

# Macao 澳門



**MACAO'S WALLS  
ARE ALIVE**







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**ON THE COVER** Graffiti is on the rise and for some people, a way of life

**PHOTO** GANTZ 5

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拳不離手 曲不離口

*If you neglect your art for one day  
it will neglect you for two*



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**DIRECTOR** Victor Chan Chi Ping

**EXECUTIVE EDITOR** Alberto, Au Kam Va

**EDITOR** Eva Lei Sao lok

**PUBLISHER**

Government Information Bureau (GCS) of the Macao SAR  
Address: 15/Floor, China Plaza Building,  
Avenida da Praia Grande, 762 - 804  
Macao  
Phone: + 853 2833 2886 Fax: + 853 2835 5426  
E-mail: info@gcs.gov.mo

**EDITOR-IN-CHIEF** Gonçalo César de Sá  
cesaradesa@macaulink.com.mo

**EDITORIAL MANAGER** Catarina Mesquita  
cmesquita@macaulink.com.mo

**BUSINESS DEVELOPMENT MANAGER** Mariana César de Sá  
marianasa@macaulink.com.mo

**CONTRIBUTORS** Alexandre Marques, Catarina Mesquita,  
Christian Ritter, Fernando Correia, Filipa Queiroz, Frank Xie,  
Guilherme Dias, José Carlos Matias, José Manuel Fernandes,  
Loro Horta, Louise do Rosário, Luciana Leitão, Luo Xunzhi,  
Marco Antinossi, Maria João Janeiro, Mariana César de Sá,  
Mark O'Neill, Max Tao, Miguel de Brito, Nuno Mendonça,  
Ou Nian-le, Tanja Wessels, Thomas Chan (*Writers*); António Leong,  
António Sanmarful, Carmo Correia, Cheong Kam Ka, Eric Tam,  
José Goulão, Julius Santos, Leong Ka Tai, Leong Vai Keong,  
Mércia Gonçalves (*Photographers*)  
Fernando Chan (*Illustrator*)

**PRODUCER AND DISTRIBUTOR**

Macaolink News and Information Services, Limited  
Address: 10/Floor I, The Macau Square,  
Av. Infante D. Henrique, 43 - 53A  
Macao  
Phone: + 853 2835 5315 Fax: + 853 2835 5466  
E-mail: macaulink@macaulink.com.mo

**ADVERTISING**

advertising@macaulink.com.mo

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contact@macaulink.com.mo

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MARCH 2016

## A CULTURAL HUB

Cinema, opera, theatre, literature, painting and other artistic pursuits have always had a strong impact on Macao's cultural life.

Such creative activities are set to become more vibrant with the Special Administrative Region's new initiatives in arts and culture. This is in response to Beijing's call to play a greater role in the cultural and leisure sector of the Pearl River Delta.

In this issue, Macao Magazine highlights new, emerging forms of local arts, such as graffiti that are decorating the city's walls with colourful, imaginative images. We also interview young talented film-makers who have already gained international recognition.

We pay tribute to master playwright Tang Xian-zu, author of the historic opera "The Peony Pavilion", who visited Macao in 1591 and inspired the 5th anniversary of the Macau Literary Festival and this year's edition of Macao Arts Festival.

We also explore religious tourist routes that have attracted an increasing number of visitors.

Macao's many facets as a holiday destination have attracted visitors from all corners of the world – an achievement confirmed by the amazing growth of its airport in the last two decades.

Arts or cultural experience, visitors will find something to enjoy in a city that is transforming itself into a pearl within the Pearl River Delta.

GONÇALO CÉSAR DE SÁ  
EDITOR-IN-CHIEF







# The walls are alive

Macao's walls have taken on a new lease of life with the growth of graffiti

TEXT CATARINA MESQUITA  
PHOTOS ANTÓNIO SANMARFUL, CHEONG KAM KA,  
GCS AND COURTESY OF GANTZ 5



When walking through the streets of Macao, don't be surprised to find yourself asking what all these splashes of colour and designs drawn on walls represent. You may also find yourself smiling at the provocation.

That is the intention behind the graffiti signed by the group GANTZ 5 – to provoke joy throughout the city.

If the tips of Thomas Lo, Pat Lam and Kelvin Mac's fingers – the three founding members of GANTZ 5 – accumulated all the spray paint used in their creations, they would today be like a rainbow with over 10 years of stories to tell.

These three young graffiti artists have lost count of the number of times they have heard that their creations are not art – but that matters little to them.

"I feel many perceive graffiti as something negative, but I feel otherwise. I want to pass on a happy message," explained Thomas.

For Pat who signs his work PIBZ: "the pictures I leave on walls are a present I'm giving to the city."

Despite the rising number of graffiti artists and international exposure that such wall paintings have earned, there is no consensus on whether graffiti is an art form.

In the case of Macao, Thomas believes that the situation is changing and it is just a generational issue.

*The older generation finds it hard to understand the younger culture, said Thomas Lo*



**GRAFFITI PARK**  
Rua dos Mercadores



"I think the cultural standard of Macao's population is still rather limited due to its aging population. The older generation finds it hard to understand the younger culture," he said.

Nonetheless, in a place as small as Macao, elderly people often find themselves in neighbourhoods with walls painted in colourful and untraditional colours.

The park in the old Chinese Bazaar, reached through Rua dos Mercadores, is one example. Some of the city's older citizens keep an eye on grandchildren playing in the park; at the same time, their other eye examines the images that appear from time to time on the walls of the very same space they have been visiting for years.

Some like it, others look with disdain at the figures that, close up, are barely discernable; from afar, they illustrate animals, fictitious characters or portray some detail of the city.

## DISGRUNTLED BOYS OR ARTISTS?

What new lives are being given to the walls of Macao? And what value can this form of design bring, when many still see it as a form of vandalism?

For the president of the Cultural Affairs Bureau of Macao, Ung Vai Meng: "Graffiti is a way for people to express their emotions" and, like other art forms, this can "make Macao famous internationally."

According to Ung, the Cultural Affairs Bureau has introduced graffiti as an art form in "Lectures on Cultural Topics" taught in about 40 primary and secondary schools, to allow the younger generations a greater openness to the paintings that appear in the city.

Macao is following an international trend of giving the younger generation a critical awareness of art. "The Macao government has



**THOMAS LO**  
Co-founder of  
GANTZ 5



**UNG VAI MENG**

President of the  
Cultural Affairs Bureau

held many activities and exhibitions related to graffiti, allowing people to unleash their infinite imagination as well as strengthening their sense of belonging to Macao," he explained.

And it was at school that Thomas fell in love with this way of drawing. He was tired of wearing a uniform and always writing in the same way; his interest was sparked when he saw a colleague draw letters in a different way, inspired by graffiti that had appeared on many walls around the world.

"I had to wear a tidy uniform everyday all through high school, I felt really restrained, as if I was in prison. When I saw the font style, I thought it was so different from what I'd learned, yet I could understand what he was writing," he recalled.

From there, Thomas began to learn, leaving behind the good boy in a uniform to become a "bad boy"; today many of his works can be found around the city.

*Graffiti is a way for people to express their emotions (...) and, like other art forms, this can make Macao famous internationally,*  
said Ung Vai Meng





Pat said that he had created enough works to become a professional graffiti artist today and not just a creator of doodles.

In the first phase, each graffiti artist "candidate" should put his or her signature all over the city. The more "bombers" – fast graffiti, usually painted in two colours – are painted in different locations in the city, the more points the artist wins.

In the second phase, spray cans are used to make graffiti, whether small illustrations or phrases written with illustrated letters. But reaching the top "career" involves becoming a "street artist" with more complex pieces.

Given this dynamic, Pat believes: "Graffiti is like a game."

Does that mean this is an art made by angry bad boys or by people endowed with artistic ability?

Ung explained: "Some people may have a stereotype that those who draw graffiti are bad guys. In fact, it is not like that. Local graffiti artists cherish and protect the local cultural heritage. This is very important."

Thomas agrees with Ung Vai Meng. "I feel there aren't a lot of non-approved outdoor locations for graffiti in Macao. But we've all received education after all and we know that there are plenty of cultural heritage sites and we respect those intellectual properties. That's why we do our best to avoid these sites. We pick locations that are deserted, but interesting."

Macao law does not specifically ban graffiti, but says that any action that could damage heritage buildings or public areas will face penalties. So where should these artists paint?

*Local graffiti artists cherish and protect local cultural heritage. This is very important, said President of the Cultural Affairs Bureau*



**GRAFFITI**  
Art on the streets



## A NEW DIMENSION

To promote this activity, the Macao Government has, in partnership with private entities, made several spaces available for graffiti artists where they can freely unleash their cans of fluorescent paint.

The Rua dos Mercadores park of 1,200 square meters is the main stage for graffiti in the city; on the interior walls of some buildings, commissioned works also appear.

In 2014, the Macao Christian New Life Fellowship Smart Youth Association commissioned GANTZ 5 to paint the wall of the main entrance of the newest community youth centre in Ilha Verde.

In addition to the image representing Jesus, which took two days to complete, the group was invited to give a few painting classes to children at the centre.

Thomas, Pat and Kelvin also had the opportunity to see some of their works exhibited

at Macau art museums during the Animamix Bienalle 2013-2014.

All this has enabled graffiti and its artists to gain a new dimension.

Now graffiti is no longer only made of strokes and scribbles on a wall to decorate a space. It is used in restaurants and cafes, as a backdrop to brand campaigns like Nike and IBM and as a setting for music videos for international bands such as U2.

Some graffiti artists such as the UK's Banksy and Portugal's Vhils have even managed to gain entry to lists such as the "100 Most Influential People" in Time and Forbes magazines respectively, thanks to the quality of their work.

For GANTZ 5, graffiti has taken on a more commercial dimension with the group opening shops selling spray cans and brand accessories and earning commissions for their graffiti in the city.

"We have customers such as the Macao Government, the Suncity Group and other foundations," said Pat.



## CITY OF GRAFITTI, CITY OF TOURISTS

If a city wall can fall prey to a graffiti artist, it may also run the risk of becoming a tourist attraction.

In recent years, graffiti has become a reason to visit a city.

Lisbon is one of many examples of a city that has become a "friend of graffiti." Between 2011 and 2014, the Portuguese city recorded a significant increase in the number of tourists visiting painted walls, elevating it to Europe's capital of graffiti.

Asia has many such examples. In Kaohsiung, Taiwan, the government has greatly expanded areas of the city where graffiti artists can paint legally; this supports local artists and brings more international artists and curious eyes to Taiwan.

Colasa, a Taiwanese artist whose graffiti is mostly in black and white, is one of the names behind this increased interest.

Today, graffiti is moving out of suburban neighbourhoods – where it was initially born –

into the heart of global cities such as Tokyo, into the middle of Shibuya, or Soho, Hong Kong. Many have the signature of famous names in the world of graffiti, such as Space Invader, Titi Freak and Graphic Airlines.

But Macao still has a long way to go to become a graffiti tourist destination. For the director of the Macao Government Tourist Office, Maria Helena de Senna Fernandes, this type of painting can "bring benefits to all" but only "if properly applied."

She proposes the setting up of spaces where graffiti artists work and create integrated works, to avoid their "emergence without context."

GANTZ 5 from Macao invites residents and tourists to look beyond what normally appears in front of their eyes and question their surroundings more; only then can there be a greater acceptance of these creations that have become their way of life.

"Graffiti is my life and I'll continue to be a pirate looking for a treasure. The wall is my treasure," said Pat in conclusion. ■



GANTZ 5

Kelvin Mac, Pat Lam and Thomas Lo (left to right)



# Setting the scene

A Macao-inspired masterpiece by a Chinese playwright during the Ming dynasty

TEXT MARK O'NEILL  
PHOTOS CHEONG KAM KA AND  
COURTESY OF CHRISTINA MIU BENG CHENG  
ILLUSTRATION FERNANDO CHAN

摘要：『牡丹亭』第二十一出  
『謁遇』中有「香山墨裏巴」  
句，「香山墨」這個地名首見  
於第六出『悵眺』。徐朔方  
先生在其『牡丹亭』校注  
本中先後將「香山墨」  
釋為「今廣東省中  
墨」  
「香  
字則註  
並以澳門建有三座  
聖保羅教堂（為旁證  
文認為，「香山墨」在墨  
非澳門專稱；「香山墨裏巴  
約」  
是  
長住」之意。以





A visit to the new Portuguese settlement of Macao in 1591 was the inspiration for the masterpiece of the Chinese playwright Tang Xian-zu which has been performed across the centuries up to present day.

Tang completed 'The Peony Pavilion' in 1598; it has 55 scenes and 403 arias. Even today it needs more than seven and a half hours to perform. In 1999, the Lincoln Center for the Performing Arts in New York produced a 20-hour version of this masterpiece which was toured extensively, playing in Paris, Milan, Singapore, Caen, Charleston, Aarhus, Berlin, Perth and Vienna.

