (April), the birth of the God Tam Kong and the Drunken Dragon (May), the festival of the Hungry Ghosts (August) and the Festival of Ancestors (September and October).

Father Luís Sequeira is aware of this more pragmatic side of religion, which is able to move multitudes of people and have practical effects on the life of the territory. He even calls for "greater creativity and joy in living Christian expression itself... We need a significant reform. There is a lack of greater vigour and joy in bearing witness, in opening ourselves up to non-Christian society, and of leaving the inside of the church a little more".

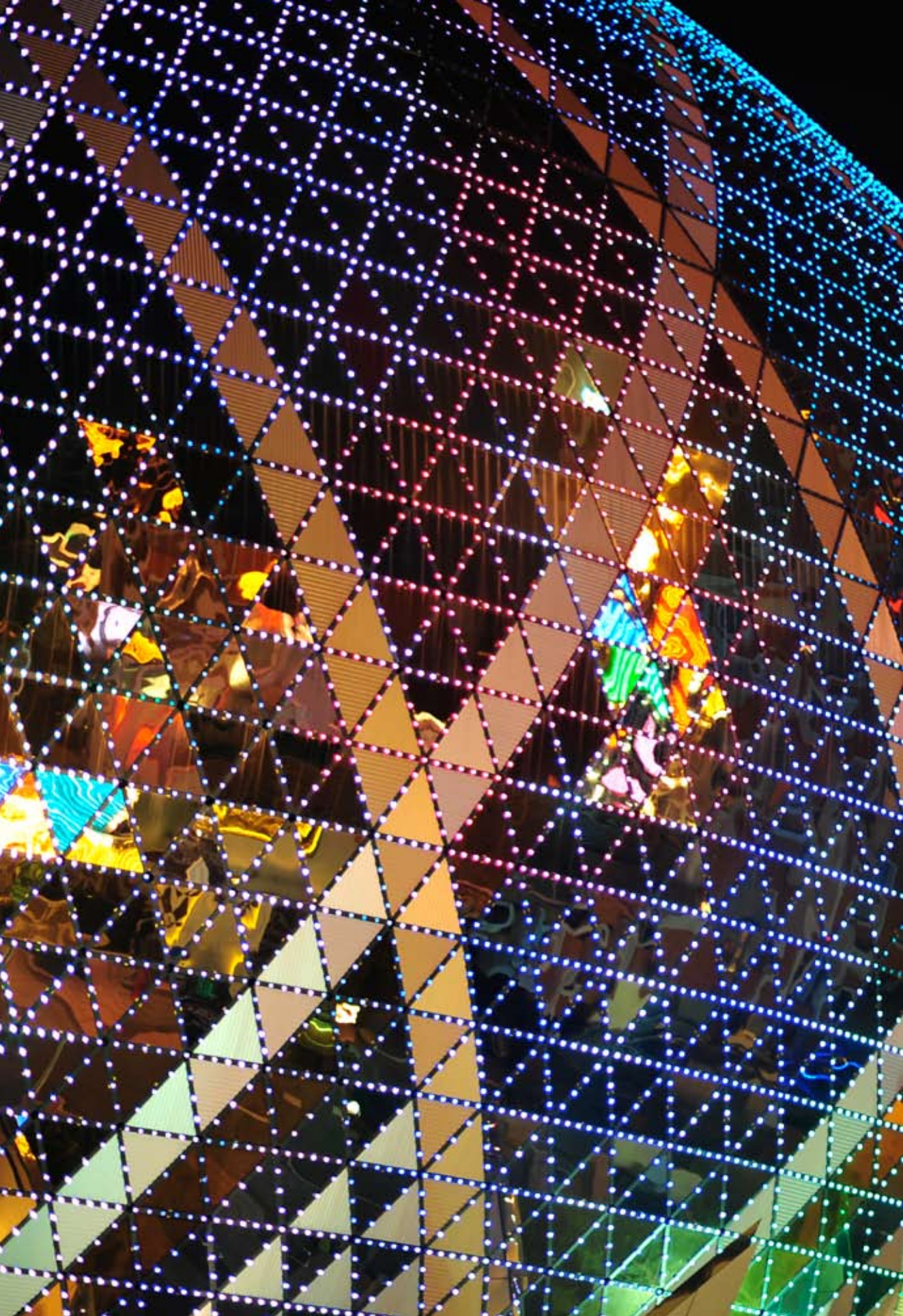
However, what really sparks his interest are moments such as the one we witnessed at the top of the Penha hill on 13 May, once the procession was over. Amid the candlelight and singing the Bishop of Macao blessed "the people, the city and also mainland China." Sequeira says that this gesture "is also an understanding of faith and a realisation that God is present in Macao". Which is, after all, the City of the Name of God. ■

Photos by Gonçalo L. Pinheiro and Luis Almoester





Mass in Penha church





Made in Macao

**Macao opens centre
to display its products**

By Mark O'Neill

‘Macao Ideas’, the first product-display centre to promote products made in Macao, had its grand opening on 9 May. Featured displays include ‘Made in Macao’, ‘Macao Brand’, ‘Macao Design’ and ‘Sole Distributorship of Portuguese-Speaking Countries Products’. The centre gives the many people who come to Macao every week, including international entrepreneurs, a new place to do business.

Here you will find hand-made jewellery, medicines, designer clothes, beer and four different brands of coffee – a surprise for many who thought that the goods on the shelves of Macao’s shops and supermarkets were all imported.

‘Macao Ideas’ is the brainchild of the Macao Trade and Investment Promotion Institute (IPIM) and its new President, Jackson Chang, who took up the post on 1 February last year.

“We had been discussing this idea for a long time,” he said in an interview. “Macao needs a place like this, where business delegations and tourists can see our products and those of Portuguese-speaking countries (PSCs). We can put them in exhibitions, but here they are on long-term display.”

They chose a venue of 600 square metres on the ground floor of the Tourism Activities Centre, which belongs to the Macao Tourist Office. It is a prime location, close to many hotels and the Golden Lotus statue, popular with many of the 20 million mainlanders who visit each year.

Most of the products in ‘Macao Ideas’ are made by the small and medium-sized enterprises which account for more than 90 per cent of the firms in Macao.

“When we presented the idea of ‘Macao Ideas’ to them, they were very enthusiastic,” said Chang. “They want to use the resources of the platform to help them and to open up foreign markets, including those in PSCs. We also went to the commercial associations and asked for their opinions. We have designed ‘Macao Ideas’ on the basis of these consultations.”

Promoting local products

“Our aim is to promote ‘Made in Macao’, ‘Macao Brand’, ‘Macao Design’ and ‘Portuguese-speaking Countries Products,’” the IPIM said in a news release. “Having the local products displayed in a central

location allows us to promote the four categories all together in this brand-new display platform, to enhance the popularity of the local products, raise international awareness, as well as showing value-added features that gives our exhibitors the competitive edge. The ultimate goal is to bring business opportunities to local entrepreneurs, assist them in opening up overseas markets and facilitate business matching with overseas buyers and manufacturers.

“Local manufacturers and entrepreneurs, as well as the sole agent of Portuguese-Speaking Countries merchandises are welcome to make use of this platform to showcase and promote their products to investors and visitors from around the world.

“It brings together the products of many Macao local enterprises, including medicines, health products, garments, clothes, food, digital products, industrial products, crafts and wine.”

To qualify, an item must be manufactured in Macao or have a significant element of its production in the SAR, such as the design, the logistics or the sales. Many Macao companies have moved their production to the mainland, especially to neighbouring Guangdong, because of lower land and labour costs; their items qualify as long as Macao accounts for an important part of the production process.

Another category of product on display is those from PSCs who have a sole agent in Macao.

Different zones

‘Macao Ideas’ is divided in several zones – Macao branded products: food; leisure, including wedding gowns and outfits; living, including medical and health products, wine, handicrafts and industrial goods; lifestyle, including home decoration, furniture and furnishings; fashion and garments; and creativity, including the goods of the local creative industries.

At the opening ceremony, models showed off garments that were designed and manufactured locally and carry Macao brands.

Visitors interested in these goods can find information on the firms that produce them from professional staff at ‘Macao Ideas’ who are there to help them. ‘Macao Ideas’ also aims to promote these goods in overseas markets.



Jackson Chang, IPIM President

It also exists in the virtual world – with websites updated regularly with photos and information on the products – for those business people unable to come in person. They can visit the website <http://macaoideas.ipim.gov.mo> for the latest information and business partnerships at any time.

Foreign element

An important part of 'Macao Ideas' is the display of goods from PSCs, including garments, wine, beer, fabrics and handicrafts. Some are on sale at retail outlets in Macao and others can be obtained by contacting their agents in the SAR. This information is available at the centre.

In June, Chang and his staff went on an official visit with the Secretary for Economy and Finance of Macao to East Timor, Cape Verde and Portugal and in July to Angola, Mozambique and South Africa. They will promote the investment environment of Macao to the governments and enterprises and also inform their hosts of the new centre and invite PSC firms to exhibit their goods there. "These countries have bountiful resources," said Chang.

This is in accord with the designation of Macao by the State Council as a bridge between China and the PSCs.

'Macao Ideas' will act as a platform for goods from these countries and those who wish to buy them. "By displaying many kinds of special products from PSCs, we hope to emphasise the function of Macao as a support platform for business services, and co-ordinate domestic and foreign investors in the search for local or mainland Chinese partnership and business development," IPIM said in its press release. IPIM expects 10,000 visitors a year, including members of business delegations and some of the 20 million tourists who visit Macao annually.

Industry in Macao

Macao's biggest manufactured exports are clothing, textiles, toys and electronics. Most important are textiles and garments, which developed rapidly from the 1970s. They prospered during the Multi-Fibre Agreement, which governed the world trade in this sector between 1974 and 2004, with quotas on the amount developing countries could export to rich ones.

The agreement expired on 1 January 2005. The end of quotas meant that developing countries, including China, could export without restriction. This accelerated the migration of the industry from Macao to the mainland.

In 2009, the garment industry accounted for three per cent of Macao's economy and five per cent of the labour force.

But, while the 'body' of many companies has moved, the 'head' remains in Macao – design, marketing, sales and strategy. Examples of the high quality of its textiles and garments are on display at the centre.

With the end of the casino monopoly, Macao's economy grew by an average annual rate of 15.5 per cent between 2003 and 2009, one of the fastest in Asia. This rapid growth has pushed up the cost of



land, property and wages, making manufacturing increasingly less competitive.

In 2010, Macao's GDP was 217.32 billion patacas, an increase of 26.2 per cent over 2009.

Mission of IPIM

The mission of the IPIM is to introduce outside investors and provide them with a 'one-stop service': to provide trade, economic, statistical and general information and market analysis to clients; to



"Macao Ideas" centre

organise exhibitions and other promotional events in Macao and take part in them abroad; to organise economic delegations and search for business opportunities, and welcome those from outside.

As small and medium-sized enterprises represent a vital part of Macao's economy, and in line with the Macao government's policy to assist their development, IPIM is dedicated to providing a wide array of services and incentives to accommodate their needs.

In particular, IPIM has set up Macao Business Support

Centre (MBSC) and SME Service Centre (SMC), equipped with diverse facilities and resources to serve local SMEs. This includes consultation services on markets in mainland China, fairs and exhibitions, as well as incentive schemes for SMEs to take part in exhibitions, e-commerce promotion incentives and promotion packages on Macao Trade Invest Kiosk. Furthermore, IPIM regularly organises seminars and workshops and other business exchange activities to facilitate SMEs in building capacity and exploring business opportunities. ■

Photos by Luis Almoater

葡語國家館

Pavilhão para os Países de Língua Portuguesa



中國與葡語國家經貿合作論壇（澳門）常設秘書處
Secretariado Permanente do Fórum para a Cooperação Económica e Comercial
entre a China e os Países de Língua Portuguesa (Macao)



Going Strong at 16

**Macao International Fair
looks to boost
trade and investment**

By José Carlos Matias





Eduardo Ambrósio



Henry Brockman

Trade fairs historically have been a shop window for the cities that host the event and a showcase of recent market trends and opportunities. Since 1996, the Macao International Trade and Investment Fair (MIF) has been displaying not only what Macao has to offer to merchants and investors, but also what can be done via Macao. The region is portrayed as a gateway and business platform.

