

Macao 澳門

LAI SEE, A MILLENNIAL TRADITION

Government reserves US\$1.9 billion
to invest in 2017 projects

Street artist Vhils debuts in Macao

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KUNG HEI FAT CHOI HAPPY CHINESE NEW YEAR

The arrival of Chinese Lunar New Year means an age-old tradition will be repeated: that of offering friends and family a small envelope with a symbolic gift, the *lai see*.

In this first issue of both 2017 and the Year of the Rooster, we will tell the story of the red envelopes which date back to the Qin Dynasty (221-206 BC) and how that tradition has been kept alive.

For the Macao government, the Lunar Year of the Rooster will be a year of major investment in infrastructure which is needed for the territory's development. Macao Magazine will therefore review the main areas of investments amounting to US\$1.9 billion.

At a time when Macao's integration in Guangdong province is increasingly a reality – Macao's role as a platform in China's relations with the Portuguese-speaking countries around the world has been strengthened.

Macao Magazine presents two articles on the subject: an overview of the Pearl River Delta's development, and the economic relations between China and Angola.

We have also reviewed some of the major events that marked the last months of 2016. Most noticeably was the Macao government's homage to people and institutions that contributed to regional development.

Then, there were also various cultural events such as the Parade through Macao, Latin City, the exhibition of Macao-based artist Konstantin Bessmertny, the meeting of the Macanese diaspora and the first Macao International Film Festival.

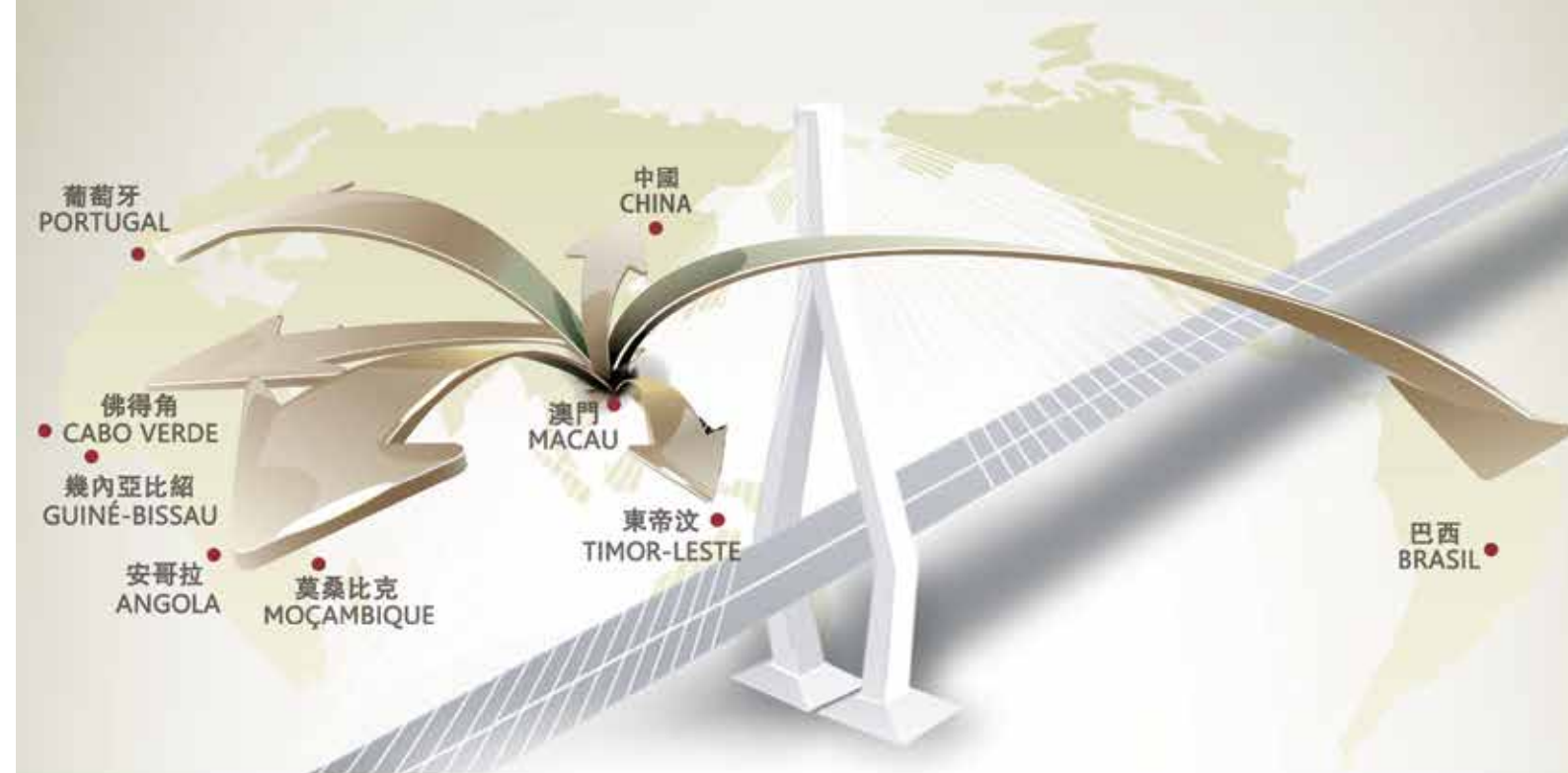
This issue closes with a photo gallery dedicated to the Festival of Light which illuminated the city in December.