"Tang's visit to Macao inspired him to include Macao as the locale on the stage in the play," said Christina Miu Bing Cheng, a scholar and author of "Tracing Macau – Through Chinese Writers and Buddhist/Daoist Temples," which has a chapter on the play. "Tang is considered one of the most gifted playwrights of the Ming dynasty and one of the greatest dramatists in the history of Chinese literature."

"The Peony Pavilion is Tang's most protracted and profound meditation on the nature of love. It is the best-known and best-liked of his literary works, with beautiful verses and excellent character portrayal," she said. "It was the first time that Macao appeared in a Chinese drama, although it had been mentioned in many poems by different poets."

In 2016, UNESCO will hold big celebrations to honour three famous writers who have made great contributions to world cultural development, including Tang Xian-zu, Shakespeare from England and Cervantes from Spain. Tang has also been ranked as one of the 100 international cultural celebrities.

He was a versatile and prolific writer who left behind about 2,200 poems, essays and verse essays, in addition to four plays. He gained success in literature and enjoyed popularity as a dramatist in his lifetime, unlike many who achieved fame only after their death; he even personally directed the actors performing his plays.

The Script Road – Macau Literary Festival paid tribute to Tang this year, the 400th anniversary of his death. Tang will also be honoured at the 27th Macao Arts Festival, organised by the



"THE PEONY PAVILLION" Performance at Macau Literary Festival

Cultural Affairs Bureau, in May. His romantic tragedy, 'The Purple Hairpin,' adapted by the playwright Tang Ti-shen in the mid-1950s, will be performed by the renowned Macao Cantonese Opera artist Chu Cha Wa and by local Cantonese opera artists, offering the audience a unique opportunity to explore the masterpiece in depth.

## DRAMATIC LIFE

Tang was born in 1550 into a genteel family in Linchuan, Jiangxi province in southeast China. He showed extraordinary talent from early childhood; he passed the imperial examination at the county level at the age of 14 and at the provincial level at 21. In 1583, he succeeded in gaining the title of Advanced Scholar at national

level. This enabled Tang to obtain a post in the Imperial Sacrifice in Nanjing in 1584. During his first five years, he wasn't very busy and found the time to complete his first play, 'The Purple Hairpin,' in 1587.

In 1589, he was appointed Secretary at the Bureau of Sacrifices in the Ministry of Rites. In early 1591, he submitted a petition to Emperor Shenzong, in which he criticised the poor administration of the court and widespread corruption among officials.

"He was in his early 40s, ambitious and wanted to change things. He did not have the calculating nature of someone older," said Cheng. The petition was fatal to his official career.

He was banished from the capital Nanjing in the fifth lunar month of 1591. He returned to

*He was in his early 40s, ambitious and wanted to change things. He did not have the calculating nature of someone older, said Christina Cheng*

his home in Linchuan where he lay ill for four months. Then, in the ninth lunar month, he began the journey to Guangdong. In the 10th month, he reached Guangzhou and took the chance to see nearby places, including Xiangshan and Macao. During the 11th lunar month, he reached Xuwen county to take up the post of a clerk; Xuwen is in the far south of Guangdong province, opposite Hainan island. For an intelligent and ambitious official like Tang, it was a banishment of the worst kind. This remote place was far from the centre of power and his position very humble.

Macao, which had become an overseas settlement of the Portuguese empire in 1557 was an eye-opening experience.

For the first time in his life, Tang came across the luxurious merchandise from the West and Southeast Asia that was for sale there; he was impressed by the exquisite bric-a-brac that were totally foreign to him. He also saw for the first time the 'western barbarians' – the merchants in their elegant suits.

The sight inspired him to write a poem "The Encounter of Foreign Traders in Xiangshan Ao (Macao)":

*They neither stay in fields and gardens nor grow mulberry trees,*

*Handsomely attired, they arrive here by the great carracks.*

*Pearls from the sea glitter like twinkling stars,*

*White jades by the riverbank shine like the mellow moonlight.*









**CHRISTINA CHENG**  
Scholar and author

## PEONY PAVILION

The time in Macao also inspired him to incorporate Macao into 'The Peony Pavilion', in the style of a dramatic romance. An adaptation of 'The Peony Pavilion – Peony My Beauty' was performed by the Foshan Cantonese Opera Troupe in Macao on the 6th of March 2016 as part of the Script Road.

The play is an eccentric love story about Du Li-niang and Liu Meng-mei. Du is the 16-year-old daughter of a magistrate from Nanan, Jiangxi; Liu is a brilliant scholar of 20 years, from Guangdong. Li-niang has a dream in which she meets a young man and they consummate their love in the Peony Pavilion. When she wakes up, she is haunted by the dream and pines for love. She soon dies of lovesickness. The man in her dream is Meng-mei; he finally marries her after her miraculous resurrection.

"Macao plays a part in the story," said Cheng. "Liu was a poor student supported only by a servant for a living. In scene six, he visits a friend in Guangzhou who advises him to go to Macao to look for a patron. This he does and was able to find an Imperial Envoy who liked him. So his career was able to advance. Without that support in Macao, he would have had no chance to gain the financial aid needed to go to the capital for the examination. Macao was a stepping stone for his success."

But, despite its great length comprising 55 scenes, Macao seldom appears in the performance.

Cheng first saw the play performed in Kunju style, one of the main forms of Chinese opera on the stage in 2006. "It was so long that it ran for three nights, each two hours and a half, at the Cultural Centre in Kowloon. It was so popular that the theatre was fully packed for three nights."

"The director was Pai Hsien-yung from Taiwan. He chose a young actor and actress to play the two main characters, who were better suited for the passionate love scenes of the play than the older actors usually chosen," she said.

Tang himself wrote in a dense literary style, full of allusions and metaphors, that most people then and now perhaps cannot fully understand. So, after his death, this play was adapted to Kunju style, making it more comprehensible to the public.

"In Kunju style, the melodies and singing tones are smooth and mellow, very different to Beijing and Cantonese opera," said Cheng.

*Love is not love at its fullest if one who lives is unwilling to die for it, wrote Tang Xian-zu*

## BRAVE WRITER

The plot – a passionate love story – was against the rigid conventions of the Neo-Confucian society of Tang's era. "Neo-Confucianism stressed reason. That was prevailing. To get around this, Tang wrote scenes: one was in a dream and the other in the netherworld, where you could do things not allowed in the real world. In scene 28, in the netherworld, the heroine seduces the main character. It was very daring."

This is how Tang himself described the power of love: "love is of source unknown, yet it grows ever deeper. The living may have died of it, by its power the dead live again. Love is not love at its

fullest if one who lives is unwilling to die for it, or if it cannot restore to life one who has so died. And must the love that comes in dream necessarily be unreal? For there is no lack of dream lovers in the world. Only for those whose love must be fulfilled on the pillow and for whom affection deepens only after retirement from office, is it entirely a corporeal matter."

The play has about 160 characters, providing a panorama of the social life at that time. They include elite literati and a Buddhist abbot to foreign traders and an interpreter; the Tartar King and his generals; a Daoist nun, a grave digger, ruffians and prostitutes, a flower fairy from heaven and the Judge of Hell.





The settings for the action are also extremely varied – including a bed-chamber, a courtroom in hell, a prison cell, a brothel, a river, a mountain, a military ship and the imperial court.

In scene 21, entitled 'An Audience with the Envoy', Macao is the centre of attention; Liu Meng-mei is shown all kinds of treasures from abroad.

## FAME AFTER HIS DEATH

Tang's fame has grown since his death in 1616. In the first half of the 20th century, the study of his works became a university subject.

In 1999, during the 50th anniversary of the People's Republic of China, The Peony Pavilion was

performed. In 2000, an international symposium was held in Tang's birthplace, Linchuan, commemorating his 450th birthday. His works have been translated into Japanese, German, French, Russian and English.

With the hindsight of history, we can say that his demotion from high office – a terrible blow to him at the time – was a blessing for us. It meant that, for the rest of his life, he devoted his energies not to his career but to his literary creations. They have been enjoyed by millions of people over the five centuries since.

And they brought to people all over China the news of the existence of Macao. ■



# 27<sup>TH</sup> MACAO ARTS FESTIVAL

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# Dream-makers under 30

Young filmmakers  
Cheong Kin Man,  
Emily Chan and Tracy Choi  
have taken Macao's name to  
international film festivals

TEXT CATARINA MESQUITA  
PHOTOS CHEONG KAM KA, COURTESY OF EMILY CHAN,  
TRACY CHOI AND CHEONG KIN MAN

EMILY CHAN  
(lower left)



For every rule, there is an exception. If reaching stardom at an early age was synonymous with wishful thinking, then Cheong Kin Man, Emily Chan and Tracy Choi are the exception to this rule.

Still in their 20s, the three young artists from Macao have taken the territory's name to international film festivals, to great acclaim.

In lives divided between Macao and cities such as Beijing, Hong Kong, Brussels and many others, Cheong, Emily and Tracy presented some of their work in the fifth edition of The Script Road, Macau Literary Festival.

What they share in common is their Macao identity, which inspires much of their work, in addition to big dreams and the strength to see them through.

### "TO BE OR NOT TO BE" – THAT IS THE QUESTION

A quick glance at the Facebook page of Cheong Kin Man reveals that the 28 year-old is constantly on the move, carrying with him his most precious possession: his film, "A Useless Fiction."

"Travel is a necessity. For me, more than the film, what's most important is what I've been learning from the public at the screenings, so these trips are essential," he said when asked about his energy and motivation.

From Granada to Hamburg, Vancouver to Singapore, in Cannes or Macao – the film he made for his Masters degree in Visual and Media Anthropology at the Berlin Freie Universität has been received with great acclaim.

However, the film's path is full of ironies. The truth is that the project has been all but "useless" for Cheong; although much of it was inspired in Macao, to date the territory has been the last location to get a screening.

The 31-minute film has been successful not only for its content but also for its form. The experimental film, composed of overlays, is a search for identity, contrasts and the importance of language.



CHEONG KIN MAN

*More than the film, what's most important is what I've been learning from the public at the screenings,*  
said Cheong Kin Man

In addition to the images, the film includes texts in English, Portuguese, Burmese and French and Korean and Cantonese characters.

"The film is exactly like life. A diary with a dash of fiction," Cheong Kin Man explained. "There were six topics I wanted to address in this film – the reflexive process of the making of the film itself; returning to one's culture and ways of thinking; similarities vs. differences in cultures; translation-languages-interpretation; and the reflection of making "Ou Mun Ian, Macaenses" (a 2009 documentary)."

But can Cheong be called a filmmaker when he says he doesn't want to be known as one?

"I do not like labels," he said: "Nor can I be considered a visual anthropologist because I only have a Master's."

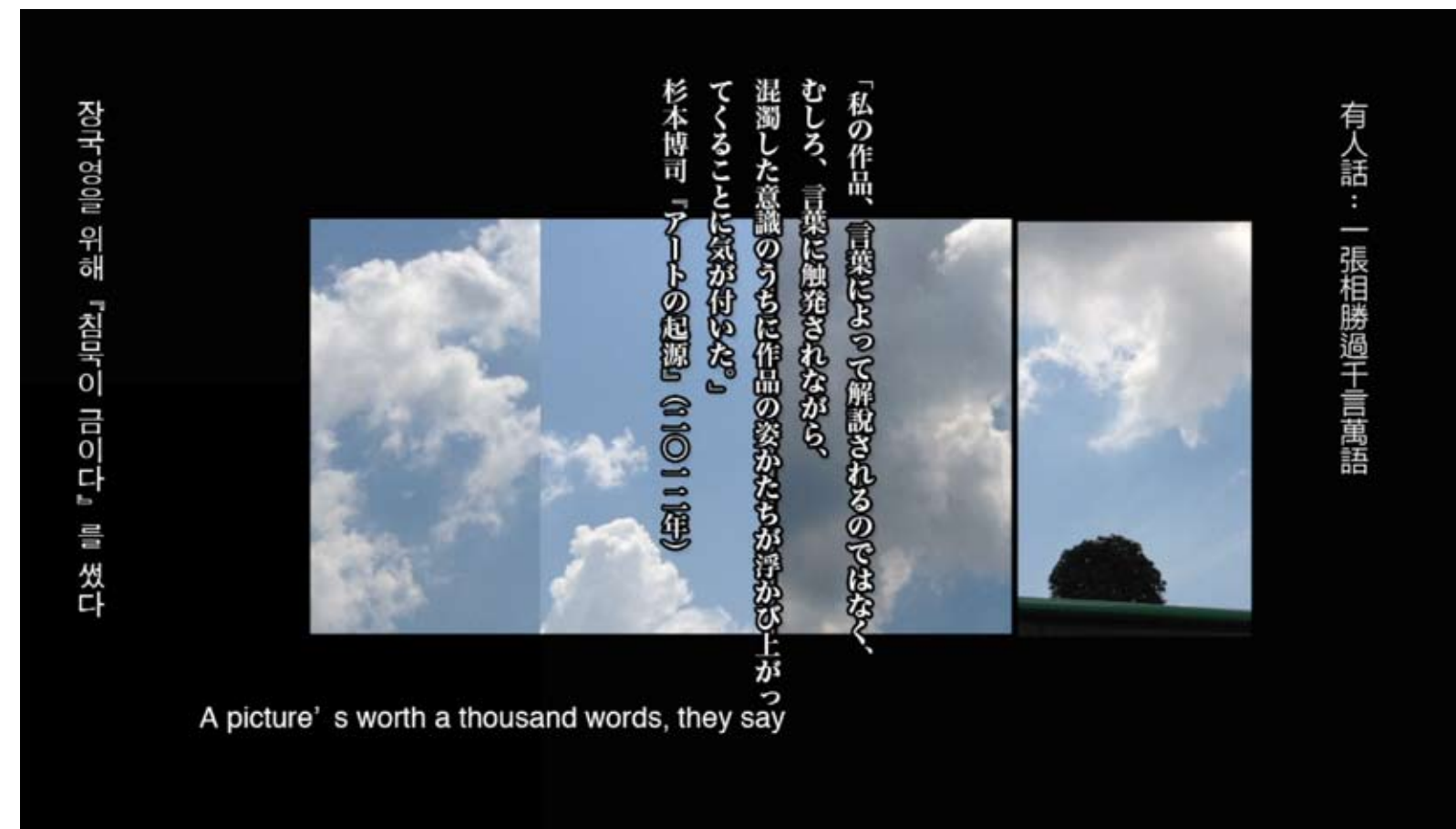
If he were only allowed one adjective, it would be "self-taught"; he learned languages by reading subtitles in foreign films and learnt to edit videos by watching Youtube tutorials.