Despite being a relatively young trade fair, MIF is gaining international recognition. Locally based chambers of commerce have been taking part in MIF and speak highly of what has been achieved so far. But they also ask for additional measures and initiatives to make it more business-oriented, so that more deals can take place.

More business promotion

Henry Brockman, president of the British Business Association of Macao (BBAM), says, "Investors who have made up their minds to invest in Macao tend to face a few problems, and would probably like to see more help in finding solutions."

Business promotion is another key element. Paul Tse, chairman of the American Chamber of Commerce in Macao stresses that MIF's organiser, the Macao Investment and Trade Promotion (IPIM) has been "successful in maintaining a balanced and optimal approach between generating publicity and generating business for the exhibitors". But, "as time goes on, the business promotion aspect will take on an even more prominent dimension".

In the eyes of Eduardo Ambrósio, president of the International Lusophone Markets Business Association (ACIML) "local textile and garment industrialists should be given more opportunities to showcase their goods and sell their products at MIF".

In order to bring entrepreneurs closer, every year there are hundreds of business-matching sessions – over 1500 in 2010. The president of IPIM, Jackson Chang, says proudly that services provided for business-matching sessions held under MIF are not second to other top trade shows: "If we compare with other fairs, our business-matching service area is quite good."

New highlights

When professional visitors attend a trade fair, they don't necessarily ink agreements right away. A fair like MIF – which is not a specialised trade show – sets the backdrop and paves the way for future business ties.

But to attract more and better professional visitors, it is important focus on certain products. Jackson Chang says that rather than organising a larger MIF, IPIM's main task is to enrich the contents of the fair and to lure visitors who would be more eager to make deals and purchase the goods on display. "We want to attract more exhibitors to come to Macao because of the overall content and quality of the fair," he says.

At the 16th MIF, which will be held at the Venetian Macao from 20–23 October 2011, several highlights will be introduced. A Small Commodities Zone and an area for mahogany furniture will be new additions. On top of that, several highlights that were introduced last year, such as zones for cultural and creative industries, digital photographic equipment, and electronic appliances, will be enhanced. Following in the footsteps of last year's event, a professional Fashion Show Zone will be installed, in conjunction with the Macao Productivity and Technology Transfer Center, to provide a cooperation and exchange platform to enterprises, designers, design agencies, brand management organisations and other entities in the creative industries field.

Eyeing opportunities on Hengqin

Entrepreneurs as well as investment and trade agencies from across China join MIF every year. Throughout the year representatives of IPIM attend trade shows in the mainland and broaden their network to invite delegations to attend MIF.

As the economic integration of the Pearl River Delta unfolds, delegations and booths from South China take central stage. Business opportunities in the neighbouring Hengqin Island (Zhuhai) and Nansha district (Guangzhou) will be one of the 'hot spots' for investors this year. Building on the experience of last year, the organisers will continue to adopt the concept 'One-Trip, Multi-Stop' to enhance results of participation. This includes tours to the Canton Fair and to Hengqin of Zhuhai to inspect the investment environment and investment projects.



Paul Tse

Luring more professional visitors

'Cooperation – Key to Business Opportunities' continues to be the theme for this year's event. But on top of the main theme and sub-themes, Henry Brockman thinks that MIF should move towards a more specialised approach that could lead to the organisation of fairs held in parallel under the same roof. "More thought has to be given to how we pick out individual themes and give those more emphasis and highlights."

The Wine & Gourmet Asia show held in tandem with MIF in 2009 is regarded as a good example of how to make MIF more attractive and effective. The president of BBAM explains: "If you have shows running in parallel, you can advertise them separately and get the trade visitors specifically for them. And then you get a lot more synergies that way, than just running them as sub-themes."

The development of the Meetings, Incentives, Conventions and Exhibitions industry – MICE sector – has been one of the main topics of MIF in recent



years. Paul Tse believes that “Macao will capitalise on this reputation and achieve its goal of becoming an important centre for MICE in the region”.

Making MIF more international

Looking abroad, beyond mainland China, MIF also caters to entrepreneurs from Portuguese-speaking countries, Europe and Southeast Asia. Business ties with Portuguese-speaking countries are seen as of paramount importance given the role of

the SAR as a commercial and economic platform. Eduardo Ambrósio says MIF has been important not only for Macao-based businessmen with business ties with Portuguese-speaking countries, but also for Lusophone companies and traders who are interested in investing in China and Macao. “We have been inviting our counterparts in Portuguese-speaking countries to come to Macao for the MIF and we also take them to the Canton Fair.” ACIML also hosts business-matching sessions between Lusophone entrepreneurs and Chinese companies. Jackson Chang stresses that relations with Portuguese-speaking countries are of paramount importance for IPIM. “More emphasis will be put on relations with Lusophone businessmen, as many small and medium-sized Chinese companies are eager to find new markets for their products. Portuguese-speaking countries may be a golden opportunity for them,” says Chang. Looking ahead, he expects that MIF will expand and deepen the current trends and will receive even more international recognition. “In five years’ time, MIF will double its size, will be more international and will have more highlights and more interesting contents.” ■

Photos by Carmo Correia and Wong Sang





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Macao's New Curiosity Shop

Local creative designer
turns home-grown art into
popular merchandise

By Filipa Queiroz

Near the ruins of St Paul's, one of Macao's remaining Portuguese symbols and a tourist hot spot, is one the city's most unique shops. Celebrating its first anniversary, Macau Creations is a place where art, heritage and design meet. This quirky shop is the dream of a self-taught artist who reveals he has a lot more projects in the pipeline.

Door number 5 of Rua da Ressurreição attracts hundreds of tourists as well as Macao residents every day. At the entrance of Macau Creations (MC) retail shop, a statue of a stout man with arms outstretched beckons visitors in. Potential customers are then dazzled by a rainbow of colours and an immediate understanding that any item they buy here will be unusual and distinctive. Even if that item is just a mug.

"This mug has 90 per-cent original art on it," says Wilson Chi Ian Lam, CEO and creative director of MC. He points to a Joana Ling piece that he has taken down from one of the dozens of shelves on the lobby wall. Ling is one of the 35 artists who provide their work to be converted into designer products. "They place their trust in us and we try to represent them appropriately within this industry," Lam explains.

Many of Macao's best-known artists – Man Cheong Lio, Peng Ou, Fortes Pakeong Sequeira, Hei Lok, Pang Fei Mio, Carlos Marreiros and Konstantin Bessmertny – have their work printed onto mugs and a variety of other products. Each item carries a note inside it containing a small piece of text and a picture identifying the artist and its designer.

"We like to promote the artists, not just make money," says Lam, whose motto is 'Inspire Culture, Brand Creatively'. "That's why I aimed for this location, and I'm not afraid of competition. The more people doing this kind of job, the better, because gambling is not the only thing that brings people to Macao. There's sightseeing and art, for example. That's what you like to do when you are a tourist. And if you have something unique to see, even better."



The designer launched the MC project five years ago, before the Government became concerned with boosting creative and cultural industries. "The timing was great for me," Lam says.

Art merchandise

There are wallets with pictures of the Guia Lighthouse, pillows with images of Portuguese ceramics, notebooks and clothing printed with pictures of an old Mandarin's House and other Macao icons amongst the seemingly endless items waiting to be chosen. The pieces with Carlos Marreiros' 'Some Smoky Stories' on them have been a particular success. Anyone can take away the characters created by the renowned Macanese artist on products ranging from T-shirts to handbags.

"As a product, it can be anything. As long as we think the articles can be produced and printed on, we'll do it," says Wilson Lam. He believes that in this way Macao artists can shape the city through their impressions of it, just as writers and artists did in previous centuries. "We laid the foundations of MC based on the idea of using art and culture to fuel creativity... Through cooperation with local artists and designers we aim to produce intriguing, practical and artistic products to promote Macao's artistic energy."

Youth and humour

'Soda Panda' is the latest craze. Comical characters inspired by the two new beloved mascots of the Central Government are all over the shop. Mavis



Lam-Fong leong is the designer. “She graduated last year from the School of Arts [at Macau Polytechnic Institute]. She is very humorous, and I wanted to give her an opportunity,” Lam says. He and other colleagues helped Mavis to design the logo, come up with the products and create the brand. The name was Lam’s idea. “Did you know that ‘Soda’ is a nickname for Macao used by people from Hong Kong? When I was young, people from Hong Kong always called Macao the ‘Soda City’ because people would come here to gamble, lose everything and get all washed up, cleaned out, with nothing left. It’s like soda.” Lam took this idea a step further for one of the products and made ‘Soda Panda’ soap, alongside toys, clothing, aprons and a host of other accessories. “Look closely,” he says, holding a little bar of soap in his

hand. “It has a little panda inside; it’s for you to get washed up.”

The creative director wants his customers to feel that in his store they are exposed to distinctive local art products, and are getting something more than just T-shirts roughly painted with the ‘Ruins of St Paul’ and peddled on the streets. He has taken this mission so seriously that he has even created MC’s own brands: ‘O Moon T’ for T-shirts, ‘Oops!’ for fashion accessories, ‘Miroo’ for a line of children’s clothing and other items (named after 20th-century surrealist master, Miro), ‘ReDoodle’ for environmental products, ‘Mono-Solo’ for stationery and personal items especially tailored to MC’s standards, and finally the ‘GooluGoolu’ line of mugs.

Funny boxer shorts are one of Lam’s favourites. Humour is a part of almost every MC product. “People want funny things, and I’m happy to use that and apply it to our products,” Lam says, admitting that, for financial reasons, the clothes are manufactured in mainland China.

As well as with humour, Lam also surrounds himself with young people to keep the business modern and fresh, “because they are young and enthusiastic”. Amongst the young blood are the shop assistants, most of them students working part-time, who speak Mandarin and some English, and the designers. “The people who work with me are happy to have their names on the products. I’m a designer so I understand what they want and what they need. I believe that makes a difference.”

Starting out against the odds

Wilson Lam never tires of reiterating that experience and passion are the key to good business. Both things started early for him, despite a lack of support. “I loved drawing when I was little, but my father didn’t think that art could give me a living,” he says. Lam’s father owned a butcher’s shop and saw his son’s future amongst large knives and slabs of meat. “He wanted me to work there but I said no, even though I was only 14.” Lam was a poor student and ‘very hard to teach’, preferring to skip school and watch the carpenters making furniture and carving wood on the streets.

After being kicked out of school in the 7th grade, in 1975, Lam started working at an advertising company called Wa Fong Advertising.



Macao Creations Staff

"I received a salary of 150 dollars. It was nothing, but my boss taught me everything. Drawing, calligraphy, design – everything," he explains. Advertising was just starting out in Macao at the time. "They used the name, they knew it from Shanghai and other places, but they didn't really do advertising. In the end it was just a signage company where we did ads and put them on walls, buses, windows, etc. All by hand."

In fact the designer still thinks that advertising in Macao 'is not mature'. He says that "even though we have a college to teach it here, the market is not there yet". He argues that locally nothing happens other than implementing ideas from the United States and Hong Kong.

In 1980, Lam started his own advertising agency, New Impression. But three years later destiny – or rather his wife – took him to Canada. "She emigrated there so I followed her," he notes. At the time his company employed 13 people.

Knowing no English and with a poor educational background, it was a long shot. Especially because Lam refused to be just 'another' Chinatown worker. His eight years of experience told him it was time to go back to school. So he took a four-year course at the Ontario College of Art & Design and started a new design firm in 1993. He was 33 years old. At the same time he had started creating stamp collections for both Toronto's and Macao's postal services. "Same theme (Chinese culture), different designs,"

he says. The designer used the five Chinese elements – water, fire, wood, metal and earth – to create metaphors and ideas. "It's for good luck every year. It's a very Chinese thing. People like it a lot."