At the age of 28, Cheong Kin Man has singlehandedly taken Macao's name to the Cannes Film Festival in France, but stardom is not what fascinates him.

He said that the best part of this "adventure" was really the feedback he received from the public and the professionals he gets the opportunity to meet.

Despite being fluent in several languages such as English, Portuguese, French, Cantonese and Mandarin and living in Europe, far from Asia where he was born, Cheong said he still doesn't know himself and the search, as witnessed in "A Useless Fiction", would continue.

For the presentation of this film overseas, Cheong Kin Man had the support of several Macao institutions such as Creative Macau, Macao Foundation, Cultural Affairs Bureau, the International Institute of Macau, the Institute of European Studies of Macau and Tertiary Education Services Office.



"A USELESS FICTION"  
film by Cheong Kin Man



## PRAISE FOR WOMEN

Fighting for support from institutions is also part of Tracy Choi and Emily Chan's day-to-day life.

Also born in Macao, the two producers divide their time between Macao, Hong Kong and Beijing, looking for further support to bring their ideas into life.

"To make a 90-minute film, I got some budget from Macao but it is not enough. So I need to go to other places and search for more money," explained Tracy, who is currently developing a feature film with support from companies in Hong Kong.

The director said that the process could be time-consuming and a finished script could take years to take shape and be screened, mainly due to bureaucratic procedures.

But, after two years in a drawer, the new feature film "Sweet Home" was filmed in Macao last February and the filmmaker hopes to put it on screens in 2016.

The story portrays a masseuse from Macao during the Portuguese administration, reaffirming a theme Tracy Choi has already introduced in her films: praise of the feminine figure.

"My films are all about women, actually [laughing]," she said. "And this one has a lot of stories that I heard from my mother."

Out of all her experiences, Tracy likes to make films – something she realised when she was in high school and confirmed when she graduated in Film at the University of Shih Hsin in Taiwan.



TRACY CHOI

In 2012, her documentary "I'm here" won the Jury Award at the Macao International Film and Video Festival; that same year she was invited to join various festivals in Asia and even the line-up of the Paris International Lesbian and Feminist Film Festival in France.

"The end result of the film is not related to the original idea. I started by wanting to make a documentary that put homosexuality and the church side by side. But soon I realised that the Church in Macao would not talk to me. So I ended up making a documentary about my experience and that of my friend," she said.

Tracy Choi believes that there are no taboo topics and that homosexuality should be discussed openly, but realised that not everything can always be published.

"When I was in high school, there was a film competition in which I participated with a short film about drug use. That year, other short films touched on other issues such as bullying and adolescent problems resulting in a halt of the competition" she said with a laugh. "You still can't talk about everything."

However she does not seem to be afraid; her mother's support plays a fundamental role. During previous presentations in Macao, she realised that praise came not only her way, but was also directed towards her mother, for the encouragement she gave her daughter to become a filmmaker.

## THE REBELLIOUS GIRL

If Tracy saw rebellion through the films of classmates in high school, Emily Chan lived them in the first person.

At 14, Emily ran away from home, got into various conflicts and went to seven different schools because of her rebellion.

But how did Emily become the discreet 27-year-old with the open smile we see today?

The answer comes easily: "through film," she said. "When I was a rebel, I felt life had no purpose. And then, one day in middle school, I had to make a film for a project and everyone really liked it. So film became the meaning of my life," she explained.

In 2008, Emily started making documentaries about situations relating to her daily life. She portrayed the people of Fujian – the province her family comes from – and the lives of workers in Macao casinos.

"Because Macao has no film school, I eventually learned to do things on my own," said the young woman who ended up studying journalism at the University of Macau as an alternative to her biggest dream.

Frustrated by not being able to achieve what she wanted most – making films – due to "financial issues and lack of family support," she moved to Beijing with only 70,000 yuan in her pocket, no contacts and many doubts about the future, to take a master's degree in film at Remin University of China.

"When I was at university in Macao, I did part-time jobs to get enough money to go to Beijing. I bought a one-way ticket and stayed there for two years, taking advantage of the scholarship I was given in the meantime," she said.

With the money she managed to save in Beijing, Emily invested in the production of the film "2200 km" which tells the story of Macao people who, like the filmmaker, moved to Beijing in search of the realisation of their dreams.

After her Masters, Emily sent her CV to almost every film production company, until she was offered a job in a 3D production company where she worked for hours on end, carried heavy film materials and gained experience and contacts.



"FARMING ON THE WASTELAND"  
film by Tracy Choi

*To make a 90-minute film,  
I got some budget from  
Macao but it is not enough.  
So I need to go to other places  
and search for more money,  
said Tracy Choi*



## THE PERFECT “TIMING”

The film “Timing” brings special memories to Emily, mainly due to the challenges it raised. As Tracy stated, support is not always sufficient and Emily was forced to ask a contact for a loan of 900,000 patacas to be paid within 14 months of the completion of the production.

“I took the risk and I signed a contract guaranteeing to pay within the agreed deadline,” she said. The story did not end there.

“My producer told me I had 20 days of shooting in Macao but, when it came time to begin, he reduced the time, giving me only 12 and a half days to shoot when I already had agreed all the numbers with the crew according to the initial deadline,” she recalled. “That’s when I realised I was losing half the money that had cost me so much to collect.

“When it went to edit, the producer again meddled with my time as if it were a magic act and I had to finish everything in seven days when it normally takes three months,” she added.

In 2015, the film was shown in Macao, to good reviews. After 14 months, Emily completed the “Timing” project and paid back all the borrowed money, despite the pressure.

“This film was more successful in the cinemas than some of the films from Hong Kong,” she said proudly.

In that same year, the film “Yesterday Once More” was awarded best film at the Macau Indies. At the time, the director remembers going on stage in casual clothing and no make-up, thinking that she would not win and therefore did not need to bother with an elaborate costume.

With the same simplicity that she took on stage with her, Emily continues on her path. She

currently has a contract with a mainland Chinese company for the production of three commercial films.

“In Macao, people rarely think about making a film to make money; they make films for themselves. The government gives support to the order of two million patacas that do not need to be returned,” she said.

“Making film in China is very different from Macao. In Beijing, I learned to make films for the public, a bit like those of Hollywood – aimed at feelings, causing tears or laughter.”

## MACAO AND THE INDUSTRY

When asked about the existence of a film industry in Macao, the opinions of the three directors are the same: Macao still has a long road ahead.

“Macao’s productions need more visibility both locally and internationally. It also takes mental openness, freedom of expression and many other conditions,” said Cheong Kin Man.

“If you want to make films, you have to dedicate yourself to it full-time, from writing to production, and not just part-time. Only then will the market in Macao become mature,” said Emily.

Screening their movies in Macao, Cheong, Tracy and Emily are happy to participate in the Macao Literary Festival that will present “A Useless Fiction”, “Farming on the wasteland” and “When Felicity Calls”, respectively.

But they know that the long road ahead means dividing their hearts with their homeland and all the other places where they can be more than filmmakers – they can be makers of dreams. ■

“WHEN FELICITY CALLS”  
film by Emily Chan



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# 2016, a busy year for IPIM

Interview with Jackson Chang, President of Macao Trade and Investment Institute.

PHOTOS ERIC TAM AND COURTESY OF IPIM

**MACAO MAGAZINE:** Do you think that more should be done in the Pearl River Delta to put SMEs in contact with other companies in the region?

**Jackson Chang:** Guangdong and Macao are situated on the Pearl River Delta, with a population of around 55 million between them. The area is a major economic hub and one of China's most affluent regions. In recent years, the two places have been co-operating closely in a variety of areas. Progressive improvements to and deepening of the "mainland and Macao Closer Economic Partnership Arrangement" (CEPA) have further strengthened liaison between the two places, thus providing overseas investors with huge business opportunities.



*A display centre for the food products from the Portuguese-speaking countries will be set up in the first quarter of 2016*

IPIM has established co-operation with Guangdong trade and investment departments in organising business delegations on visits overseas and hosting numerous business exchange activities in Macao and Guangdong as well as overseas. We also jointly organise a number of events on the mainland and Macao, such as “the Guangdong and Macao Branded Products Fairs” and “Macao-Guangzhou Famous Products Fair”, to name just a few. To assist local SMEs in exploring new business networks, IPIM has also organised delegations of entrepreneurs to visit major cities in Guangdong and Guangxi in recent years. All this work is aimed at promoting closer trade and investment co-operation within the Pearl River Delta, in order to assist SMEs to grasp the abundant business opportunities in the region.

**MM: One of the most important aspects of promoting businesses is to create a platform for entrepreneurs to meet. IPIM has set up a portal to promote the three centres, in which Nam Kwong plays an important role. So far what are the results of this portal? In our contacts with Portuguese-speaking countries (PSC) and Chinese entrepreneurs, we feel there is a lack of information on countries, businesses, laws and even people. Do you plan to increase this awareness in PSCs to create a better understanding of China's potential and the role of Macao as a platform for their businesses?**

**JC:** Since the 4th Ministerial Conference of the Forum for Economic and Trade Co-operation Between China and Portuguese-speaking countries in Macao in November 2013, Macao's role as a Commercial and Trade Service Platform between China and Portuguese-speaking Countries (PSCs) has been further enhanced. The “Three Centres” – “a commercial and trade service centre for SMEs between China and PSCs”, “a food product distribution centre for PSCs” and “a centre for conventions and exhibitions for economic and trade co-operation between China and PSCs” – are also being set up.

One of the projects under the “Three Centres” is the Economic & Trade Co-operation and Human Resources Portal between China and PSCs, (hereafter referred to as Portal), a tool for economic and trade co-operation between China and PSCs. It provides information including: a database of bilingual professionals fluent in Chinese and Portuguese; economic and trade data; and information on food products from PSCs. By using the Portal, companies can conveniently access relevant information about China and PSCs, interact with other firms and explore new business opportunities. You can also find up-to-date information on conventions and exhibitions taking place in China and PSCs, and information on trade legislation.

The Portal can also become an efficient business-to-business and business-to-customer online platform where firms can present their products and services.

At present, there are over 620 registered users on the Portal and the PSCs food database showcases around 1,300 food products from Angola, Brazil, Cape Verde, East Timor, Guinea Bissau, Mozambique and Portugal. Since its launch in April 2015, the portal has received over 49,000 visits.

We have also been carrying out a lot of promotion in Macao, mainland and overseas, with the hope of increasing the usage and penetration of the Portal. Through online and offline support, we hope to encourage more collaboration between Chinese and PSCs enterprises, especially through Macao as a platform.

Through the development of the Portal and “three Centres” and in view of market changes and the operational needs of businesses, online and offline functions and facilities can be integrated to promote and build a highly efficient business service platform. This assists with resources such as information, capital, business processes, logistics and professional services and provides more effective and more diverse channels to showcase companies' products, services and business opportunities.

Meanwhile, a display centre for the food products from the Portuguese-speaking countries located at the Tap Seac Multisport Pavilion (also known as “the Glass House”) will be set up in the 1st quarter of 2016. Together with the online service of the Portal, this will provide online and physical product display and act as a distribution hub and sales platform for food products from PSCs.

*The “One Belt One Road” initiative is an inclusive project open to all countries*

**MM: China's strategy of the “One Belt One Road” has been a hot topic in Macao. Everyone has said that Macao can participate in it, but so far we haven't seen any concrete plans. Diplomats from China and the PSCs have said that this “Belt and Road” initiative should be extended to the PSCs in Asia, Africa and Europe. The previous ambassador of China in Portugal even said that the road should end in Lisbon. What do you think? Should this grand plan include the PSCs?**

**JC:** Due to its special geographic location and its role as an economic and trade co-operation platform for China and Portuguese-speaking countries, Macao possesses unique advantages in the implementation of the “Belt and Road” initiative.

The “One Belt One Road” initiative is an inclusive project open to all countries. As mainland China strengthens its economic and trade connections with countries along the Silk Road Economic Belt and the 21st Century Maritime Silk Road, Macao strives to make full play of its strength, to be in line with the “Belt and Road” initiative. In particular, it has its role as a trade and economic co-operation service platform between China and PSCs, to strengthen trade and economic partnerships with ASEAN countries, and further assist mainland enterprises to go global and tap the PSCs markets: in addition, enhance collaboration in the Pearl River Delta region and the development of the Guangdong-Hong Kong-Macao Big Bay Area by means of different degrees of participation, creating a more desirable environment and exploration of business opportunities.

**MM: In recent years, CEPA has given more opportunities to Macao business people to work in China. The entrepreneurs of the PSCs still do not understand the benefits of CEPA. Could you explain the advantages of accessing CEPA facilities to an entrepreneur from the PSCs. If they are based in Macao, can they use these facilities?**

**JC:** Macao can serve as a stepping stone for PSCs' products and services (particularly those from SMEs in PSCs) to enter the mainland market. This enables PSC enterprises to be better prepared for marketing and product design operations or explore the mainland market in co-operation with Pan-PRD enterprises through franchising.

CEPA provides incentives in trade in goods, trade in services as well as facilitation of trade and investment, and numerous pilot liberalisation measures launched in Guangdong. Under CEPA, all goods of Macao origin under tariff items can enjoy zero tariff treatment when imported into the



mainland. The new agreement under CEPA further expands the areas of the mainland economy that are fully or partially open to Macao providers of services to a total of 153 sectors. The agreement means Macao's CEPA permissions now cover 95.6 per cent of the 160 trade and service sectors officially recognised and classified as such by the World Trade Organisation.

Indeed, various Macao financial institutions and enterprises have established networks in the PSCs. Enterprises from the PSCs have also set up factories in the city to market their products to the mainland by enjoying the preferential treatment under CEPA.

**MM: IPIM officials said recently that there are plans to organise a fair only with the PSCs and China. Is this viable? If so, when can it be held? In the last MIF, we saw a Portuguese and a PSCs fair within the big fair. Is this a sign that a separate fair could be successful?**

**JC:** In order to develop better the role as the Business and Trade Co-operation Service Platform between China and the PSCs and advance the construction of the "Three Centres", the "Portuguese-speaking Countries Products and Services Exhibition" was set up for the first time under the concept of "exhibition-within-an-exhibition" at the 20th MIF, covering a total of

2,000 square metres. The exhibition attracted over 150 enterprises from seven PSCs showcasing their products at the venue; it involved several sectors, such as food and beverages, tourism, financial services, E-commerce and education. Based on this success, we will continue to host the "Portuguese-speaking countries Products and Services Exhibition" during this year's MIF and continue to enrich the contents of the exhibition. We will also consider the possibility of organising an individual exhibition in the future.

**MM: Often it seems that IPIM and the Macau Forum are doing the same job. Could you explain their complementary roles?**

**JC:** IPIM works mainly to improve co-operation with the PSCs in the areas of trade, investment and enterprises, with the aim of consolidating Macao's role as a trade and economic co-operation service platform between China and PSCs. We have also put a lot of effort into promoting and advertising the "Three Centres". What is worth mentioning is that a specific department dedicated to promoting trade and investment co-operation with PSCs will be set up within IPIM this year.

**MM: Has the Macao Product Display Centre that IPIM set up some years ago brought any results to the diversification of the economy and promotion of Macao's products in China and the PSCs?**

**JC:** The Macao SAR Government established "Macao Ideas" – the Macao products display centre – in May 2011 and entrusted its management to IPIM. The objective of "Macao Ideas" is to create brand awareness of local products; it serves as a platform specialising in the promotion of "Made in Macao" products, "Macao Brands", "Macao Designs" and "Food products from PSCs with distribution channels in Macao". Since its inception, "Macao Ideas" has received approximately 73,000 visitors. Over the past four years, many local enterprises have seized new business opportunities after showcasing their products in "Macao Ideas", and expanded their scope of business. For example, a souvenir manufacturer received more purchase orders; a Portuguese pastry maker entered into a long-term contract as a supplier to several food souvenir shops; a design and manufacturer of

leather goods enjoyed an increase in business turnover and brand awareness for its products after showcasing their products in "Macao Ideas."

**MM: If you are an investor and want to come to Macao looking to invest with an eye on southern China, what is IPIM's advice in terms of areas of business that could be successful, especially now that diversity of the economy is a major issue?**

**JC:** Macao is working towards becoming a World Tourism and Leisure Centre and promoting moderate economic diversification. Currently, the city is speeding up the development of its convention and exhibition, Traditional Chinese Medicine, cultural and creative industries, as well as commercial and trade services. In 2014, revenue from non-gaming sectors including wholesale, retail, hotels, food and beverages, construction and finance reached 190 billion patacas (around US\$24 billion), while gaming revenue stood at 360 billion patacas (around US\$45 billion).

The completion of various large tourism, entertainment and resort facilities have also accelerated the development of related industries such as hotels, conventions and exhibitions, retail, food and beverage. They have provided new opportunities for other emerging sectors including environmental, cultural and creative industries. With its fast growing service sector supported by a strong tourism industry, Macao can serve as an ideal platform for investors to make greater inroads into the mainland market.

The SAR government will also continue to work closely with the relevant mainland departments to foster the development of the Three Centres, creating more business opportunities for mainland, PSCs and Macao enterprises in the related industry.

**MM: Do you believe that the new area of Hengqin can be a good space for the diversity of the economy? In what areas? And also for investors for the PSCs?**

**JC:** Macao and Guangdong are currently working on numerous projects according to "The Framework Agreement of Guangdong-Macao Co-operation" including the construction of the Co-operation Industrial Park on Zhuhai's Hengqin

*A specific department dedicated to promoting trade and investment co-operation with PSCs will be set up within IPIM this year*

Island, which will create valuable opportunities for business collaboration in areas of leisure tourism, convention and exhibition, cultural and creative industries, Chinese medicine as well as other sectors.

In April 2014, the Macao SAR Government recommended 33 investment projects submitted by local enterprises wishing to operate in the 4.5 square-kilometre "Guangdong-Macao Co-operation Industrial Park", to the Zhuhai authorities. Until now, 19 projects have been signed and the land has been supplied.

Meanwhile, the China (Guangdong) Pilot Free Trade Zone Hengqin Area was officially launched on 23 April 2015. The policies for the FTZ create an international, market-orientated and legal business environment, further abolishing barriers for investors' wishing to enter the market and actively promoting financial innovation co-operation. It will help Macao and PSC businesses to expand in all areas and help with the city's moderate economic diversification. Together with the completion of several major infrastructure projects such as the Hong Kong - Zhuhai - Macao Bridge, which will be completed in 2016, it will further open up new business and co-operation opportunities to investors from the mainland, Macao and PSCs.

The Macao SAR Government will continue to work with the Guangdong province to create more favourable conditions for the development of SMEs, professionals and the young people of Macao. ■





# Twenty years of growth

Macau International Airport  
reaches new heights

TEXT MARK O'NEILL

PHOTOS COURTESY OF CAM, SOCIEDADE DO  
AEROPORTO INTERNACIONAL DE MACAU S.A.R.L.

MACAU INTERNATIONAL AIRPORT, 2013



In 2015, its 20th year, Macau International Airport (MIA) received a record of 5.8 million passengers and 30,000 tons of cargo. It has 30 airlines serving a total of 44 destinations.

It has been a long journey since its opening on December 8, 1995. Six years earlier the Portuguese government had given a 25-year franchise contract to Macau International Airport Co. Ltd (CAM) to own and manage the airport.

Many were sceptical as to whether it would survive at all – it was the smallest of five airports in the Pearl River Delta within a 200-km radius. It was competing for passengers with international airports in Hong Kong, Shenzhen and Guangzhou, as well as the one in neighbouring Zhuhai. What was the need for another one?

The data from last year proved the sceptics wrong. Passenger traffic was an increase of 6.4 per cent over 2014, while cargo volume rose 4.5 per cent to 30,000 tonnes. In 2015, there were 2,986 take-offs and landings of business aviation, an increase of 7.3 per cent, and more than 55,000 aircraft movement, recorded a 6 per cent increase comparing to 2014.

Ma Iao Hang, Chairman of the Board of Directors of CAM, said that, with the increase in passengers, freight and flights, the airport would very soon reach its original design capacity of six million people. “So we plan to expand the passenger terminal to raise the capacity to nineteen million passengers,” he said.

*Macau International Airport always takes on the role of the entry point to Macao to the world and continues to build Macao into a world tourism and leisure centre,*  
said Chairman Ma Iao Hang



**MA IAO HANG**  
Chairman of the Board  
of Directors of CAM



**MACAU  
INTERNATIONAL  
AIRPORT**

“It was an excellent performance in 2015, in a less than ideal environment,” Ma spoke in a company meeting to the staff on 15th January 2016 to review the year that has just past. “MIA always takes on the role of the entry point to Macao to the world and continues to build Macao into a world tourism and leisure centre.”

Chairman of the Executive Committee of CAM, Deng Jun said that, in 2016, only quick and steady steps could help to outpace competitors and improve in a fiercely competitive environment.

For 2016, CAM proposed targets of 5.95 million passengers, 30,659 tonnes of cargo and 57,500 flight movements.

In 2014, the commercial income of all the operators in the airport was 4.38 billion patacas, up 6.6 per cent compared to 2013. In 2014, the income of the management company was 1.04 billion patacas: and the profit 2.3 billion patacas, up 21.1 per cent comparing to 2013.

Of the passengers in MIA in 2015, those from Southeast and North Asia accounted for 40 per cent, followed by those from the mainland, 33 per

cent, and Taiwan, 27 per cent. During the year, passengers from Taiwan rose 9.6 per cent from 2014, southeast and north Asia rose 11.4 per cent and those from the mainland fell 1.4 per cent.

In 2015, MIA attracted nine new airlines to Macao – China Southern, Hainan Airlines, Beijing Capital Airlines, Jeju Air, MEGA Maldives Airlines, Bassaka Air, Asia Atlantic Airlines, Siam Air Transport and T'Way, operating 8 new routes from MIA. The new routes include Haikou and Wenzhou in China; Ho Chi Minh city and Haiphong in Vietnam; Phnom Penh, capital of Cambodia, the Palau and Pattaya in Thailand.

## NEW FACILITIES

In accordance with the status of Macao as a world centre of tourism and leisure, MIA is constantly upgrading its services, to provide greater convenience to passengers and airlines. These include advanced IT and web-based technology, integrated service and commercial platforms and online services.



In the first quarter of 2015, the Administration of Airports Limited (ADA) had conducted a survey of passengers on their opinions of the airport, showing the passengers were satisfied on the equipment and level of service. MIA will improve its services, with a remodelling of the duty-free shop and sales counters and recharging of smart phones.”

The company is overlaying the surface of the runway, as part of its regular repair and maintenance after 20 years of use. The resurfacing work will take place at night so as not to impact the operations of the airport. The single runway is sufficient to accommodate more planes.

“The north extension of the terminal building is under way and we are planning a southern extension,” said Chairman Ma in a written interview.

Last September, Macau Civil Aviation Authority President, Simon Chan Weng Hong said that his office had completed an update of the “Macau International Airport Master Plan,” which was released in 2011, covering the airport’s development needs for 20 years.

“The airport will complete the construction of its hangars soon. The construction of an extension of the airport’s north side passenger terminal building started this month and most of the construction is expected to be completed by the end of 2016. We will discuss with the airport company and airline companies how to improve the situation of delays due to adverse weather,” he said.

Ma said that, as the MSAR government was developing the local tourism industry, the airport saw a steady growth of passengers.