He was still living in Canada when he came up with the MC idea. "Every time I came for a visit I thought something was missing in this city, especially in terms of art and design. Even though I knew there were a lot of people doing it well, none of it was shown. So, five years ago, I decided to start the project."

Step by step

First Lam needed to find local artists to work with. For this mission he had the help of James Chu, local artist and president of Art for All, a local artists' association. After a while he realised he had to be close by to control the project, so two years ago Lam moved back to Macao, rented the space in Rua da Ressurreição and got things started.

Tourists would be the main target. "Macao is a very small town so if you open a shop for local people it's very hard to come up with something new every month," he explains. "If they come and like my T-shirts they will come back in a short while, but if they see the same things they won't come back. That's why I targeted the store at tourists also, because I can have the products displayed here for a year if I like and they come back anyway, so it gives me more time to produce new products."

The MC shop opened on 23 July 2010. Behind it there were not only a lot of local artists, but also the Cultural Affairs Bureau, Macau Post Office, and other brands and companies such as the feline product line Meow Space.

However, there's more than just commerce inside the shop's walls. MC also has its own art gallery, with a flexible wall structure, now on to its third exhibition – 'Equus Equitis' by Konstantin Bessmertny. Next to it, there are copies of masterpieces on sale. The prints are made using the Hahnemühle micro-jet printing technique, which brings together traditional papermaking with modern technology. Its Fine Art paper is used by museums all over the world. It simulates original paintings and photography with up to 95 per-cent accuracy, just like a real hand-painted piece. Even the colour is said to hold fast for over a hundred years.

Prints are the most expensive products at the MC store and can cost up to 3,000 patacas. On the other hand, mugs cost a mere 50 patacas. Clothing such as winter jackets cost between 300 and 400 patacas. "We don't do mass production so the price has to be a bit higher," Lam says.

Future perfect

A year after opening, Lam is proud to say his bet on MC has come good. As 80 per cent of MC's clients are young tourists, Lam says that the public's response has been 'phenomenal'. Income from the store and another four consignment shops in the Venetian mega-casino resort is proportional and increasing every month. "We're not there yet, but I think we will survive and continue to do well. This is just the beginning," he says. Plus, he's already taking special orders from the Government.

This is why there are also new projects on the way. Lam is planning to open a second shop in Taipa and a gallery next month. "I want to have my own gallery – a professional one – separate from the shops. It's going to be called MC Gallery, and located in a very nice, tourist-filled spot. But that's still a secret," he says, adding that the new project is "another opportunity to let more people see how MC works with other corporations".

As well as managing his company in Macao, Lam works with other agencies as a graphic design consultant. "I have clients like Xerox, Maxmara and Volvo in Canada," he says. He explains his ambitions

are "to make it big in Macao".

Because Lam doesn't forget his origins, he not only supports young workers but also intends to help new artists to get started. He recently launched 'A Child's View on World Heritage: Macau Drawing Contest for Children 2011', organised by the Headquarters of the Macau Cultural Creative Industry Association. "A child's mind is free to do as it wishes, and this is exactly what we want to encourage," he says, holding up the contest poster. "We sincerely hope that our children can draw the bits of heritage they love the most," it says. "They must be proud of their home in order for its spirit to be passed to the next generation, like the spirits of our ancestors." After selection by a professional judge, the chosen work will be used on creative products. "Everybody wins," Lam says.

To complete the upgrade, the creative director is planning to make the MC shop the first to offer online shopping in Macao. "It's not an easy task because Macao doesn't have that kind of business, and banks and the government are not ready. But I used a Canada source to do it, so within a month it should be launched," he says.

Right now Lam says he's "doing something that artists don't like to do", which is to promote themselves through marketing, design or social work. But deep inside, the creative designer has another dream to fulfil. "When I'm old enough to retire I will keep my business running and focus on my artwork – painting, watercolour, oil, Indian ink. Everything." ■

Photos by Gonçalo L. Pinheiro

Wilson Chi lam Lam



Chinese province of Fujian wants to boost ties with Macao

Macao, China, 6 Apr – The Fujian provincial party chief Sun Chunlan revealed that by the end of 2010, Fujian had a total of 973 Macao-funded projects, worth US\$ 2.33 billion, according to 'China Daily'. Fujian province's pilot projects for its West Coast Economic Zone will mean endless opportunities for investors both in China and abroad, Sun Chunlan said after returning to Fuzhou from Macao.

Beijing agrees to 'split management' of Hengqin border checkpoints

Macao, China, 18 Apr – The Chinese central government has approved 'in essence' the 'split management' of the border checkpoints on Hengqin Island, Guangdong Governor Huang Huahua said in Zhuhai.

Huang also said that Beijing had 'essentially' given the green light for a special tax incentive scheme for the Hengqin New Area, set to be jointly developed by Macao and Guangdong.

Gaming tax payments reach record 20.6 billion patacas in first quarter

Macao, China, 21 Apr – The government's income from gaming tax payments rose 46.7 per cent year-on-year to a record 20.6 billion patacas in the first quarter of this year, the Finance Services Bureau (DSF) has announced.

Gaming taxes accounted for 84.8 per cent of the government's total receipts in the first three months. In the same quarter of last year, gaming taxes made up 85.9 percent of the government's total income.

06 APR



18 APR



21 APR



11 APR



19 APR



11 MAY



2010 visitors' non-gaming spending hits US\$ 4.7 billion

Macao, China, 11 Apr – Visitors' total non-gaming expenditure reached 37.9 billion patacas (US\$4.73 billion) last year, when visitors' per capita spending amounted to 1,518 patacas, the Statistics and Census Service (DSEC) said.

Based on Macao's gross gambling and betting receipts of 189.6 billion patacas last year, visitors' non-gaming expenditures accounted for just about a fifth (19.99 per cent) of what they spent on gambling and betting during their visit here.

CTM logs record US\$ 101.75 million profit in 2010

Macao, China, 19 Apr – Macao's leading telecommunications operator CTM (Companhia de Telecomunicações de Macau) said it made a record profit of 814 million patacas (US\$ 101.75 million) last year, up 10 per cent from 2009.

The company's 2010 revenue grew 13 per cent to 2.75 billion patacas – corresponding to 29.5 per cent of its profit.

Macao's population density hits world-record 18,875 per sq km

Macao, China, 11 May – Macao's population density hit 18,875 inhabitants per square kilometre at the end of March, according to figures released by the Statistics and Census Service (DSEC).

Macao's population density is understood to be the highest in the world, ahead of Monaco's 15,270 inhabitants per square kilometre.

Govt to pay out extra cash handout from Aug/Sept
Macao, China, 12 May – Secretary for Economy and Finance Francis Tam Pak Yuen said that the government would start paying out its one-off extra ‘cash handouts’ from August or September. Announced by Chief Executive Fernando Chui Sai On last month, the government will pay a ‘one-off’ cash subsidy, of which permanent residents will receive 3,000 patacas and non-permanent residents will get 1,800 patacas, in a bid to help ease the impact of rising inflation.

12 MAY



15 MAY

Galaxy Macau opens with focus on Asian visitors
Macao, China, 15 May – Hong Kong-listed Galaxy Entertainment Group (GEG) held a grand opening ceremony for its US\$1.9 billion hotel resort in Macao’s Cotai Strip, focusing on Asian visitors. Themed ‘World Class, Asian Heart’, the 550,000-square-metre Southeast Asian-style Galaxy Macau mega-resort comprises three hotel brands, namely Galaxy Hotel, Singapore’s Banyan Tree Hotel and Japan’s Okura Hotel, offering a total of 2,200 rooms and over 50 food and beverage outlets, most of them featuring Asian cuisines. The opening of Galaxy Macau brings the number of casinos in the city up to 34. Galaxy Entertainment Group owns six casinos.

Housing prices rise 42.3 pc in first quarter
Macao, China, 17 May – The average sale price of residential units in the first quarter rose 42.3 per cent year-on-year to 38,262 patacas per square metre of usable area, based on stamp duty records, according to data released by the Statistics and Census Service (DSEC). Quarter-to-quarter the average sale price of residential units rose 14.6 per cent in the first quarter.

17 MAY



18 MAY

Imported labour accounts for 1/4 of total Macao’s workforce
Macao, China, 18 May – The government’s Human Resources Office (GRH) announced that a total of 81,416 non-local workers were employed in Macao at the end of the first quarter, accounting for 24.4 per cent – nearly a quarter – of Macao’s total workforce. According to the latest figures, Macao logged 81,416 non-local workers at the end of March, when Macao’s total workforce stood at 334,000.

Nearly 1/4 of Macao’s total labour force work in gaming and entertainment
Macao, China, 19 May – Some 23.6 percent of Macao’s total labour force in the first quarter worked in the gaming and entertainment sectors and other services, including the city’s emerging cultural industries, the Statistics and Census Service (DSEC) announced. About 14 per cent of the workforce was employed by hotels, restaurants and similar businesses in the first quarter. Around 13.7 per cent worked in wholesale and retail.

19 MAY



30 MAY

Economic development of Macao will continue to expand in 2011/2012 says EIU report
Macao, China, May 30 – Macao’s economy will continue to grow strongly in 2011/2012 when the GDP will grow by an average rate of 13 per cent a year – 12 per cent this year and 14 per cent in 2012 – according to the latest report on Macao by The Economist Intelligence Unit (EIU). The Economist Intelligence Unit forecasts a strong expansion on the assumption that new casino projects will resume and Chinese visitors will continue to flock to the city to gamble.

GDP growth slows to 21.5 pc in 1st quarter

Macao, China, 30 May – Macao's first-quarter growth in GDP in real terms slowed to 21.5 per cent year-on-year, down 6.9 percentage points compared with the 28.4 per cent growth logged in the fourth quarter of last year, the Statistics and Census Service (DSEC) announced.

The announcement attributed the economic growth in the first quarter primarily to an increase in the export of services and investment, of which exports of gaming services surged by 36.1 per cent and investment expanded by 28.4 per cent.

Macao's casinos break new revenue record in May

Macao, China, 1 Jun – For a fourth consecutive month, Macao's gaming industry has set a new monthly gross revenue record.

According to official figures released by the Gaming and Inspection Bureau (DICJ), the casino sector's gross receipts reached a record 24.3 billion patacas (US\$ 3,03 billion) in May, up 42.4 per cent year-on-year.

Civil Aviation Authority announces plans to expand airport

Macao, China, 9 Jun – The Civil Aviation Authority (AACM) announced that a new development plan for the airport has been drawn up to improve its services. Simon Chan Weng Hong, president of AACM said that the expansion would allow the airport to cater for 5.6 million passengers a year, followed by 7.1 million passengers a year by 2020, 11 million a year by 2030 and 15 million passengers a year after 2030.

30 MAY



01 JUN



09 JUN



01 JUN



07 JUN



11 JUN

Beijing set to approve favourable policies for Hengqin development

Macao, China, 1 Jun – Secretary for Economy and Finance Francis Tam Pak Yuen said that in the second half of this year the central government would approve favourable policies to encourage Macao businesses to invest in the Guangdong-Macao Cooperative Industrial Park in Hengqin island. The Guangdong-Macao Cooperative Industrial Park in Hengqin, which measures 5 square kilometres, 0.5 square kilometres of which will be used for the development of a Traditional Chinese Medicine (TCM) Park, is seen as a tool provided by the government in Beijing to assist Macao in diversifying its economy.

Nanhai teams dominate Macao's international dragon boat races

Macao, China, 7 Jun – China's Nanhai Jiujiang team, a frequent winner of the annual Macao International Dragon Boat Races, has once again dominated the race this year, closing the three-day event with another victory in the event's 500-metre international race open category.

The team has won the same race for four consecutive years, as well as in 2005 and 2006. The Philippines National Team won the race in 2007.

Drunken Dragon Festival named China's intangible cultural heritage

Macao, China, 11 Jun – Three Macao traditions – 'Cantonese Naamyam' ('Narrative Songs'), 'Macao Taoist Ritual Music', and 'Festival of the Drunken Dragon' – have been added to China's Intangible Cultural Heritage list, the secretary for Social Affairs and Culture announced.