HISTORY

CAM was set up in 1989 and given a 25-year franchise contract to own and manage the airport. In 2001, the contract was extended by the MSAR government to 2039. The company is responsible for managing the airport, promoting it abroad and licensing firms to offer services within its premises; it must ensure the airport meets international standards.

What has created the success and prosperity of MIA has been the growth of the mainland economy, especially that of South China, and the dramatic increase of visitors into Macao.

The number of passengers grew from 1.3

million in 1998 to 2.9 million in 2003 and 5.1 million in 2008. In 1996, the airport served 18 cities; now it is 43.

Chan said that, while Macao’s population was 600,000, its hinterland included the west side of the Pearl River Delta, including Zhuhai, Zhongshan, Foshan and Jiangmen, with a population of about 10 million. “The income of people in the Pearl River Delta is higher and higher and the number of foreign trips they make is rising every year. This has provided an abundant source of customers for the airport.”

It will benefit in the future from the development of the PRD, the light-rail system from Guangzhou to Zhuhai, the development of Hengqin, the bridge to Hong Kong and the 24-hour opening of the border to Zhuhai. All these will help to provide more visitors to the airport.

Ma said that, to improve the co-operation

between the five airports, a regular meeting of their Chairman was established in 2001. “Its objective is to work together, provide mutual support and innovative and common development, promote regional airports in the Pearl River Delta. This is win-win co-operation to achieve a new competing relationship and the development of regional pioneers.”

But it was not always plain sailing. The two most difficult periods were the Asian financial crisis of 1997 and the Severe Acute Respiratory Syndrome (SARS) outbreak of 2003.

“During SARS, there was one day during which there was only one plane with 25 passengers. Our operations faced a serious challenge,” said Ma. “The development of the airport relied on the support of the motherland and the SAR government, the sympathy of Macao citizens and international recognition.”

The income of people in the Pearl River Delta is higher and the number of foreign trips they make is rising every year, said Chairman Ma lao Hang





In the earlier years, much of its business was transit passengers going between the mainland and Taiwan. In 2008, direct flights between the two began, dealing a serious blow to the airport.

"Before the start of cross-strait flights in 2008, we started the low-cost carrier strategy by introducing Air Asia into Macao in 2004," said Ma. "So we have smoothly transferred to a more diversified passenger market."

The airport company has also taken an initiative in line with the MSAR government aim of making Macao a bridge between China and the Portuguese-speaking countries (PSC).

From 2004, it held a meeting every three years of Chinese and PSC airports, to promote co-operation between them in management, construction and operations. It has organised training for professionals in the aviation industry from mainland China and Macao in the PSCs; until the year of 2015, 533 people have benefitted from this training. ■



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# Abundant supply for the future

To meet rising demand,  
Macao builds its largest  
water treatment plant

TEXT MARK O'NEILL  
PHOTOS CHEONG KAM KA  
ILLUSTRATION FERNANDO CHAN



To meet rising demand, especially in Taipa and Coloane, Macao is going to build its largest water treatment plant and funding a major new pipeline that will bring water to it from Hengqin.

Nacky Kuan, executive director of the Macao Water Supply Company (Macao Water), said work on the new plant, in Seac Pai Van in Coloane, the first phase would start at the end of this year and that it would go into operation in 2019. It will cost around 800 million patacas and ensure an adequate future supply of clean water to the city.

"We are expecting an annual increase in consumption of four per cent over the next four years," she said in an interview. "It will have a capacity of 100,000 cubic metres of water in the first phase. We can double this in the second phase, according to the development of the economy."

It will be the fourth such plant in the SAR. There are two large plants in the peninsula and a small one in Coloane. Macao has two key reservoirs but receives 95 per cent of its raw water through pipelines from the mainland. Last November the Marine and Water Bureau signed an agreement with the People's Government of Guangdong Province to build a new raw water pipeline between the Zhuhai Guangchang Pump Station and Estrada do Dique Oeste in Cotai; it will be about 15 kilometres long and will supply 200,000 cubic metres a day, including to the new plant at Seac Pai Van.

The Bureau estimates that Macao will need 100 million cubic metres of water in 2019 and 111 million in 2024.

*We are expecting an annual increase in consumption of four per cent over the next four years,*  
said Nacky Kuan

**NACKY KUAN**  
Director of Macao Water

## RISING DEMAND

Over the last 15 years, the rapid development of the economy, especially in the casino and tourism sector, has caused a fast increase in demand for water.

In 2015, demand was 84.94 million cubic metres, an increase of two per cent from 2014. The fastest growth was from commercial customers – including the tourist industry – which rose five per cent to 36.96 million and accounted for 44.7 per cent of total demand. Second was from domestic users, up three per cent to 36.32 million and accounting for 42.8 per cent of total demand. Third was government use, down one per cent to 5.47 million, and fourth industry, down 19 per cent to 5.18 million.

There were several reasons for the increase last year. The average temperature in the city was 23.2 degrees Celsius, the highest since records



were started in 1952 and compared to an average of 22.6 degrees in the 1980-2010 period. In the third quarter, the population increased by 2.3 per cent from a year earlier and the number of residential users rose by 5,000.

In 2014, the number of food and beverage outlets rose by 194, or over 10 per cent; the SAR now has about 2,100. In 2014, there was an increase of more than 60 per cent in the number of coffee shops from a year earlier. In 2015, two major hotel projects went into operation – Broadway and Studio City.

*Currently, we have 80-90 per cent of our water treatment facilities in the peninsula. This is not balanced,*  
said Susana Wong

## NEW PLANT

The government department in charge of water is the Marine and Water Bureau, led by Susana Wong Soi Man. "The new plant in Seac Pai Van was first proposed in 2014, to meet the fast-rising demand for water in Taipa and Coloane, especially in the Cotai Strip.

"Currently, we have 80-90 per cent of our water treatment facilities in the peninsula. This is not balanced. It is better to diversify the source of supply and have different plants. We hope to build it quickly."

The new plant is next to a reservoir. For the construction, the water company will fill in some of the reservoir. It is bearing the full cost of the construction.

"We will need to borrow money, spread over 4-5 years," said Kuan. "We will use imported equipment, mainly from Europe and some from the mainland."

It will be supplied by water through the new pipeline from Hengqin to Cotai. "It is better to have two sources of supply than one, the current

from Gongbei to Ilha Verde," said Wong. "In case something goes wrong, we will have back-up."

The pipeline costs 528 million yuan; the SAR government is paying the entire cost. It will supply 200,000 cubic metres a day.

## SAVING PRECIOUS WATER

One of Wong's missions is to persuade individuals and companies to save water. "We are happy with our efforts. The population has increased and there are new apartment buildings but consumption has not increased so much," she said.

In the five years up to the end of 2015, the population rose five per cent a year with an even faster increase in GDP, but domestic water usage rose only by 2.5 per cent a year and commercial usage by less than six per cent.

"Between October and March, we do publicity tours to schools and communities in different districts to teach people how to conserve water. We use TV advertisements and postcards. We promote water-saving toilets and shower caps, which can save 30 per cent of consumption. Housewives can use water to clean the rice, then the same water to clean vegetables and water the flowers. Since the average water bill is 100 patacas a month, the main incentive is not to save money but help the environment."

"We explain how obtaining our water is not easy. It comes from poor areas in Guizhou and Guangxi; sometimes the people there sacrifice on our behalf. Water comes from reservoirs – and sometimes they do not have sufficient electricity, because the water is sent to us," she said.

The water price for casinos and hotels is 30 per cent higher than for domestic users. In 2014, Wong's department launched a plan to advise hotels how to save water, with plugs for bathrooms and showers.

"The recently built hotels, such as the City of Dreams and the Venetian, have been showing great support for our water-saving policies. For example, the Venetian has set up metres to monitor the use," Wong said. "We do education with the staff. You must work on hardware and software. This year we will move on to smaller hotels, where the bosses may not be so open-minded."

It is hard to reach tourists who come here for rest and recreation; many want to enjoy a long, slow bath. "For tourists, we have prepared



post-cards and other items. We are not sure how effective they are. We want to establish the image of Macao as a city of water-saving. We cannot be too extreme. We cannot adopt the very aggressive measures taken against smoking during the last three years. We must do it slowly.”

Wong said that Macao’s demand was small, an average daily use of 150 litres a day, against 200 in the mainland. “We have very little industry and no agriculture, the biggest consumer in the mainland. The NGOs co-operate with us on water conservation. They go on tours to the reservoirs in Guangxi and Zhuhai to see where the water comes from.”

Since the average water bill is 100 patacas a month, the main incentive is not to save money but help the environment.

PRIVATE WATER COMPANY

In Macao, the supply of water has always been managed by private companies. In the 1930s, clean water was only available to rich people. In the post-war period, the supply was unstable and its quality erratic.

As the economy grew, the Portuguese administration decided it needed a more reliable supplier. In 1985, it signed a 25-year contract with Macao Water, a joint venture of which the New World Group of Hong Kong and Suez Environnement of France held a 85 per cent stake and local investors 15 per cent.

On 1st December 2009, the SAR government signed a new 20-year concession contract with Macao Water, which took effect on 8th July 2010. The biggest change in the new contract was that the SAR government purchased the water on the mainland and sold it to Macao Water. Previously, the company bought the water.

This means that, if the cost of raw water in the mainland rises, the government bears the



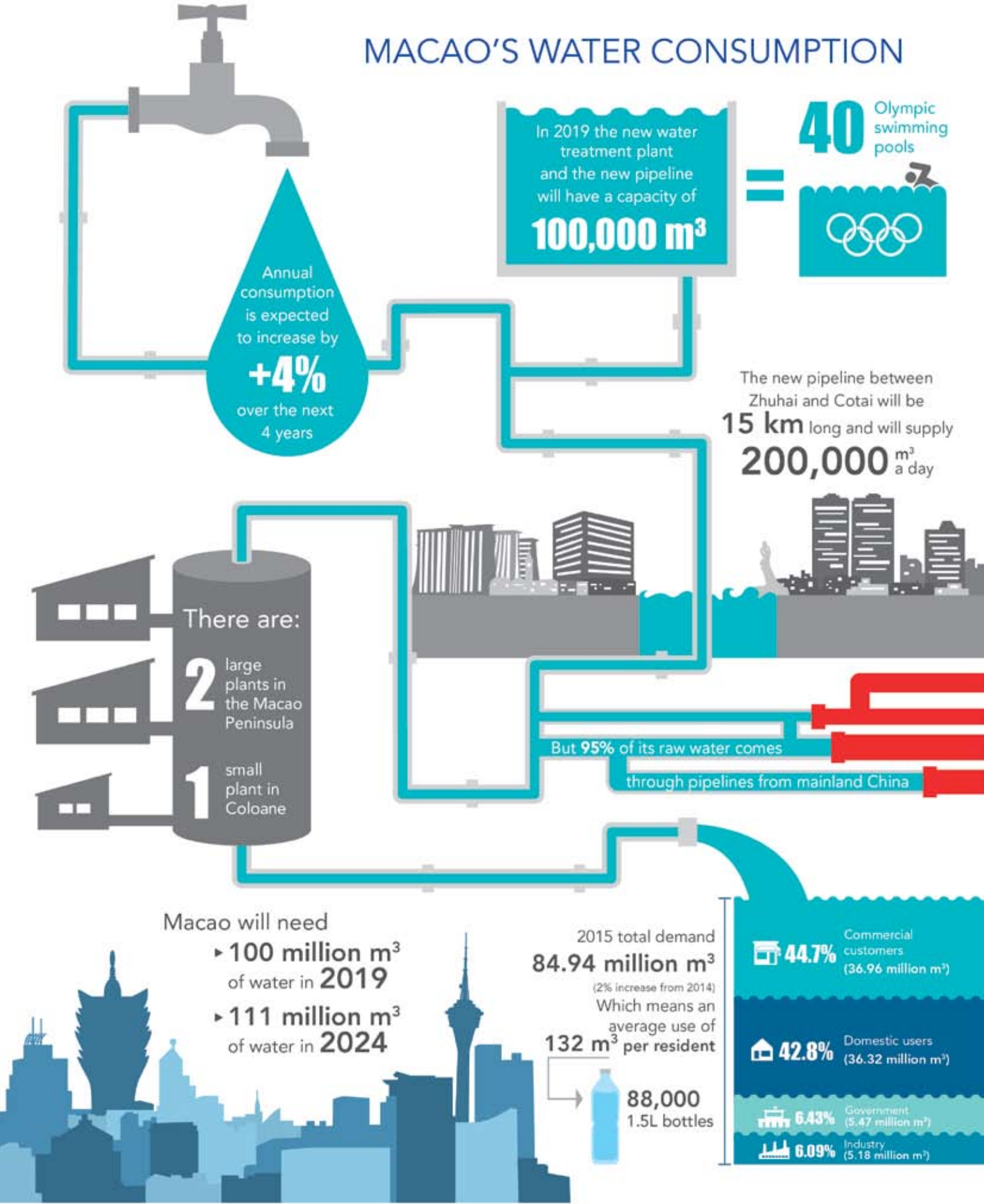
costs and works out how much Macao Water will pay. The cost of the raw water is not directly passed to the residents.

The SAR government signs three-year purchasing agreements for water with Guangdong. In the agreement for 2014-2016, the increase was 10.6 per cent. “In the next agreement for 2017-2019, it might be less than 10 per cent,” said Wong.

“Ours is a monopoly business, but the profit is not so high,” said Kuan. “There is no ceiling on this return. But, if we want to raise the price of water, it must be approved by the government.

“We are a small to medium-size firm, with around 250 staff and profit of tens of millions of patacas. That is small compared to, say, the telecommunications company. But, while we are small, we have a very important mission and a very big responsibility,” she said.

The company is aided in its work by a dozen koi fish who swim in a pond next to the staff canteen and can be seen on close-circuit television 24 hours a day. “They are very sensitive to imperfections in the water,” said Kuan. “If one’s health condition deteriorates, then we know there is a problem.” ■





# Keeping the faith

Macao's rich religious heritage gains international recognition

TEXT FILIPA QUEIROZ

PHOTOS ERIC TAM AND GCS

ILLUSTRATION FERNANDO CHAN





**F**our centuries ago, Catholic missionaries travelled to Macao to study at St. Paul's College, the first higher-education institution founded by Jesuits serving the Portuguese empire.

Today, thousands of tourists flock to the Chinese territory to visit this institution along with a multitude of churches and chapels and three sacred art museums. Pilgrimages to dozens of Buddhist and Taoist temples are also popular, as are festivities marking important dates in the Roman Catholic calendar.

Having survived three fires, what remains of St. Paul's College and the attached church, Igreja da Madre de Deus, is now a monument known as the Ruins of St. Paul. Since 2005, it has been Macao's main tourist attraction on the list of UNESCO World Heritage Sites. Known best for its famous gaming industry, Macao is also a city with a rich and unique history befitting international tourism. Its significant cultural and religious heritage have therefore been preserved with special care by the Macao SAR Government.

## PILGRIMAGE SERVICES ENHANCE APPRECIATION AND DIVERSITY OF RELIGIOUS SITES

Friday, 11 am. A group of Korean tourists – ten women and a man – visit St. Anthony's Church (Fa Vong Tong, in Chinese) or the Church of Flowers. After a nun gives a short presentation, the man takes a white garment out of his backpack, slips it on, and heads to the pulpit. He is a priest at Dangsang-dong parish in Seoul serving, according to his estimate, about eight-thousand faithful. He has travelled from South Korea to pay tribute to Saint Andrew Kim Taegon who, 150 years ago, attended the same church and studied theology in Macao.

"We are very proud because he was the first Korean Catholic priest, and we believe he helped us a lot," the priest explains near the statue of the martyr. Adding, "Macao is beautiful because it's all very old. We do not have old churches and they are all very small."



**KOREAN PILGRIMS**

A group of tourists visit St. Anthony's Church

**MARIA HELENA DE SENNA FERNANDES**  
Director of MGTO



*We are very proud because Andrew Kim Taegon was the first Korean Catholic priest, and we believe he helped us a lot, said Father Dangsang-dong*

The Church of St. Anthony was built in 1638. In addition to its patron saint as well as Saint Taegon, it houses statues of Jesus of Nazareth, Saint Joseph, Saint Sebastian, and Our Lady of Fatima, among others. It holds daily Mass in Cantonese and Portuguese and, on Saturdays, in Korean.

The visit by the Korean tourists is guided

by two sisters of the Catholic Pilgrimage Service of Macao—local nuns who present the city's most famous shrines in Mandarin, Cantonese, English, and Korean, all free of charge. St. Lawrence's Church (Feng Shun Tang, in Chinese) or the Hall of the Soothing Winds, built around 1560, and the exuberant St. Joseph's Seminary Church, built in the mid-18th century, are just two such shrines included in Macao's main tourist circuit. These sites therefore receive logistical support from the Macao Government Tourist Office (MGTO) which also finances the Catholic Pilgrimage Service.

Helena de Senna Fernandes, MGTO director, acknowledges the importance of the group's work. "If a person is in a church and doesn't know the history or know how to identify the saints – something we Catholics take for granted – they will just see another statue or work of art, without knowing why it's special," she explains.

Born in Macao and a fervent practitioner of the Catholic religion in her youth, Senna Fernandes used to sing in the choir at St. Lazarus Church. "I used to be involved. I wasn't part of any association, but I helped and participated from time to time," she says.



Today, the director of the Tourist Office says it's inevitable that there is strong religious tourism in Macao. In addition to the numerous sites for worship, many of Macao's publicly celebrated religious festivals exist only in a few other places in Asia, thereby attracting thousands of pilgrims. "History shows us that many Catholics from Hong Kong and other countries such as the Philippines often come to Macao to attend the festivities, and they do so individually, not with tourist tours or packages," says Senna Fernandes. The growth of the local Filipino community has led to Masses given in English and Tagalog.

But Senna Fernandes advocates that religious tourism should not be operated upon a logic of commercialism. The government currently collaborates with churches prepared to receive tourists, such as Cathedral and Our Lady of Carmel in Taipa Village, whose western architecture and surrounding gardens often serve the setting for popular photo shoots. MGTO ensures the safety of these locations, and the Cultural Bureau takes care of restoration and preservation. Since the festivities promote the city by "let[ting] people know that there are different things to do and see," Senna Fernandes stresses that they should "keep their dignity, appealing to the heart rather than being used to make a profit."

*[Festivities] should keep their dignity, appealing to the heart rather than being used to make a profit, said Maria Helena de Senna Fernandes*

## RELIGIOUS MUSEUMS ARE WINDOWS INTO MACAO'S PAST

Macao's most-visited tourist attraction is indeed a religious one, albeit now neither a church nor a chapel. But it once was.

The Ruins of St. Paul are the former Igreja Madre de Deus, destroyed by three fires, the last in 1835. Originally made of wood, all that remains today is the facade and stone foundations. But beyond the facade itself, the grounds of the ruins can be explored: the location of St. Paul's College, the first western-style university in a Chinese territory, is also home to the Sacred Art Museum of the Crypt.

### MUSEUM OF SACRED ART AND CRYPT



MACAO recently took a guided tour with a member of the Macao Heritage Ambassadors Association. A student of cultural management and the son of tour guides, our ambassador is passionate about the history of the site as well as the territory in general. With the help of an explanatory leaflet, he takes us on a thorough and detailed tour lasting 30 minutes.

The museum recounts the history of the region's missions. Drawers on the walls contain religious remains and martyrs of Japan and Vietnam. Where the chancel once stood, a chapel crypt has been built where a granite rock and a brass cross mark a grave, probably that of the founder of the college, Father Alessandro Valignano.

The room adjacent to the crypt displays replicas of objects from various churches in Macao, such as a collection of Sino-Portuguese crucifixes in ivory, wood, and silver as well as liturgical vessels in silver (chalices, incense boats, patens, communion wafer boxes, relics) from the 16th to 19th centuries.

Of the statuary and sacred paintings, many Indo-Portuguese in style, that of Archangel Michael from the 17th century stands out. Painted in accordance with Western styles and with the technique of a Japanese disciple of the Jesuit Giovanni Nicollo, it is the only work that remains from the original ancient school. In the centre of the room stands a Nossa Senhora do Remédios in silver, in neoclassical lines with Rococo decorative motifs.

Our guide informs us that the museum receives around 50 visitors every day, this number doubling on weekends and holidays. He complains that it is difficult to control camera flashes and curious hands. "We need to better control this behaviour and also attract the interest of young people in Macao to heritage," says the docent, who is 19 years old himself.

St. Dominic's Church, built by Portuguese Dominicans in the 1590s, also has a museum: the Treasure of Sacred Art has been open to the public since 1997. Many of its numerous works of art were acquired around 1834, during Portugal's state secularisation – a time when religious orders were terminated and their lands and possessions nationalised.

The Treasure of Sacred Art museum mainly boasts a collection of jewellery, statues, richly ornamented vestments, religious paintings, and various objects of worship. Many of the pieces are from Macao, but some come from other parts of Asia, even India. All told, there are roughly 300 artefacts dating from the 17th to the 19th centuries.

## A PASSION FOR HISTORY AND ART

Walking through bustling Senado Square presents yet another of the city's picture-perfect moments: Travessa da Misericórdia. "Not a single tourist from China who has visited has not taken a photograph here!" claims António José de Freitas, president of the Holy House of Mercy of Macao, a historical building situated in the square.



Fifteen years ago, Freitas decided to enhance the street adjacent to the Holy House. He erected a bust of D. Belchior Carneiro, founder of the Brotherhood Mission – an institution that has been around for more than four centuries – and created a museum within mission headquarters at the Holy House of Mercy, also a UNESCO World Heritage Site. “I thought it was important to restore the dignity of this institution, more than four centuries old, as an essential pillar of protection for the most vulnerable and, above all, for the role played by the Jesuits and the Catholic Church in the contact of civilizations from East and West,” says Freitas. “We are proud to have contributed to another point of tourist interest in Macao.”

The museum’s collection mainly comprises religious art objects that serve as support to liturgical activity. Images and sculptures are displayed on altars along with various pieces accumulated over the centuries, the most important of these being the original manuscript of the Commitment of the Holy House of Mercy of Macao, dated 1662.

*We are proud to have contributed to another point of tourist interest in Macao, said José de Freitas, Holy House of Mercy of Macao*

The museum’s estate is the original. Most of it was constructed in mainland China and belongs to the personal collection of President Freitas, with some pieces belonging to his predecessor, the architect Carlos Marreiros.



**ANTÓNIO  
JOSÉ DE  
FREITAS**  
President of the  
Holy House of  
Mercy



Collections of porcelain and Chinese, Japanese, and European ceramics bearing the Companhia de Jesus monogram reveal a unique artistic-religious mix, representative of Macao’s multicultural heritage. “I would say that this is one of the places exhibiting the most pieces with this monogram in the world,” claims the president. The second room, which opened in 2011, displays an assortment of small statues and lamps made of porcelain and pearl shell, the Virgin Mary with oriental features, even Christ depicted with muscles or with a belly and chest hair, “because in the minds of Chinese people, Jesus was a foreigner, and a European had to be a strong man.” On the far side of the room stands a porcelain statue that cost half a million patacas, purchased by the president for the catalogue.

Freitas was 28 years old when he began

collecting religious art. The son of a humble family, the former government translator studied Chinese language and history which sparked his passion for historical art.

Freitas boasts that Macao’s Holy House of Mercy is the only one of its kind in Asia and survives without any government funding. By his accounts, 50 to 80 people visit the centre daily, a mix of Catholics and sightseers. “The museum is a bit amateur because it doesn’t have a director, only a president, me, and my work is on a voluntary basis,” he says. “But I think [visitors] should take advantage of the uniqueness of Macao. The city has such a strong link between two cultures, one that has remained for over four centuries, so it is important to reinforce ties between the communities that live here who have always been friendly and peaceful.” ■



## MOST VISITED CHURCHES IN MACAO



### CATHOLIC PROCESSIONS

**The Passion of Our Lord, The God Jesus**  
(also known as the Great Jesus)

**When:** First Saturday and Sunday during Lent each year

**Where:** From St. Augustine's Church to the Cathedral and back

**Why:** To evoke a meditation on Jesus' prayer on the mountain and inspire church members

**Sacred Heart of Jesus**  
(also known as Most Sacred Heart of Jesus)

**When:** First Friday in each month

**Why:** Many people consider the origin of this devotion started from the apparition of Jesus to Saint Marguerite Marie Alacoque in the 17th century

**Procession of Saint Anthony's Feast**

**When:** June 13th (the Sundays before and after)

**Where:** From Rua de Santo Antonio to St. Anthony's Church

**Why:** To commemorate a conflagration in Macao in 1874 caused by a typhoon. St. Anthony's Church was set ablaze by lightning and more than 5,000 residents died

**The Procession of Corpus Christi**

**When:** Before Easter, Friday Holy Week, Good Friday

**Where:** The Cathedral (Largo da Sé)

**Why:** To commemorate how Jesus Christ loves the world

**Our Lady of Fátima**

**When:** May 13th

**Where:** St. Dominic's Church

**Why:** To commemorate the reported apparitions of Virgin Mary to three shepherd children at Fátima in Portugal in 1917. It has been a practice in Macao since the bishop approved the placing of the statue of Our Lady of Fátima in St. Dominic's church in 1929

**Statue of St. Roque**

**When:** The 2nd Sunday in July

**Where:** Rua de João de Almeida, Bairro de S. Lázaro, St. Lazarus Church

**Why:** To commemorate the Patron Saint of Immunity, pray to end the plague when it prevailed in Macao and nowadays for residents' physical and mental health. Has been held for more than 100 years

**Mary Help of Christians**

**When:** May 24th

**Where:** The church in Salesian English School

**Why:** The date was designated as a feast day by Pope Pius VII because it was the day he returned home after being captured by Napoleon from Rome in 1808. It is believed that he ruled all the churches around the world without any disturbances thanks to the blessing of Virgin Mary, known as the protector, helper, assistant and mediator

# 恐龍 活現濠江 LIVING DINOSAURS



## 2016.3.23

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Galeria 2, Centro de Exibições

Gallery 2, Exhibition Center



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# The new face of Macao's libraries

TEXT LUCIANA LEITÃO

PHOTOS ERIC TAM AND CHEONG KAM KA

ILLUSTRATION FERNANDO CHAN





For the libraries of Macao, 2015 was an important year – it marked the 120th anniversary of Macao Central Library and was the last year the Civic and Municipal Affairs Bureau was in charge of the seven existing libraries. As from 2016, all 16 venues have been put under the management of the Cultural Affairs Bureau, under the name ‘Macao Public Library’. Changes in the opening hours and other adjustments are expected throughout the year.