Before now the list of Macao's Intangible Cultural Heritage featured only three items: 'Yueju Opera' ('Cantonese Opera'), 'Herbal Tea' and 'Woodwork – Macao Religious Figure Carving'.

Lawmakers pass bill raising casino entry age to 21

Macao, China, 13 Jun – A hotly debated bill increasing the minimum age that a person can legally enter or work in a casino from 18 to 21 passed its first reading in the legislature.

The government-drafted bill will now be discussed in detail at committee level, after which it will undergo an article-by-article vote in its second and final plenary reading.

13 JUN



15 JUN

HK-Macao office chief urges 'all-round' development for Macao

Macao, China, 15 Jun – Hong Kong and Macao Affairs Office Director Wang Guangya said he hoped that Macao could work towards well-rounded development, specifying the event and cultural industries in particular, in a bid to become an international entertainment and leisure hub.

On the second day of his three-day working visit, Wang was taken on a walkabout in the morning for about an hour around the peninsula's densely populated San Kio and Fai Chi Kei districts.

Airport operator logs 93.7-million-pataca loss in 2010

Macao, China, 15 Jun – Macao International Airport Company (CAM) reported a net loss of 93.7 million patacas in 2010.

Despite the drop in air traffic, the company's turnover rose 8.1 per cent to 582 million patacas. Its operating profit rose 33.8 per cent to 156.5 million patacas, namely due to reduced costs and an increase in receipts.

15 JUN



16 JUN

Macao should pay more attention to education, says chief of HK-Macao affairs

Macao, China, 16 Jun – Director of the Hong Kong and Macao Affairs Office of the State Council, China's cabinet, Wang Guangya concluded his three-day visit to Macao saying that the visit had given him a good impression of Macao and that Macao deserved a better future.

With its goal to develop into a global tourism leisure hub, Macao should pay more attention to education in order to produce more fresh talent for its development, said Wang.

Manmade island for PRD bridge '50 pc complete'

Macao, China, 16 Jun – The Infrastructure Development Office (GDI) announced that a manmade island for the Hong Kong-Zhuhai-Macao Bridge – also known as the Pearl River Delta (PRD) Bridge – is about 50 per cent complete.

The Pearl River Delta Bridge, scheduled for completion in 2016, will be 50 kilometres long and cost over 76.2 billion yuan.

16 JUN



19 JUN

Macao and Fujian to hold high-level meetings every year to promote cooperation

Macao, China, 19 Jun – Macao's Chief Executive Fernando Chui Sai On said that top officials from Macao and Fujian province would meet every year at a high-level conference to reinforce cooperation in tourism and trade.

Speaking after attending in Fuzhou the 'China Cross-Strait Technology and Projects Fair' and the 'Dynamic Macao Business and Trade Fair' Chui also said that the Macao Trade and Investment Promotion Institute (IPIM) would soon establish a liaison office in Fuzhou.

Govt sets up company for Hengqin island development

Macao, China, 20 Jun – The government announced the setting-up of Macau Investment and Development Ltd, tasked with co-ordinating local enterprises' investments in a future industrial park in Hengqin island. According to the by-law, the joint-stock company has a start-up capital of 400 million patacas, 94 per cent of which is held by the Macao Special Administrative Region (MSAR), three per cent by the Industrial Development and Marketing Fund (FDIC) and the remaining three per cent by the Macao Trade and Investment Promotion Institute (IPIM). Both the FDIC and IPIM are fully government-owned entities.

5th airline commences Macao–Shanghai flights

Macao, China, 23 Jun – Juneyao Airlines' inaugural Shanghai–Macao flight touched down at Macau International Airport in Taipa, making it the fifth air carrier serving the route after Air Macau, China Eastern Airlines, Shanghai Airlines and Spring Airlines. The newcomer serves the route with four flights a week every Monday, Thursday, Friday and Saturday. The passenger capacity of the aircraft is 157 per flight.

Govt raises Light Rail Transit budget 47 pc to 11 billion patacas

Macao, China, 24 Jun – The budget for the first phase of the Light Rail Transit (LRT) project has been increased to about 11 billion patacas (US\$ 1.375 billion) from its previous budget of 7.5 billion patacas, an increase of 47 per cent, according to Transportation Infrastructure Office (GIT) Director Lei Chan Tong. According to the government, the first phase of the LRT, to be ready in 2015, will comprise 21 stations – 10 in the Macao Peninsula and 11 in Taipa and Cotai, with a total route length of 21 kilometres.

20 JUN



23 JUN



24 JUN



21 JUN



23 JUN



30 JUN

Inflation rate hits 5.19 pc in May

Macao, China, 21 Jun – Macao's inflation rate, as measured by the composite consumer price index (CPI), stood at 5.19 per cent in May – the second highest of any month this year, the Statistics and Census Service (DSEC) announced. In March, the rate amounted to 5.46 per cent.

11 million visit Macao in Jan–May, up 7.2 pc

Macao, China, 23 Jun – Macao logged 11.06 million visitor arrivals in the first five months of this year, an increase of 7.2 per cent on the same period of last year, the Statistics and Census Service (DSEC) announced. Visitors from Asia accounted for 97.4 per cent of all arrivals between January and May.

Macao trade deficit widens

Macao, China, 30 Jun – Macao's merchandise trade deficit widened from last year in May, data released by the Statistics and Census Service show. The trade deficit increased annually to MOP 4.31 billion in May. The trade deficit was MOP 2.87 billion in May 2010.



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本項目獲澳門文化中心支持
Com o apoio do Centro Cultural
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Dongguan

The World's Factory

By Thomas Chan

*Head of China Business Centre
The Hong Kong Polytechnic University*

Lying between the old metropolis of Guangzhou and the newly emergent city of Shenzhen is place known as 'the world's factory' – Dongguan.

Over 10 million people work here in the industrial processing of various items, such as textiles and garments, bags and shoes, toys and furniture. Also manufactured here are all kinds of miscellaneous industrial goods that are sold in the world's largest discount stores, like Wal-Mart and Carrefour, plus the most-updated consumer electronics and computers as well as peripherals for export.

With annual industrial value added at 181.3 billion yuan, GDP at 424.6 billion yuan and exports of US\$ 69.6 billion (or 452 billion yuan) in 2010, Dongguan's economic scale is as large as many industrial economies in the world. Its per capita GDP at just over US\$ 10,000 and annual economic growth of 13.3 per cent over the past five years has put it amongst the most dynamic emergent economies in the world. However, in China and in the Pearl River Delta (PRD) region, it is only one city among many.





Relocated factories

The economic good fortunes of Dongguan have emerged mostly from the relocation of labour-intensive industrial processing from Hong Kong. Together with territory outside the Special Economic Zone in Shenzhen, they have seen a concentration of relocated industries from Hong Kong that has grown at least several dozen times in terms of scale over the past 20 or so years.

Industrial growth in the prefecture-city has not been guided by any planning or local strategy. Market forces have dictated the relocation of the Hong Kong industries, who were attracted by low land, labour and tax costs and the absence of any conscious attempts of the local authorities to regulate them. The result has been a rapid growth of industries along the highways linking them to Hong Kong. Producer services have also flourished, including the container port in Dongguan, along with the services available at village and town level. It has produced growth in an urban-sprawl type fashion.

The relocated Hong Kong firms have led to the creation of even larger numbers of local firms around them as their subcontractors and suppliers, as well as local companies starting up in their footsteps. They form clusters and have achieved such a scale and dynamism that even the Italians come to study them in comparison with their own world-famous clusters in industrial districts.

Before the financial tsunami in 2008/09, no one in Dongguan would have envisaged the need to alter their successful business model of industrial processing. One exception to this was the provincial party secretary Wang Yang, who urged a double transformation of the local economy at a time when the Dongguan model was being praised both inside and outside of China. Wang's double transformation consists of local industrial upgrading and the relocation out of the locality of low-cost, low-value-added, labour-intensive, pollution-intensive industries.



Disaster for exports

The financial tsunami brought with it a disaster for the local exporting sector. In 2009 exports declined by a massive 16 per cent against annual double-digit growth for decades, and local GDP recorded one of the slowest growths since the economic reform at 5.3 per cent. It was worse than the national average and other cities in the PRD which had not relied so much on export-oriented industrial processing.

The Dongguan business model and economy have been under serious doubt and stress lately. But following the provincial party secretary's advice to effect a double transformation, the local government has undertaken a bold turnaround in economic policy. In order to implement the double transformation, the city's relative laissez-faire approach and decentralisation trends are to be replaced by a more conscious city-wide development strategy.

The intervention by the city government to help the ailing firms has been successful. In particular,

Hong Kong-invested firms suffering from declining export orders have shifted parts of their businesses to domestic sales not affected by the financial tsunami. This led to the city economy recovering quite well in 2010 both in terms of economic growth (10.3 per cent) and exports (26.1 per cent). It has affirmed the decision to opt for a more proactive developmentalist-style government by the local leadership.

In the 12th Five-year Plan formulated in 2011, we have seen a more aggressive strategy to upgrade the local economy into a world-class innovative economy that would compete even in knowledge-intensive industries. The rationale for the strategy is that Dongguan is now at a critical stage of development and urbanisation with per capita GDP above US\$ 10,000. The city no longer sees itself as a struggling developing economy that relies on labour-intensive and often pollution-intensive industrial processing. It needs more advanced manufacturing industries.

New strategy

There are three major elements of the ambitious strategy.

Firstly, a priority is the development of 'modern services'. The concept of 'modern services' is Chinese and refers to what is classified conventionally as advanced producer's services, such as finance, conferences and exhibitions, IT services, cultural and creative services, and 'corporate headquarters economies'. However in the actual listings in Dongguan it includes some traditional producer's services like logistics.

The target set for 2015 is for 'modern services' to constitute over 30 per cent of local GDP. Service-industry development is something new to Dongguan, where the emphasis in the past few decades has been overwhelmingly on the industries themselves. The development of services was at the relatively low level of 48.2 per cent of the local GDP in 2010, an increase of a meagre 1.2 percentage points in the entire period of the 11th Five-year Plan. The target for the 12th Five-year Plan is modestly higher, at a 1.8-percentage-points increase for the five-year period. This may explain the rather vague and generalised discussion about the development of 'modern services' in the plan, with its ambitious-looking target of over 30 per cent of GDP.

Up the value chain

Secondly, the main thrust of the plan is about the upgrading of Dongguan into an important modern manufacturing centre at an international level. Starting from the traditional labour-intensive industries already there, the challenge is to expand into the upstream stages of the value chain. This would involve designing and producing development through the more extensive use of semiconductor and IT technologies and new process technologies. The ambitious element of this industrial upgrading lies in the focus on the development of equipment manufacturing, as well as automobiles, parts and components, and petrochemical and ship-building industries – all advanced manufacturing industries that befit an economy at the early stages of becoming developed. The plan sets the target for these advanced manufacturing industries to aim at as over 50 per cent of the local gross industrial value added by 2015. This would overshadow all the

traditional industries the city has developed over more than 20 years. In addition, the plan proposes to turn the city into an important production base for national strategic emergent industries that the central government has outlined in the 12th national Five-year Plan. These include industries in advanced information, electric cars, semiconductor lighting, solar energy, biopharmaceuticals, civilian nuclear uses, new materials, energy saving, and environmental and oceanic industries.

The plan also mentioned, though with less emphasis, the upgrading of industrial processing activities from OEM (original equipment manufacturing) to ODM (original design manufacturing) and further to OBM (original brand manufacturing).

New Research and Development, New Talent

Thirdly, Dongguan is to become an innovation city. Research and Development (R & D) platforms set up by universities invited from the province – mainly from Guangzhou – will support a policy of importing new talent to the scale of 1.57 million by 2015. This will be alongside an increased budget for R & D (from 1.15 per cent of local GDP to 1.5 per cent – a large jump but still very much behind the level already achieved in Guangzhou and Shenzhen).





Dongguan has long been criticised for lacking proper urban planning, instead allowing the urban sprawls that have sprung up over the past few decades. Local urbanisation levels are very high – over 80 per cent since 2006, reaching 87 per cent in 2010 – yet the extensive and uncoordinated nature of urbanisation in Dongguan has not made it a city in the proper sense of the term. Instead there are patches of urbanisation mingled with industrialisation (urban sprawls plus factories scattered everywhere) in the 28 towns of the city territory.

The lack of infrastructure and urban services (eg public transport is underdeveloped and not well connected) has made urban living rather unattractive. Such an urban environment will not help to attract the professionals that the city is planning to export from elsewhere. The 12th Five-year Plan has therefore been obliged to address the issue.

What has emerged from the plan is an overall strategy of smart growth. Urbanisation levels over the next five years will be increased from 87 to 88 per cent, with the focus on better coordination and planning to improve the quality of local urban life. Urban growth will be concentrated in the main city centre, which will comprise the Central Business District and the three major towns – Houjie, Humen and Changan. The city will upgrade the existing network of highways and build a local light rail to link up with the inter-city railways and high-speed railways that pass through its territory. The aim is to create a one-hour commuter zone with

the neighbouring cities and a half-hour living zone within the city.

With the emphasis on the railway network, the city has shifted towards public transport assuming a leading role in local transport, replacing the over-reliance on private cars that has co-evolved with the extensive urban sprawls.

Transformation of the city

With the new strategy and fresh measures incorporated into the 12th Five-year Plan, Dongguan seems to be under pressure from the central and provincial governments, and hard pressed by competition from Guangzhou and other cities in the PRD region, to transform itself. However, to become a city of the developed world (with per capita GDP above US\$10,000), there are many hurdles the city has to overcome. It has to replace its previous extensive development strategy by one that is characterised by low carbon emissions and an emphasis on social and cultural values.

The 12th Five-year Plan of Dongguan does touch on these issues, but with its pre-occupation with manufacturing industries, it may not be easy for it to transform itself to enable it to come to terms with the metropolitanisation process unleashed by the rapid growth of Guangzhou.

If Dongguan continues to lag in the improvement of the quality of local urban life, it will be marginalised in the metropolitanisation process of the region. ■



Pomp and Ceremony

Temple fair in Guangzhou revives centuries-old tradition

By José Simões Morais



In March each year a large temple in Guangzhou hosts the largest traditional temple fair in the Pearl River Delta, attracting thousands of people and reviving a tradition that stretches back a thousand years.



Built in AD 594, the Temple of the Nanhai (South Seas) God is the only one of four major shrines dedicated to the sea gods left in China. It occupies an area of three hectares in Miaotou village in the Huangpu district, 40 kilometres from the centre of Guangzhou. It is just 100 steps up from the confluence of the East and Pearl rivers, where ships left in ancient times on the maritime Silk Road, en route to Southeast Asia and the Middle East. The sailors on every boat entering or leaving would stop to pay their respects to the God of the South Seas and pray for a safe journey. Since 2005, the fair has been revived – a colourful and noisy three-day event in which people re-enact ceremonies held there for hundreds of years.

The god that reigns over South Seas

For generations, the people of the Pearl River Delta made their living from the sea; this gave them a sense of awe towards the god who watched over it. So, to appease him and receive his blessing, they sacrificed birds and performed a series of rituals and prayers on his birthday. In around AD 400,

in the Western Han dynasty, a temple was built overlooking the confluence of the two rivers – the start of the maritime Silk Road. In the words of one history book on the period: “By the order of King Wu, officer Zhu Ying went to several countries in Southeast Asia, leaving from Panyu (in the south of Guangzhou). The first port of call was in front of the Nan Hai temple, in a place called Wang Mu Wan (Wang Mu Bay).”

The current temple was built in AD 594, in the 14th year of the reign of Kai Huang in the Sui dynasty. From then on, emperors of different dynasties sent high-ranking officials to the temple to attend the ceremony of sacrifice for the South Sea God; they left behind them many precious steles – hence the name ‘the stele forest of the South’. In the Sui dynasty, the emperor conferred the title of ‘marquis’ on the God; in the Tang dynasty, he was given the title of ‘King of Guang Li’ and, in the Qing dynasty, the title of ‘Dragon King of Zhao Ming’. Each title raised the fame and status of the temple even further. It became a place of pilgrimage for everyone leaving by ship from the Pearl River, be they envoys or merchants.



Rebirth of the fair

The temple fair takes place each year from the 11th to the 13th day of the second month of the lunar calendar, because the god's birthday falls on the 13th. This fair had previously been held for a thousand years. It is known as the Buluo festival,

after an envoy from India, then known as Buluo, in the Tang dynasty, who stopped to pay his respects to the god on his way home. He planted two jackfruit trees from his homeland inside the temple yard. Entranced by the beauty of the temple, he forgot the time and missed his ship. Later he turned into a stone statue facing the sea in the direction of India.



So it was that the place became known as the Buluo temple among ordinary people.

It was in 2005 that the Guangzhou government decided to revive the temple fair in the traditional way, after a gap of many years. It follows the customs used in ancient times, including the costumes, personal adornments and sacrificial offerings, including a cloth of white silk, pieces of cow, ram and pig, five kinds of cereal, different kinds of fruit and two large jugs of wine. In addition, musicians play drums and gongs and people worship on bended knees. The first day of the fair is a performance of these sacrificial rites to the god by people who live around the temple.

On the second day, the programme varies from year to year. In 2011, people brought three sea gods from different places in Guangdong province – from Foshan, Deqing and Nansha – to join the Nanhai sea god. People hoped that, by coming together, the four could bring peace to the world.

On the third day – the god's birthday – his five

sons pay homage to their father. Their statues are preserved in nearby villages. That day the people carry the statues to the temple, wearing their best clothes and carrying colourful banners, accompanied by drums and gongs.

The temple itself is an imposing structure, in the architecture of the Ming and Qing dynasties. It contains a memorial arch, a main gate, a ceremonial gate, a Worship Hall, a Grand Hall and the Zhaoling Hall. It has two ancient lions, designed to inspire awe among the visitors. The roof is covered with green glazed tiles with engravings of two flying phoenixes and a turtle. Above them are two dragons poised to fly. The phoenix is said to stand for beauty, the turtle for freedom and the dragon for power.

In 2010, the government designated the fair as a part of the National Intangible Cultural Heritage. This revival of an ancient custom has become an occasion for thanksgiving – as well as sightseeing and shopping. ■

Photos by José S. Morais





The Identity of Diversity

Local artists showcase their works
in Lisbon



By Staff Reporter

Defining Macao's identity has never been an easy task. It is a place of visits that become permanent and of visiting permanence, of trans-nationalities and trans-cultures that move between the lights of the casinos and the smell and smoke of incense in the courtyards of the 'Chinese city'. The diversity that makes up Macao's identity is a distinctive characteristic of the art produced in the Special Administrative Region.

And it was an exploration of the diversity on which Macao's identity is founded and brought together that led to 'Imaginary Accessories', a collective exhibition of artists from Macao at the Museu do Oriente (Museum of the Orient) in Lisbon.

Over 20 years after the first collective exhibition by Macao artists in Portugal, 20 artists, representing three generations of creators, took their turn to introduce the Portuguese public to 28 works of art that portray Macao's creativity in a variety of media. These ranged from figurative to conceptual art, from painting to video installation via photography.

The names that gave life to the exhibition are: Alice Kok, Bianca Lei, Carlos Marreiros, James Chu, James Wong, João Ó, João Vasco Paiva, José Drummond, Kent Chi Kin, Konstantin Bessmertny, Lei Ieng Wei, Lio Man Cheong, Mio Pang Fei, Ng Fong Chao, Pakeong Sequeira, Peng Yung, Tong Chong, Ung Vai Meng, Wong Ka Leong, and Xin Jing.



José Drummond

Creative criteria

José Drummond was both an exhibiting artist and commissioner for the exhibition. He noted that amongst the criteria for selecting the artists was regularity and consistency of production. This was important for enabling the exhibition to showcase a continued body of work and be a statement of persistence.

"Another criterion had to do with a peculiarity of Macao's art," the commissioner said. "Although it does not have a specific style or form, it has a trans-national dimension that is unique to Macao and that identifies it regardless of the nationality or cultural background of the artists."

All are Macao residents, all state they are Macao artists, but some were born in the territory and others came over from mainland China, Portugal or Russia.

"The day-to-day life of the city is made up of small realities and large light effects. That blend is mirrored by its artistic production, which reflects and presents with a critical eye the process of Macao's transformation," said the commissioner, whose own exhibit was a video installation.

Drummond noted that the dynamism that is apparent in Macao's art these days began to emerge in 2005. The creation of artist associations at that time raised the interest of the local authorities and society in general to the work of a community of artists. It also flagged up the fact that Macao is not only about gambling and casinos but has its own cultural life, "which, notwithstanding, was influenced by and took advantage of the international dimension that the development of the gaming industry brought to Macao".

Another artist, Xin Jing, 27, who was born in Sichuan province, Southwest China, has been living in Macao for a little over a year and is still able to view the Macao art world with some distance.

"One of the main needs of Macao's artists is to exhibit themselves to the world. To leave the world of Macao not only to make their work known, but also to expand their point of view," she said.

"For historical reasons Macao is in a privileged position to bring the East and West closer. Despite everything, the two are still affected by mutual misunderstanding. Macao, and in this case Macao's art, can be a way of demonstrating how differences can create something new and positive," Xin Jing noted.



Xin Jing

Unbound creativity

The idea of there being potential creativity waiting for an opportunity to expand was also expressed by Fortes Pakeong Sequeira, another of the artists. He was born in Macao to a Macanese mother with Portuguese roots, but with no relationship with Portugal.

"It is important to open up the door to Macao's artists. There is a lot of creativity, but we have to establish broader horizons to make use of that creativity. Macao's art has its own soul. We have to make it known," said Pakeong Sequeira whilst creating his work of art in the exhibition space itself.

In a style that "has to do with graffiti and graphic design, but is not either of them", Pakeong Sequeira likes to let the place where he is going to exhibit influence the final product of his work.

"Although I have an initial idea, I like to do the work in the place where it's going to be exhibited. There is always something of the city or the people with whom I come into contact in what I exhibit. The end result of the work is the result of my interaction with the place I am in."

The diversity and openness to outside influences seems to be part of the genetic make-up of Macao's artists. Meanwhile, José Drummond said that if he had to define a Macao artist he would say that the main characteristic would be perseverance.

"Somebody who, despite the fact that they cannot be solely an artist, continues to focus and create, regardless of a lack of means. Most do not have their own studio, but they continue to try to work. An artist from Macao can go for years without an exhibition, but never stops believing that at some point he will."

Xin Jing said that a defining characteristic of Macao's art and artists was a mixture of liberalism and conservatism.

"There is openness to new ideas, but at the same time the notion of the value of preserving Macao's own heritage. There is openness to everything that comes from abroad, but at the same time a unique interiority that does not get lost," she said. Fortes Pakeong Sequeira added that Macao's artists "work in a very personal sphere. There are naturally influences but not a focus on a particular style."

"We don't follow trends. The work of most of the artists is something very personal, which is not identifiable with schools or trends. That is a key strength of Macao's artists."