At 9:45 a.m., people wait in line in front of the main gate of the Sir Robert Ho Tung Library. Most are elderly, but there are some young people. Once the clock strikes 10:00, the doors open and people walk through the green scenery, turn towards the stairs and enter an indoor room in search of newspapers.

There are 16 libraries in the city. Up until 2016, nine were managed by the Cultural Affairs Bureau (IC) under the name Macao Central Library,

while the rest were under the Civic and Municipal Affairs Bureau (IACM) umbrella. Since 1st of January, all libraries have been under the Cultural Affairs Bureau, with the name ‘Macao Public Library’. They are all funded by the government.

According to the latest official figures in 2015, of the seven libraries previously managed by IACM, the most popular one was the Wong Ieng Kuan Library in Areia Preta – up to November, it had received 176,846 visitors during the year. As far as the former Macao Central Library is concerned, up until December, it had received 1,431,118 visitors.

One of the most popular is the Sir Robert Ho Tung library, named after a Hong Kong merchant. Upon his death, he left his summer house to the local government as well as HK\$25,000 to be used to buy books, with the aim of setting up a public library. In 1958, it opened to the public.



MACAO  
CENTRAL  
LIBRARY

#### TAIPA LIBRARY

Morning visitors  
read the news



#### FOCUS ON OLD BOOKS

The library collection focuses on old books. It includes 5,000 ancient Chinese books, along with 79,924 more recent volumes that cover Literature, History, Philosophy, Art and Architecture. It also has 4,925 multimedia materials, as well as 72 newspapers and 732 magazines.

There is a bucolic feel to the Sir Robert Ho Tung Library, with the venue surrounded by plants and water fountains and running water in the background. In the middle of Praça de Santo Agostinho, once you pass the main entrance, there is an outdoor area, with a series of tables surrounded by green vegetation, welcoming those who are looking for a more relaxed place.

Sitting in a room at the Sir Robert Ho Tung Library was Tang Mei Lin, chief of the new Department of Management of Public Libraries – former Director of the Macao Central Library. Tang said this was the preferred location for those that live or work nearby or those interested in cultural affairs. “Students who are nearby come here or middle-aged people during weekdays. During lunch time, people working nearby come here too. At the weekends, young people who have an interest in culture come,” she said, emphasising that it is one of the favourite venues of local people due to the historical feel. “Tourists come here as well.” At the weekends, people mostly go to the Sir Robert Ho Tung Library looking for the outdoor area and for the cultural events. “We organise a lot here, since we have here more space for that.”





**TANG MEI LIN**  
Chief of Department  
of Management  
of Public Libraries

Most people go to the Macao Central Library in Tap Seac and the Taipa Library, due to “convenient transportation,” she said: “families with children and foreigners work in Taipa, so there are more expats there.” There is also the IACM Building Library, to which people go if they are looking for old books and newspapers. “You go there for past news and history of Macau, and it also has more rare western books.”

Due to the number and diversity of books and newspapers, along with its central location, the Macao Central Library in Tap Seac is the preferred venue. “It doesn’t have the biggest area, but it is the one with more books,” she said. “There are hundreds of types of newspapers/magazines there. People also go there to read books, but most of them will borrow to read at home,” she said. Those who are also doing research might find this

venue the most suitable for their purposes. “There is a room on the ground floor, in which people can access older Macao documents with the help of staff.”

## MACAO CENTRAL LIBRARY

Macao Central Library is located in the middle of Tap Seac square. Built at the beginning of the 20th century, the building is one of the best examples of neo-classical architecture, together with the other buildings close to it.

The library collection holds 120,161 books, including 34,263 documents. It is very varied - it includes books about new technologies and information technology and documentation on Macao and the Portuguese presence in the East. It has 132 newspapers and 923 magazines.

On the ground floor, you can see a multimedia room with computers that are free to use, as well as a private room where you can research information on Macao. In the corridor, there is a big collection of DVDs and CDs, available to be borrowed and taken home. There is also a small room dedicated to children, where they can go with their parents for story-telling over the weekends.

On the second floor, you have the main room, where most people are seated. More secluded is a closed balcony with a few tables facing the square, separated through a glass window, in which people can read more comfortably. “There are hundreds of types of newspapers, from mainland China, Hong Kong, Vietnam, Japan and Thailand,” said a member of the library staff. “People come here every day to read the newspapers, even on the weekends. It’s always full, usually with older people.”

Sitting in the main room, with around 50 strangers, Carmen, 28, is one of them. “I work part-time, so I have some free time,” she said, explaining that the venue appealed to her mostly due to the “lighting and the decoration.” And the variety of newspapers is much more than at home.

Youngsters also come after school to do homework, as there are three schools in the

*People come here every day to read the newspapers, even on the weekends. It’s always full, usually with older people, said Tang*

neighbourhood. If you pass by the main room and turn right, you will see more inner rooms, where mostly young people gather. Here are the Macao collections, in English, Portuguese and Chinese. Queenie, 16, comes here to study one to two days per week. “It’s close to my home,” she said: “it’s quiet and easier to concentrate at the library.”

There are other types of readers. Sérgio, a Portuguese man, said he came every day since his retirement because he likes to research and read about Macao. “I read some books here and some newspapers. Living nearby, it’s convenient for me.”







Wong Ieng Kuan Library in Sun Yat Sen Park.

In the morning, the users are mostly elderly, looking for the daily newspapers. “During summer time, it’s mostly children here. And at the weekend, there are a lot of children here,” she added. Almost every weekend, there are story-telling activities in Chinese at the different libraries. “Kids love to come to hear story-telling,” she explained.

Looking at the libraries that were under the IACM umbrella in 2015, Ms Wong said that maybe Ho Yin Library in Taipa was a bit different. “Since many people work in that area, in the afternoon during the week, you see a lot of young people taking a break.” The biggest one is in the São Lourenço market, but the children’s favourite is in Areia Preta. “The children’s library is very busy and they queue, especially in summer time,” she said.

The typical library user is elderly, probably retired, she said. In the summer time, since it is very hot outside, people take refuge in the city’s libraries, looking for newspapers and the Internet. Different libraries have different publications. “For instance, Wong Ieng Kuan in Sun Yat Sen Park has more plants and children’s books. At the market [São Lourenço], you have more Macao history or Macao publications. In Camões Park, it’s more health- related books.”

OPENING HOURS EXTENSION

According to a statement sent by the Cultural Affairs Bureau, there are no changes to the names and organisation of the libraries. “We will coordinate the system of all the public libraries in Macao, including integration, re-organisation and allocation of library resources, centralisation of administrative management, purchase and categorisation of library resources and provision of Inter-library Return Services in Macau.”

Throughout the year, the Cultural Affairs Bureau will progressively integrate and adjust the service areas and opening hours of the libraries. It has already proposed an extended working schedule of some venues, including the Red Market Library that might soon be open 24 hours a day. ■

*In the morning, the users are mostly elderly, looking for the daily newspapers. During summer time, it’s mostly children here , said Wong Keng Ngo*

DIFFERENT AUDIENCES

Located in the middle of Camões Garden, Wong Ieng Kuan library is one of the most relaxing venues in the city. Named after a local merchant who contributed with donations for its creation, the library opened in 1999. It has 25,000 books and about 80 seats.

When you arrive, you pass the elderly doing tai chi exercises or dancing, and step into the venue. Once inside, at 10:00 a.m., you see already people sitting and reading newspapers.

“Every day I come to the garden and step inside to read,” said Ms Lin, a 60-year old woman, wearing glasses and reading a newspaper. “I used to live nearby. In the meantime, I moved, but now I got used to coming here.” She comes for the exercises, around 6:00 or 7:00, and enters, once the library opens. “I read all kinds of newspapers, especially about Macao.” Retired, Ms Leung – not her real name – also reads history books, since she is particularly interested in this topic. Before retiring, she came here for 20 years, every time she was on leave.

Looking about the room, you see around 20 people, all sitting down and going through the newspapers. Aged 37, a fireman is also sitting there. “I usually go to the Taipa Library, as I live nearby. I was passing by here, so I stepped in.”

In Taipa, he goes two days per week to read the newspapers when he has time off. “The library is quiet and comfortable and there are more kinds of newspapers and books.” His wife and daughter also go with him when they can. “She [daughter] likes to play and read cartoon pictures.”

The second floor is dedicated to children. Since it is morning and a weekday, you don’t see many of them children around. “In the afternoon, you have more children,” said Helena Chan, one of the staff members at the library. “Usually, the elderly come here after exercise to read the newspaper.”

Libraries located in parks, gardens or close to municipal facilities were, up to the 1st of January, under IACM’s umbrella. “Here, the focus was on parents and children, because the library is in a garden,” said the former coordinator of IACM libraries, Wong Keng Ngo, in an interview, at





## WHERE TO READ IN MACAO

### Wong Ieng Kuan

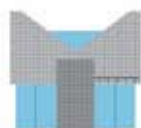
*Avenida Comendador Ho Yin, Municipal Park Dr. Sun Yat Sen*  
Open since 1996, it is one of the oldest libraries built by IACM. It has capacity for 18,600 books and 80 reading seats

### Wong Ieng Kuan

*Rua do Regedor, Hei Loi Tang Plaza, 2nd floor, Taipa*  
Spread across three floors, the library occupies an area of more than 1,000 square metres, with 120 seats. It has more than 26,000 books

### Wong Ieng Kuan

*Praça Luís de Camões*



Built with donations from Wong Ieng Kuan and opened to the public in 1999, the library has 25,000 books and 80 seats

### Wong Ieng Kuan

*Areia Preta Garden*  
Located in the garden, it was also built with donations from Wong Ieng Kuan and opened to the public in 2004. It has 19,000 books and 65 reading seats

### Comendador Ho Yin Garden Library

*Alameda Dr. Carlos d'Assumpção*



Opened since 1993, it was closed to the public for reconstruction in 2005 and re-opened in 2009. With two floors, it has about 19,000 books and 80 reading seats

### São Lourenço Library

*Rua de João Lecaros, S. Lourenço market, 3rd floor*  
With a total area of 1,245 square meters, it was the biggest community library administered by IACM. It has about 18,000 books and about 120 reading seats

### Children's Library Wong Ieng Kuan

*Avenida 1º de Maio, Areia Preta Garden*  
Open since 2011, it has decoration inspired by the famous children's book "Alice in Wonderland". With 50 reading seats, the library has 6,000 books

### Macao Central Library

*Avenida Conselheiro Ferreira de Almeida*



Macao Central Library was once the headquarters of a network of public libraries under the Cultural Affairs Bureau. Currently, the collection includes 120,161 books

### IACM Building Library

*Avenida de Almeida Ribeiro n.º 163*  
Occupying an area of 454.9 square meters and 12 reading spots, the library collection is composed mostly of Portuguese and foreign books, including 19,000 monographs

### Sir Robert Ho Tung Library

*Largo de Sto. Agostinho n.º 3*



In 1918, the building was bought by the Hong Kong merchant Sir Robert Ho Tung to serve as a summer house in Macao. The library opened to the public in 1958. Nowadays, it occupies an area of 3,195 square meters and the garden area stretches along 1,583 square meters. There are about 544 reading seats and more than 100,000 books

### Green Island Library

*Avenida de Concórdia, n.º 281, 4th floor "May Fair Garden" Building*  
Opened since 1995, it occupies an area of 482 square meters and has 82 reading spots. The main collections include multimedia materials, children's books and about health, including 34,000 monographs, 2,400 different types of multimedia materials, 72 newspapers and 435 magazines