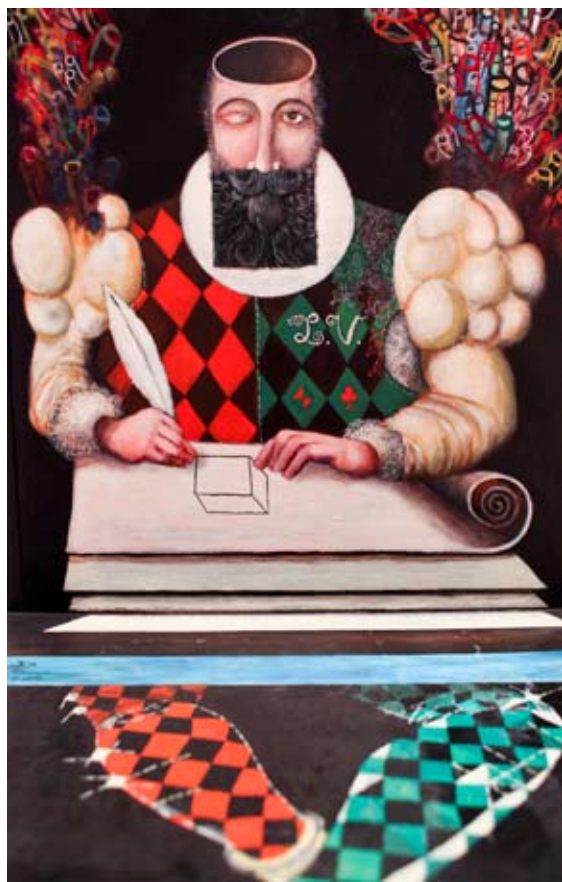
And walking through the collective exhibition, the feeling of that diversity was very apparent. Yet it did not have the feel of the dispersion of Macao people, but rather that its guiding principle of reflecting Macao's different facets and points of view had become a characteristic of identity.

This sounds like a contradiction, but instead it defines Macao's artists. They move between different communities and different historical legacies, yet all the while maintaining an almost umbilical relationship with a city in which diversity is just the way things are. ■



Pakeong Sequeira

Photos by Patrícia M. Pereira



Macao artists in Lisbon





Museum of the Orient in Lisbon

A conversation between
past and present

By Staff Reporter



At the Museu do Oriente (Museum of the Orient) in Lisbon, a wide variety of items old and new provide a picture of Asia and its popular art. Included in its collection are rare and valuable screens from the 17th and 19th centuries, historical porcelain, Samurai armour, toys, masks, marionettes, and religious objects made from paper that are still in use to this day.

It is a museum where history talks to the present. In its Western setting, it exhibits the age-old traditions of the East that are still alive in the popular art and traditions of Asian people. The museum includes

historical, artistic and ethnographic references alongside those from everyday life.

Set up by Fundação Oriente (Orient Foundation), the museum is still young: in May it celebrated its three-year anniversary. Situated in the port area of the Portuguese capital, it is housed in a characteristic building, once a salt-cod warehouse, whose 1940s industrial architecture is now transformed into a cultural space.

The collection is essentially dedicated to the ethnographic and artistic life of Asia in general, though Portugal's presence in the East and its



contacts and exchanges with Asian cultures threads through the narrative of the museum. The exhibits help illustrate the relationship that was established between the West and the East, mainly via Portugal.

"The narrative of the Portuguese presence in Asia is the motto of the organisation of the museum, although the cultures that are represented are not only those in which there was a physical Portuguese presence. Having a Museum of the Orient that can talk about the various aspects of Eastern cultures, that extend from Turkey to the Far East, to Japan, is a

final objective, although not all of those cultures are as yet represented," says Manuela Oliveira Martins, director of Museu do Oriente.

The museum's permanent exhibitions are fed by a collection from two main sources. One tells the story of the Portuguese presence in Asia, with some 3,000 pieces, of which about 400 are permanently exhibited and which were acquired by Fundação Oriente on the art market. The other focuses on Asian popular and performance arts, based on a collection that was donated by Hong Kong Chinese collector, Kwok On.



Manuela Oliveira Martins

A story of East and West

The museum's narrative begins in Macao, in an area dominated by four Chinese screens from the 17th to the 19th centuries, the oldest of which includes an image of a Portuguese ship on the China seas.

Another two of the screens are essentially decorative. One bears the coat of arms of Portuguese navigator Gonçalves Zarco. The other is known as being 'from Coromandel' – the name of the region on the Indian coast where it would have been loaded onto a ship as an exotic item to be sent to Europe.

The fourth screen is a rare example, and one of the museum's star pieces, decorated with images of the cities of Canton (the former name of Guangzhou) and Macao.

The director for cultural coordination of Fundação Oriente, João Amorim, says that Macao's central position in the museum's exhibition "is intentional because Fundação Oriente originated in Macao, and so it makes sense to highlight Macao".

"We work to develop a relationship with the Special Administrative Region, particularly with its museums, in the area of organising joint ventures. Negotiations are underway with several Macao museums for pieces from MSAR museums to be exhibited at Museu do Oriente. The collective exhibition of Macao artists was a recent and relevant example of that relationship," he adds.

The exchange between the East and West, particularly between Portugal and China, always with Macao at its heart, is also re-lived in the paintings and etchings of the so-called China Trade period (18th and 19th centuries). Both Western and Chinese artists are represented as well as a collection of drawings that hark back to the 27-year stay in Macao by renowned British painter Georges Chinnery (1774–1852), who left a notable record of the urban, natural and human landscape of the territory.



Items of furniture, textiles, gold jewellery, paintings, ivories, maps, and models document the establishment and construction of the Portuguese Empire in the East, focused on Goa, with its cities and fortified plazas, its mixed society and culture and the scene of both dialogue and clashes between cultures and religions.

And from the other Far East, the daily life and traditions of the people of East Timor are increasingly a part of Museu do Oriente, through such basic objects as woodworking tools and more symbolic and ritual-related objects like bracelets, necklaces, insignias of power, circumcision knives, masks and funeral objects of great anthropological interest.

Rich deposits

The Museu do Oriente's collection on the Portuguese presence in Asia has gained in importance and range through deposits of pieces and indeed entire collections by both public and private bodies.

"In Portugal there are several museums that have oriental pieces in their collections, but in many cases they are not on show because they are not part of

the museum's focus. Museu do Oriente is trying to establish deals with those museums so that these pieces can be shown in their proper context," says João Amorim.

An example of this is the collection of Chinese art of Portuguese poet Camilo Pessanha (1867–1926), who lived in Macao from 1894 until his death. So too is the collection of decorative art objects from China and Japan of writer and politician Manuel Teixeira Gomes (1860–1941), who was the seventh president of Portugal between 1923 and 1925.

The legacies of Camilo Pessanha and Manuel Teixeira Gomes were given up by the Machado de Castro National Museum, in Coimbra.

In Camilo Pessanha's collection, the highlights are Chinese bronzes – some of them extremely rare and of great artistic quality – as well as clothing and objects of daily use by the Chinese learned classes. The legacy of Manuel Teixeira Gomes includes the second largest collection in Europe of Chinese snuff boxes, alongside Japanese pieces such as Inro (small personal, portable containers), Netsuke (locks for Inro in the shape of masks, with characters mostly from the No theatre) and Tsuba (sword mountings).



João Amorim

Manuela Oliveira Martins notes meanwhile that “the museum recently received a large private deposit, from an ambassador, with pieces from Burma, India and Tibet. This is a long-term deposit that will make it possible to expand the range of objects on exhibition and fill in some of the gaps in the collection”.

“We are lacking in items, for example, that represent Burma. With this deposit we will now be able to display lacquer objects from Burma,” says the Museu do Oriente director.

A fragile universe

The main source of the ethnographic wealth provided by Museu do Oriente is the Kwok On collection, which was donated in 1971 by the Chinese collector of Asian popular arts to Frenchman Jacques Pimpaneau, who set up the Kwok On Museum in Paris. Then in 1999 the collection was donated to Fundação Oriente.

The Kwok On collection is made up of around 13,000 objects, ranging from costumes, musical instruments,



etchings, marionettes, and figures for shadow theatre. They cover a vast geographic and cultural area, taking in Japan, Korea, China, India, Indonesia, Malaysia, Burma, Cambodia, Thailand, and even, though to a lesser extent, Iran and Turkey.

"Of the 13,000 objects, around 650 are on permanent exhibition at the museum. This makes it possible for the exhibition to be renewed and for different and specific aspects of Asian popular cultures be explored, through themed exhibitions," says the director of the museum. He notes that this

year two themed exhibitions have been organised – one about parrots from China and another about the toys and games of Asia, which is still underway. It is a universe – in many cases a fragile one because many of the objects are made from paper – that illustrates traditions, rituals or games that arrive from the deepest of Asian cultures, but which are kept alive and are still part of the present day of Asian people.

The Kwok On collection is particularly rich in shadow puppet figures and marionettes, of all styles, notably a collection of Bunraku heads (traditional Japanese puppets used in a type of theatre that began in the 17th century) and Indian shadow puppets, which are unique in the West.

Manuela Oliveira Martins makes a point of saying that "the collection continues to be enriched. Every year a mission is sent to Asia to buy new pieces. Two French researchers linked to the collection travel to Asia every year in search of new pieces for the Museu do Oriente collection. Always in the area of popular arts. In 2010 they went to India and in 2011 to Japan."

The objects are not bought because they are old or rare, but because they are part of a whole that tells a story, that is still alive in the present, and are not crystallised fragments of the past, but rather living vehicles that transmit memory.

And this dialogue between traditions, ancestral and distant rituals, and the present, is what generates interest. This is noticeable in the number of visitors the museum receives.

On the tourist trail

João Amorim says that "the museum receives an average of 60,000 to 80,000 visitors per year, and is starting to be part of the Lisbon tourist route, with a significant number of foreign visitors."

Less visible, but no less important, is the document collection associated with the pieces on exhibition from the Kwok On collection. A media library that includes books, magazines, audio and visual records the life and the symbolic universe that is behind the paper or wooden figures.

This document collection is kept in the documentation centre at Museu do Oriente, and now operates as a working tool for students and researchers. It also has an up-to-date collection of periodicals from Asia, or related to Asian subjects.

The director for cultural coordination of Fundação Oriente says that “one of the big jobs underway at the documentation centre is an inventory of the museum’s collection itself. The Kwok On collection includes several thousand books, most of which are in Chinese and other Asian languages. That is a wide-ranging project”.

No modern museum can be summarised by the pieces it displays behind glass. Museu do Oriente is also a place of learning and fun, provided by a permanent schedule of courses, conferences, workshops and specific activities for schools, via its education service.

The courses and other activities at the Museum are, generally-speaking, based on oriental themes of a cultural, linguistic, economic and even political nature. They are an extension of the activities of Fundação Oriente to reflect on and disseminate Asian themes.

Great variety

Ranging from travel writing or the culinary use of edible flowers to courses on Asian musical genres, such as Gamelan, or from Java to Zen philosophy, to the use of plants in flavourings and massage oils, the Far East comes alive at the museum, where the historical past is remembered.

There are guided tours especially for children that discover ‘news’ about the Far East hidden within the museum’s exhibitions, ranging from the different geographical areas represented, or Asian religions to social structure and the uses of costumes and clothing.

Amongst the museum’s future projects, says Manuela Oliveira Martins, in 2012 there will be “a big exhibition about tea, in all its aspects, from plantations to utensils and its associated rituals, in a variety of East Asian cultures and even European ones.”

In a museum that showcases the historical dialogue between the East and West, where age-old traditions are present in objects and arts that are alive in the present day, where better to find the East and West meeting than in tea – in history, in the present, in tradition and modern life? ■

Photos by José Goulão and courtesy of Museum of the Orient








Pioneer Performances

By Mark Phillips

A group of performers in a dark, spherical structure, illuminated by a large spotlight. The performers are silhouetted against the bright light, creating a dramatic effect. The structure appears to be a complex, cage-like apparatus with multiple levels and openings. The background is dark, with some blue and purple stage lights visible on the right side.

Macao has long had rich culture of entertainment and live performances, from traditional Cantonese opera and Portuguese dance to its annual music and arts festivals, and today it is the permanent home to what are arguably two of the greatest shows in the region and indeed the world.

On opposite sides of the fast growing Cotai Strip sit two multi-million dollar shows that night after night, continue to wow audiences with their spectacular blend of acrobatics, dance, live music and high tech stunts and theatrics. ZAIA from Cirque du Soleil pioneered the elevation of entertainment in Macao to world-class standards when it opened at the Venetian Macao in August 2008. At the time, it was like no other show that had been seen in the territory.

And then in September 2010, just across the road at City of Dreams, Franco Dragone's dazzling The House of Dancing Water debuted to rave reviews adding yet another superb entertainment offering to the small territory.