### Mong Ha Library

*Avenida de Venceslau de Moraes n.º 178-182 and Rua do Padre Eugénio Taverna n.º 3-5*  
The old library was closed in 2011, due to the reconstruction of social housing in Mong Ha. Re-opened, the new venue occupies 360 square meters and has 94 reading spots. It has big collections of children's and family books. It has 23,000 monographs, 48 newspapers and 165 magazines

### Red Market Library

*Avenida do Ouvidor Arriaga n.º 147, ground floor*  
With 280 square meters of area, the library opened in 2012. It has 60 reading spots. The total collection includes 14,000 monographs, 25 newspapers and 138 magazines

### Coloane Library



In a neoclassical house that formerly served as a primary school, the Coloane Library opened in 1983. Occupying an area of 170 square meters, the venue has 21 reading spots. The collection includes 8,700 monographs, 16 newspapers and 59 magazines

### Mobile Library

*various popular locations*



The first vehicle was parked at Praça Luís de Camões in 1986, followed by a second vehicle in 1988. Since 2005, a new vehicle replaced them. It holds 31 shelves with 6,500 books

### Taipa Library

*Taipa Central Park*  
The total area of the Taipa Library is about 2,200 square meters, with an estimated storage capacity of up to 150,000 volumes and approximately 400 seats for reading. The children's library is one of the highlights

### Octagonal Pavillion

*Saint Francisco Garden*



The eight-sided building is one of the first libraries to open in Macao, inaugurated in 1948 as a library. Located in Saint Francisco Garden, this is one of the most frequented libraries by locals to read newspapers and belongs to The Macao Chamber of Commerce



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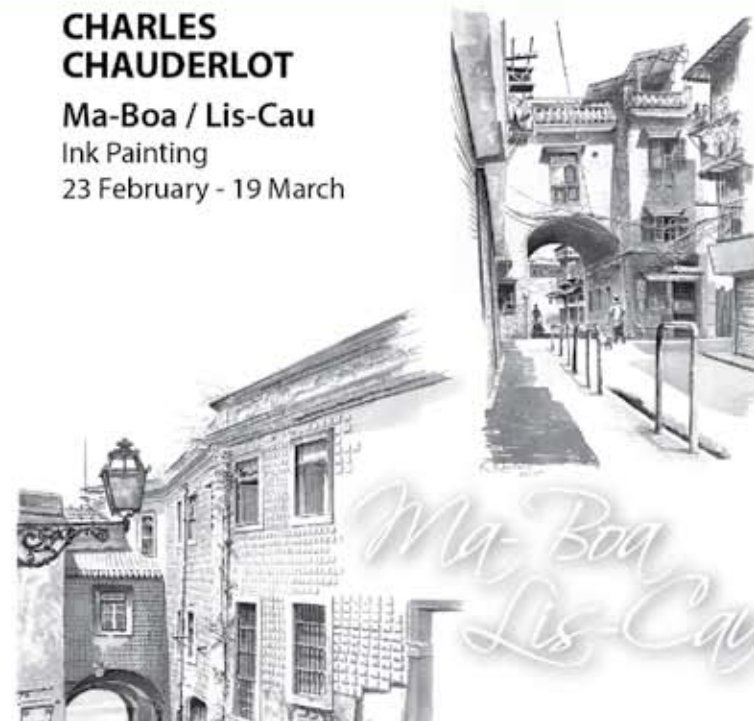
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## EXHIBITIONS

## TANG KUOK HOU

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G/F Macau Cultural Centre Building, Xian Xing Hai Avenue, Macau  
[www.creativemacau.org.mo](http://www.creativemacau.org.mo)

T (853) 2875 3282 | F (853) 2875 3236  
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# Special puzzle

Museum of Art shows  
architecture of Forbidden City

TEXT MARK O'NEILL  
PHOTO ERIC TAM, NONO PRESS AND  
COURTESY OF MACAU MUSEUM OF ART





A row of 11 yellow glazed figures guard the roof of a building in Beijing's Forbidden City. They include a dragon, a phoenix, a lion, a sea horse and a bull that can drive out evil spirits.

If you go to the spot in Beijing, you can barely see them, on the top of the building – but they were up close in a hall of the Macau Museum of Art (MAM), part of an exhibition on the architecture of the Forbidden City, in partnership with the Palace Museum (PM), from last 11th December to 13th March this year.

"I have visited the PM but you cannot see these things in such detail," said Lin Mei-lin, a visitor from Shanghai. "I like having such a close look. Despite all the wars and changes of dynasty, the PM was left alone. It has a special aura about it."

"The Magnificent Palace – Imperial Architecture of the Forbidden City" featured nearly 110 exhibits, including cultural relics that celebrated

ancient Chinese architecture. It was the first such exhibition held outside the Forbidden City. There were four themes – "Glazed Glamour", "A Miniature Universe", "Gilded Windows, Embroidered Doors" and "Literary Charms".

It was the 17th year of co-operation between the Macau Museum of Art and the PM; the previous 16 covered precious cultural relics and paintings.

This exhibition presented a special challenge because it was not artefacts or sculptures that could be shown within a glass case. Instead, it aimed to let visitors see the architecture of this unique building.

Museum Director Chan Hou Seng said that it was a great challenge to show the architecture of the PM. "We could not solely display the architectural materials because they are non-artistic or have low artistic value. By organising a relevant exhibition of cultural relics such as architectural materials, components, interior furnishings and



LIUJIN DOUGONG  
Lever bracket



OPENING  
CEREMONY

combining it with the introduction of techniques, we could comprehensively introduce the art of architecture of the Forbidden City in a three-dimensional and systematic way."

To help the public better understand the subject, the museum organised seminars on the art of architecture, interior furnishing and decoration of the palace buildings. "We held promotional activities for the public, such as those on MAM's page on Facebook, as well as quiz games together with the media with the offer of prizes," Chan said.

For the seminar, the museum invited specialists from the PM to give talks on their area of expertise. For example, Zhang Shuxian, a researcher in its ancient building department, spoke about "Gilded Windows, Embroidered Door," to explain the art of interior decoration and finishing in Qing palaces.

"The feedback we received from the public was positive," said Chan. "They appreciate the exhibition and the activities and are curious about how to incorporate the Forbidden City into the arts, as all arts is abstract while architecture is concrete."

If you go to the spot in Beijing, you can barely see figures, on the top of the building - but they were up close in a hall of the Macau Museum of Art



## LARGEST WOODEN STRUCTURE IN THE WORLD

The PM is a building like no other in the world. It was built between 1406 and 1420 by more than one million workers. It had nearly 1,000 structures and covered an area of 720,000 square metres; it was the largest building in China and one of the biggest in the world.

It was built for the Ming emperor, whose successors lived there. When the Qing dynasty came to power in 1644, it also chose to live in the palace. Emperors lived there for more than 500 years, until the last emperor of China, Pu Yi, was expelled in November 1924. The Palace Museum opened its doors on 10th October, 1925.

The museum is the largest wooden structure and the most complete royal palace made of wood in the world. Its collection of glass pieces represents the highest quality of glass craftsmanship in the world. Colours represent different grades – yellow is the emperor. It is the dominant colour in the palace. Green represents the east, a symbol of growth and prosperity. Black represents water and can resist fire.

Director Chan said that the Forbidden City was different to other palace buildings. “Through different thematic introductions, we hoped to highlight the status of the emperors’ residence and workplace, such as the tablets and couplets used in the palace decorations, the interior spaces of the palace with flower patterns. The wordings on the tablets or couplets have a specific meaning, which are different from palace buildings in other countries, as they are unique.”

*The wordings on the tablets or couplets have a specific meaning, which are different from palace buildings in other countries, as they are unique, said Chan Hou Seng*



Many of these items were on display at the exhibition, including gilded windows, decorated doors and examples of wooden furniture made of phoebe nanmu, padank, rosewood and other rare woods: many have decorations of animals or Chinese characters. There was also painted glass, calligraphy on silk, bronze treasure boxes, tables with literary inscriptions, the tools of the palace carpenters and the ‘dougong’ wooden brackets they used for corners.

There was also a wooden model of the palace, to give visitors an idea of its size and careful, symmetrical design, to meet the requirements of feng shui and cosmic harmony.

The experts invited from the PM to give seminars helped the public to better understand better what they were seeing.

One was given by Yang Xincheng, a researcher in the ancient building department of the PM; his field of study is the research and preservation of Chinese ancient buildings, focusing on studying the layout of palaces in the Forbidden City of Qing and Ming dynasties.

Using Ming and Qing historical records and archives, he described the history and development of the Forbidden City palaces, introducing their evolution along historical lines, from the perspectives of planning and layout, construction, as well as decorations and display of furniture and ornaments.

Chun Hua, a researcher in the PM library spoke on the production, development and transformation of tablets in Qing imperial buildings. She researches ancient books, specialising in Manchu and Mongolian philology, linguistics, and geography.

In ancient China, tablets served not only to decorate a building but also had other purposes and functions. As the Qing dynasty declined, buildings were destroyed and tablets disappeared. She analysed how different ethnic customs and traditions changed the display order of languages on a tablet. For instance, changes in Manchu text on tablets were brought about by the taboo on using personal names and posthumous titles of emperors, by the changing hands in court regimes and also the development of Manchu and Mongolian scripts.

### ORNAMENT

Yellow glazed dragon-head ridge ornament from the Gate of Harmony



## LEGO WORKSHOP

One element of the exhibition was a Lego workshop, conducted by Andy Hung, the first LEGO certified professional from Greater China. He designed a small LEGO model based on the architecture of the Forbidden City. The aim was to let participants understand the architectural composition of its wooden structures through designing and building LEGO models. Hung held two workshops, each lasting one hour, with 15 attendees; they were for parents with children above the age of four.

"We hope that the LEGO workshop can be an effective activity to promote the art of architecture," said Chan. "Since building LEGO models is popular among the public, this activity helped to attract the public to participate in other activities and visit the exhibition. We know that some visitors headed to the MAM only because of the big LEGO model on exhibition there. It does not matter whether the public wants to explore the exhibition by visiting the LEGO model or that the LEGO model attracts the public to visit the exhibition. Our goal is to attract the public to enjoy this cultural activity."

## MESSAGES

In his message to the exhibition, Shan Jixiang, director of the PM, said that he wanted to offer to those who had not visited the Forbidden City an opportunity to appreciate the magnificence of its palatial structures... and extend co-operation with the Macau Museum of Art into a new area.

Ung Vai Meng, president of the Cultural Affairs Bureau, said in his message: "it may inspire visitors to ponder how to achieve long-term preservation and development of the Historical Centre of Macao, as they get to understand the architectural art of the Forbidden City as a World Heritage site."

Lok Po, chief editor of the Macao Daily News, wrote: "its (the Forbidden City's) planning and layout follows ritual regulations traditionally observed by all emperors, as well as the Zhou dynasty imperial system, the Palace modular construction system developed since the Tang and Song dynasties, the standardised modular system of the Qing dynasty and ancient feng shui theory."



**EAVES TILE**

Qinq dynasty yellow glazed tile

## NEXT EXHIBITION

The museum is already working on its next, the 18th, exhibition with items from the PM that will open at the end of this year.

It will be an exhibition of flower vessels of the Song, Yuan, Ming and Qing dynasties. "Our goal is to revitalize the cultural relics and artefacts. As the slogan 'Life.Love.Art' conveys, we think our lives must have artistic elements," said Director Chan.

"During the planning of the exhibition, we consider how to integrate the arts in our lives. This year the annual exhibition is about flower vessels, with diverse forms of vases, planters, floral paintings, plant painting, Ping Hu Pu (Chronicle of the Vase Flower) and other relevant ancient books. With appreciative, practical, informative, interesting and academic features, we hope the exhibition can raise the public's aspiration for a beautiful life." ■

# HEART CARVING

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# Chinese New Year

PHOTOS CHEONG KAM KA (XINHUA), ERIC TAM, GCS AND COURTESY OF ANNO SIMIUS

Every year Chinese communities worldwide celebrate the Lunar New Year and Macao is no exception. This festival is also known as the Spring Festival and celebrates the start of the new year according to the traditional Chinese calendar. This year, celebrations ran from the eve of the first day (8th February) to the Lantern Festival on the 15th day (22nd February) of the first lunar calendar month.

In 2016, Macao recorded over one million visitor arrivals in the first seven days of the Chinese New Year, an increase of 4.7 per cent compared to last year. The Macao Government Tourism Office presented its grand outdoor celebration, the “Parade for Celebration of the Year of the Monkey”, on the 10th February. This parade revolved around the story of the Monkey King, a famous character in a Chinese classical novel.

Macao’s image gallery shows the Chinese New Year from the people attending the seven-meter dragon dance to the Anno Simius project, where 25 local artists decorated their own monkey sculptures, which were then exhibited throughout the city.

























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A photograph of the BNU Macau building, a tall modern skyscraper with a blue glass facade, rising from a historic pink stone building with arched windows. The sky is blue with scattered white clouds.

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