Both shows are part of a broader plan to develop significant non-gaming offerings in the highly casino-based tourism industry of Macao.



Breaking new ground

When ZAIA opened in Macao in August 2008, it was not only the first permanent Cirque du Soleil show in Asia, but also a groundbreaking development in the growth of entertainment and indeed tourism in Macao. There was simply nothing like it anywhere in the region. Almost three years on from its dramatic premiere, the production has evolved and matured,

survived some tough times, and is now looking to an even brighter, more exciting future.

ZAIA took around three years to create and was produced at a cost of around US\$150 million. Today the show performs daily in a high-tech purpose built 1,800-seat theatre at the Venetian Macao. The original story was written by Gilles Maheu, one member of the huge international Cirque family of around 5000, and tells the story of the dream of a



ZAIA

young girl as she journeys into space, discovering strange worlds and amazing characters. The title of the show and name of the lead character comes from the Greek word for "life" and is also reminiscent of the word "Gaia" the concept of the living, self-aware, spirit of the earth.

The 90-minute show takes audiences on a sensory journey through magical landscapes brought to life by ever changing colours and lighting, the

eclectic rhythms of live music, daring acrobatics and graceful dances. One of the intriguing things about a permanent show of this kind, is that it is constantly changing and evolving to keep the audiences entranced and the performers on their toes. Since opening, a number of adjustments have been made based on audience feedback and responses, and in particular a number of major act changes have been introduced in the past few months.



David Anthony and Terri Baker

"The show originally started as more of a dance based piece with acrobatic elements, and we've kind of turned that on its head now and made it more acrobatic based with movement and dance elements," says Terri Baker, the Artistic Director for the show. "We've changed some of the poetic, darker feel and gone for a more vibrant, colourful feel which really does seem to be more appealing to a more family audience. And where in the beginning we were going down the road of a love story, we're now more focused on the youthful character of Zaia and her journey and dreams, and the excitement of the characters she meets," she adds.

The Cirque Phenomenon

The impact of Cirque du Soleil on the world of live performance art is impossible to overstate. From his humble beginnings as a street performer in the small town of Baie-Saint-Paul near Quebec Canada, the company's founder Guy Laliberté has created an entertainment empire of 20 dazzling shows, both touring and permanently-based productions. Starting with the original Cirque show in 1984, then on to its first touring show Saltimbanco in 1992, and with the Michael Jackson THE IMMORTAL World Tour kicking off this year, Cirque du Soleil shows have been seen by more than 100 million people in nearly 300 cities across five continents. In Las Vegas alone there are six permanent shows and the company is constantly

developing new concepts.

So it was perhaps fitting that such a visionary company like Cirque du Soleil should be the first to take live entertainment in Macao to such an unprecedented level.

"I think both Cirque du Soleil and the Venetian were very brave in taking that first major step, to put the show here, support it and build an industry around it," comments Company Manager David Anthony. "This is very much a long term thing. We are not just building a show but an entire industry, and we're building it on another level."

But the first mover advantage also brought with it a range of challenges. To begin with, a production of this scale and level of technical sophistication had never been seen before in the region, so finding technicians and people with the necessary skills to operate the theatre equipment was a major undertaking, David explains.

"Even for people with a background in large theatrical productions, it's very hard to transfer those skills across into what we do."

The custom-built theatre features a 1,800 kilogram, 25-foot sphere which hangs from the roof and moves above the heads of the audience on tracks in the ceiling. 360-degree images are projected from the inside out by six projectors, transforming it from a globe to a hot-air balloon throughout the show. As a backdrop to the stage, 2000 fibre-optic lights recreate an accurate depiction of the constellations in the night sky of Macao and create amazing



Danielle Ricciardi

images of the universe throughout Zaia's journey. And there is also an eerily realistic mechanised polar bear that requires two performers to move it around the stage.

Vast contingencies

Night after night, ZAIA enthralls its audiences, but behind the scenes, running a production like this is no easy feat. From technical maintenance, to wear and tear on the costumes, injuries and last minute adjustments to the show, the day to day operations are extremely demanding.

"We have 75 artists, so the contingencies are just huge," says Terri Baker. "We have a vast spreadsheet to handle arrangements for when an artist is sick, injured or on leave. Someone needs to cover their position and then someone else needs to cover that position, so the effects go round to everyone."

Given the physical demands of the show, injuries are inevitable, but replacing one performer with another is not straight forward either.

"It takes a lot to set up the show. It's very cue oriented and all the performers need to be validated to do certain roles and tricks," Terri explains.

Nonetheless, to minimise the chance of injuries, performer rotations are critical, so that the same artists are not exposed to the same physical stresses on a daily basis. And these rotations also help to keep the artists fresh.

"It adds to the mental stimulation as they work on

a different part of the stage with different people," offers Terri. "And they are very good at motivating themselves. Many of them have a second artistic discipline which they work on when they are not performing."

With 75 performers and 36 nationalities, communication can also be an issue, but the company has found ways to work around it.

"Sometimes there are frustrations when people want to have an in-depth conversation about more technical topics, but within the company we seem to have developed a 'Cirque language', that helps. Lots of body language and breaking things down," comments Terri. "We all get by and ultimately the different nationalities just bring very interesting and dynamic elements to our everyday lives."

For the cast and crew on a major production like this, the theatre and the back of house area become like a second home, and Cirque du Soleil places a very high value on taking care of their performers. There are training rooms and recreation rooms, lounges and a bar, everything to help them relax but also keep in shape. And there is a noticeable family feel to the area too, with the artists' spouses, children and even babies all welcome.

"The founder of the company, Guy Laliberté was a street performer and he has really kept in touch with those roots of being part of a troupe, and that really does filter down to creating a very people oriented company," notes David Anthony.

Looking to the future

When ZAIA first opened in Macao there was talk about it being the first of many major productions for the city and indeed the Cotai Strip, but those ambitions have been scaled back now, particularly post global financial crisis. Like many companies, the ZAIA production was hit hard by the crisis with reduced ticket sales, and for a short period in late 2009 it seemed that its future was hanging in the balance.

"The Macao model is very different from Las Vegas. Here there is a distinct gaming market and non-gaming market, and a lot of that non-gaming is driven by MICE (meetings, incentive tours, conventions and exhibitions)," observes David. The global financial crisis impacted heavily on that industry, "But we are in good shape now and are definitely seeing an increase in ticket sales," he adds.

As for whether there will be any more Cirque shows for Macao, the company manager is cautiously optimistic.

"Never say never. I think it's definitely a possibility for the future, although not in the timeframe originally drafted for Cotai," he suggests. "But in a lot of ways it's good that the growth pattern has slowed down as it will give it a chance to grow and develop in a way that the local region wants it to."

Dream Journey

"I'm known in my family as the one earned a degree then ran away with the circus," jokes Danielle

Ricciardi, from New Hampshire in the United States, who plays the lead character of Zaia, in the show of the same name.

Danielle had planned to be a physiotherapist but her passion for gymnastics led her to audition for a role with Cirque du Soleil. In late 2007 she joined the cast of the touring show, KOOZA, and in April 2009 she joined the ZAIA production. When the previous artist playing the lead role left in November 2009, Danielle took over the character.

"It was nice because at the time we were transforming the show so I was able to really create my own character instead of just stepping into someone's shoes," she tells. "We really made her more of a character throughout the show."

In creating the character, the 27-year-old says she tries to play off the other characters in the show, and also thinks back to when she was a child.

"I think back to when I was a kid, and find my inner-child. It's very spontaneous and I interact a lot more with the clowns, so I think 'how would a 10 year old react to this?'"

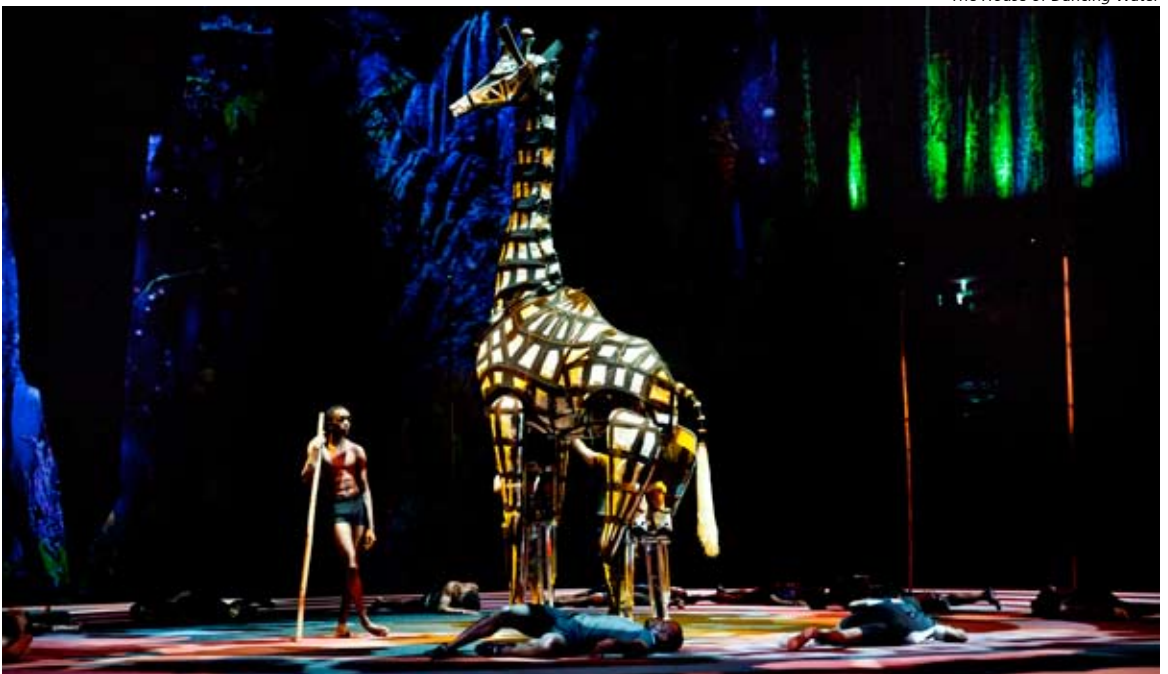
Keeping in top physical shape is critical for all the artists and they spend a lot of their day in the theatre and training room working out, practicing their acts and developing new stunts.

"I spend more time here than at my own apartment. I often say that I pay for an apartment for my cat," she jokes.

But it is a very rewarding role and Danielle admits that she is blessed to be able to do what she loves.

"I love that it's an art and you can touch people's lives without speaking."

The House of Dancing Water





Aquatic Visions

When speaking to local media in the lead up to the opening of *The House of Dancing Water*, the production's creator and director Franco Dragone promised that it would be the best show he has ever created. And it is unlikely that any of the hundreds of thousands of people who have seen the show since it was unveiled in September 2010, would dispute that he has lived up to his promise.

The House of Dancing Water tells an enchanting tale set in a mystical kingdom; a battle of good and evil between a beautiful Princess and her jealous step-mother the Serpent Queen. Imprisoned by the Queen, the princess languishes in cage until a young, brave Stranger from another world arrives and falls in love with her. What ensues is a heart-stopping show of dare-devil acts telling the story of the Stranger's quest to free the Princess and defeat the evil Queen, as he struggles against her soldiers and makes some unlikely allies.

What makes the telling of this story so unique is undoubtedly the element of water that is an integral part of the entire show. Franco Dragone is no stranger when it comes to using water in his productions. While working with Cirque du Soleil he was involved in the creation of "O" in 1998 in Las Vegas, which takes place in a tank of over 5.5 million litres. Later in 2005, he created *Le Rêve* for

his own production company, another water-based show based at Wynn Las Vegas.

For his latest US\$250 million production, it seems that Dragone learned from all these experiences and has created something even more dramatic, with the astonishing 2000-seat, 270-degree theatre-in-the-round, itself one of the main performers in the show. The centrepiece is a 14 million-litre pool, more than five times the size of an Olympic swimming pool. Within the pool are 258 automated fountains and 11 ten-ton elevators, which continuously convert the stage from solid ground to open water all throughout the performance.

77 artists and 130 production staff, technicians and professional divers from 18 countries are required to make the show happen twice a day, nearly every day of the week. Acrobatics, dancers, high divers, contortionists and even stunt motorcyclists combine to create a truly unbelievable show.

"I think the audiences are just overwhelmed by what they see," says Stephen Morgante, the Artistic Coordinator and acting Artistic Director for the show. "It's the sort of show that you can see when you're six or 110 and you'll still love it."

Before the show begins an announcement warns those in the front three rows that they may experience "moderate water exposure", and they are even provided with towels. And it doesn't take long for them to find out that this warning is for real.



Stephen Margante

"It's a big part of the experience, and in one way the audience doesn't like getting wet but at the same time I think they love it," observes Stephen. In November 2010, just 36 days after the show opened, it welcomed its 100,000th visitor, and it continues to play to packed houses every day. "I don't think there is any show in the world that has been as successful as this. We are always full," observes Morgante. "The success has been amazing and I don't think it's going to stop."

Gruelling preparations

The current success of the show is in no small part the result of the extensive training and build up prior to its premiere. Dragone spent two years auditioning 700 artists before choosing the final cast. Then the artists spent

around 18 months in a state-of-the-art training facility in Lint, Belgium, not just practicing their own parts but also learning skills related to all the other art forms in the show.

"It's an amazing facility and they were constantly creating things," comments Stephen.

When they arrived in Macao, a lot of what they had developed did not eventually go in the show, and they had to adapt everything to their new home-in-the-round, the Theatre of Dreams.

"All the work that was done in Lint was all preliminary stuff and all subject to change," notes Stephen. "Not because we didn't know what the theatre was going to be like, but just because we knew that it had more to offer."

The artistic coordinator explains that much of that early time spent in Macao was used to fit the spectacular show into the theatre, and admits that even now they are probably only using 40 percent of what the theatre can actually do.

"It's like a big toy that can do incredible things, and Franco just had to play with it. There's so much more that it can do but we have to

work that within the boundaries of the storyline."

An element of danger

While the performance looks like a lot of fun and the theatre might appear to be one very expensive toy, it is in fact a huge piece of integrated machinery which requires constant maintenance and attention. The performers only have about two hours a day to access the theatre for practice, while the rest of the time the technical staff and stage management closely inspect every detail.

"I rely on the technical department to tell me what we can do, in order to make artistic choices. Then I rely on the performers to tell what's possible from their point of view, and then there's the whole aquatic department who needs to tell me if it's safe or not."



The House of Dancing Water

Unseen by the audience, but working constantly throughout the show, are 20 professional divers making sure the performers are safe when they enter the pool, and also assisting with moving props around under the water.

"Things are all automated but they are guiding them and locking them into place. Anything you see that comes out from under the water, there are divers involved."

The safety of the performers is of course a key concern and there is a genuine element of danger in the show. The stage on which they perform is constantly moving up and down exposing the artists to varying depths of water. Huge smoke machines and dramatic lights impact on visibility. And then of course there are the heart-stopping high dive acts from around 25 metres in the theatre ceiling, and motorcycle stunts flying up to 15 metres in the air.

"To measure it all out and make sure it all fits, with the run up to the jump and landing on the ramp, the science in all that alone is phenomenal," notes Stephen.

The high diving act is another of the most dangerous parts of the show, and with divers hitting the water at close to 100 km per hour, there is little room for error. "We try to rotate the divers because it has an impact on the body, and if you hit the water wrong, you can be in a lot of trouble."

The man of the house

The man responsible for the fantastic concept for the show, Franco Dragone was born in Italy and immigrated to Belgium with his family when he was a boy. In 1982 he moved to Quebec, Canada and soon came to the attention of Guy Laliberté, the founder of Cirque du Soleil. Dragone spent 12 years working with Cirque and was involved in creating ten of their hugely successful shows, including *Mystère*, *Saltimbanco*, *Alegría*, *Quidam*, *O* and *La Nouba*. In 2000 he returned to Belgium to start his own entertainment company Franco Dragone Entertainment Group.

He has indeed proven himself to be a visionary in the industry, and a few years ago was approached by the CEO of City of Dreams in Macao, Lawrence Ho, to help create a spectacular non-gaming attraction at the complex which opened in 2009.

To find inspiration for *The House of Dancing Water*, Dragone toured China extensively taking in its rich cultural and story-telling heritage. He was also influenced by Macao's historical identity of East meets West, a theme that is clear throughout the show. He insists however that the show is not a Chinese story, nor a Macao story, but simply uses some of these ingredients to create a show that he describes as a 'human performance not a circus'.

using a language of 'emotional archetype' to communicate with audiences from any background or culture.

And the cast themselves reflect this, with artists from Poland, Russia, Spain, Germany, America, Australia, China, Canada, Brazil and Tanzania, just to name a few.

"Every culture brings a different flavour to the show," notes Stephen Morgante, "and it's a nice community."

"The training of the acrobatic skills is different (from country to country) and the energy they have is different, and we have some specialists who just do martial arts. They all have something to offer each other."

Early days

Around nine months since its first performance, the show has now settled into its home in Macao but there are constant changes and modifications, certainly driven by Franco Dragone's insatiable drive for perfection and beauty. The creator of the show was in town recently and will be back later in the year to watch it again and do some more re-staging of the acts.

"Straight away he sees what else he can do with it. He is tough but fantastic," says Stephen.

Spanish Queen

"At first when they asked me to be involved in this project I thought 'No you are crazy', but in the end I arrived in Brussels and started to go in and in and in [to the training facility] and then I never left," laughs Ana Arroyo, who plays the character of the evil Serpent Queen in *The House of Dancing Water*. Born and raised in Madrid, Spain, Ana has had an illustrious dance career, blending classical ballet with flamenco and modern dance. But she admits that working for this production is like nothing she has done before.

"It's amazing when you see all the artists, the acrobats, the high divers, it's like another world," she says.

Being one of the lead roles in *The House of Dancing Water* has required Ana to be more than just a dancer, but also an actor.

"Now I have to play with the other characters and audience and invent my character. And performing

twice a day every day is very challenging so you have to make some small changes to keep the element of surprise, but of course the show has a storyline that we have to keep to."

While Ana finds it fun to try new things and see the audience react, she admits that it can be a strange feeling to play the villain of the story.

"Sometimes the audience really hates me!" she says. "When they put me in the cage at the end, some days everyone 'boos' me."

But the hardest part of all for a flamenco dancer who is used to having her feet firmly on the stage, is dealing with the heights that she has to perform at during parts of the show, sometimes as much as 26 metres.

"I can fly on the straps no problem, but high diving, that is not for me!"

Room Enough for Two

With two main entertainment events on the Cotai Strip, it might be reasonable to assume that there is an element of rivalry between the two shows and indeed their casts, but apparently this is simply not the case.

"When we have parties or gatherings there are always people coming here or going there, there are always some people from ZAIA and some from *The House of Dancing Water*," comments Ana Arroyo who plays the Serpent Queen in Franco Dragone's production.

"From an artistic point of view it's been a great stimulus for the artists," observes Terri Baker, artistic director of ZAIA. "The musicians jam together and the artists do workshops together, so the groups do mix, and I dare say there might even be a couple of romances," she adds.

And David Anthony, company director of ZAIA believes that the more world-class entertainment options in Macao the better. "Having two high quality shows that are different, hopefully people will come and see one and then want to see the other, so we have always been hugely supportive of this type of development." ■

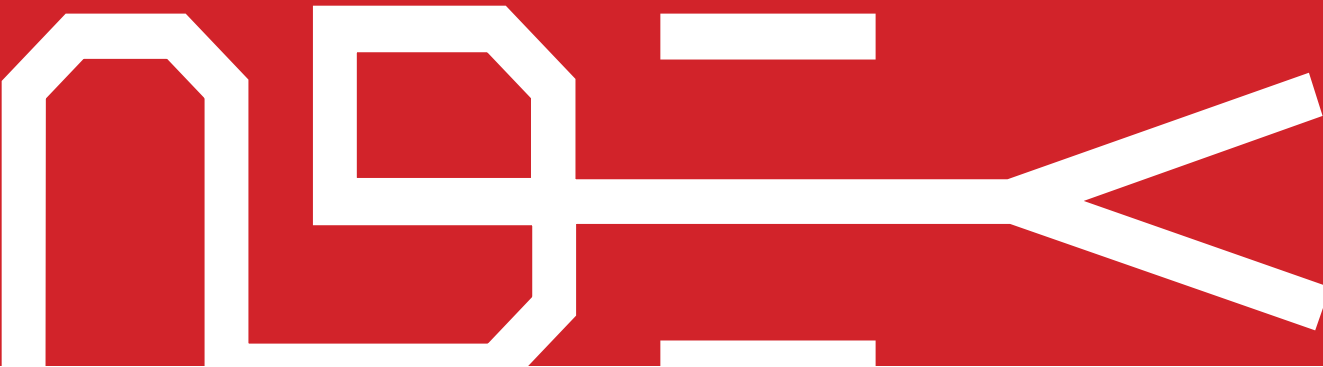
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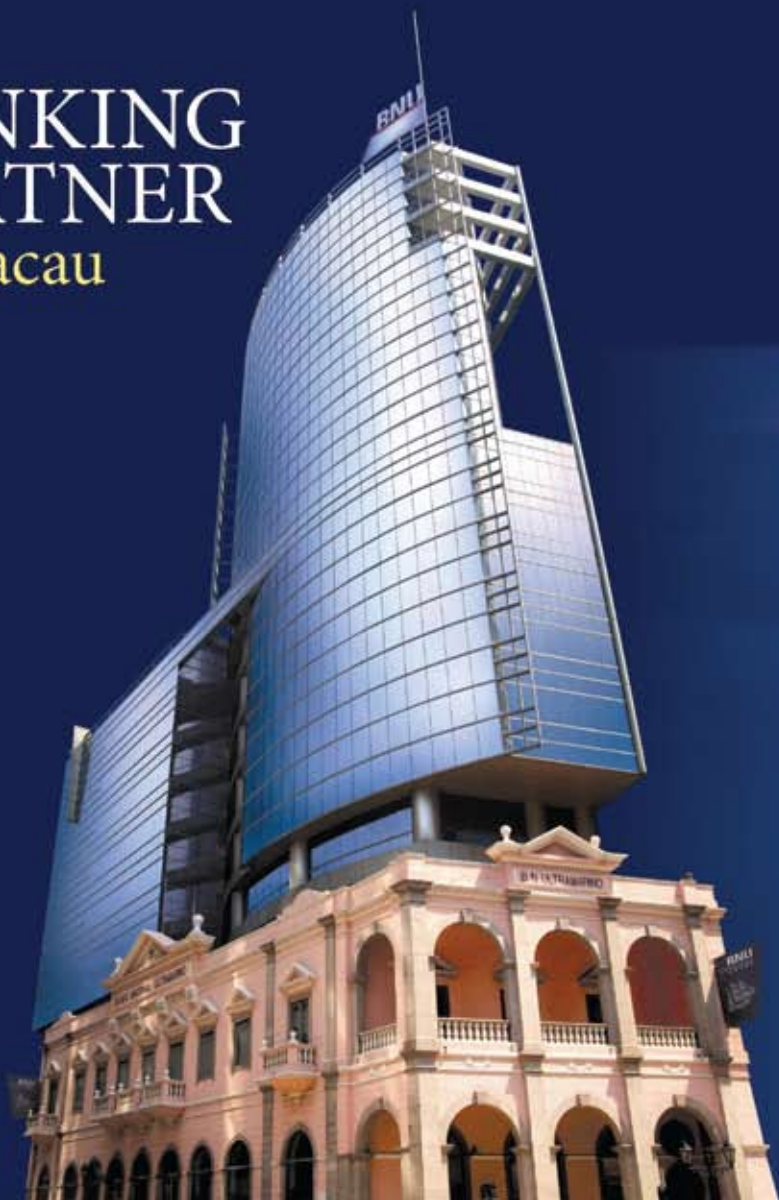
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