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The master projects

Government reserves US\$1.907 billion to invest in major projects

TEXT **FERNANDO CORREIA**

PHOTOS **GOVERNMENT INFORMATION BUREAU**

ILLUSTRATION **FERNANDO CHAN**

Most economic books combined with a little common sense, in general, state that governments and families should save in days of plenty so that when economic times change and the economy doesn't have strong growth, counter measures can be taken. Other actions can be taken to counter the down turn cycle, or to bridge the shortfall capital gap. The end result is to withstand the tough years in hope of a positive rebound in the economy.

During a normal economic growth period, public investment can act as the lever that allows private investment to develop and create new jobs. However, during a period of recession or even economic contraction, the main focus of the public investment is to use the monetary reserves that were put aside to help boost the economy in these leaner times. Thus, creating conditions to put the economy back on the path of growth and prosperity.

In Macao, the current definition of a "budget" is "a resource that assures the undertaking of administrative services and promotes benefits among the society's population by means of

revenues and outlays." If a budget is viewed as the skeleton that keeps the body upright, then its respective investment plan is the set of vitamins that enable healthy and continuous growth of the organism, whether it is a society or human being.

The Investment and Development Expenditure Scheme known by the Portuguese acronym PIDDA is just a document or rather a set of charts in which the Macao government lists the projects deemed integral for the territory's economy so that funds can be channelled directly to them.

Macao has experienced several financial quarters marked by a decline in gross domestic product. Some falls were quite sharp, due to the falling gaming revenue and local investments. Point in case, with the completion of various hotels, gaming and entertainment complexes, which experienced very low visitor turn out compared to previous years. The local government therefore is following the economics manuals by emphasising their efforts to shore up the territory's economic wellbeing.

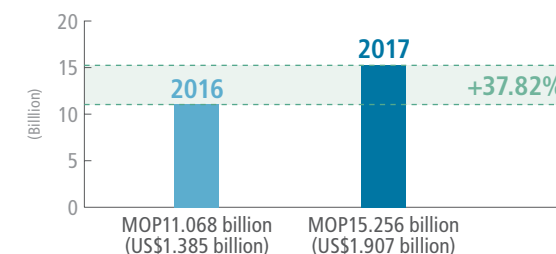
This is clearly manifested by the government's decision to substantially increase the resources earmarked for the PIDDA in 2017. The programme counts an underlying financial plan amounting to MOP15.256 billion (US\$1.907 billion), a rise of 37.82 per cent year-on-year.

Furthermore, the PIDDA financial package's share of the 2017 budget is 15.93 per cent, versus 13 per cent in the budget for the financial year 2016.

When Economy and Finance Secretary Leong Vai Tac addressed legislators during the debate on government policies lines for 2017, he paid particular attention to investment projects. Specifically the larger ones, of which will consume more resources, such as the construction of the artificial border island for the Hong Kong-Zhuhai-Macao bridge, which was budgeted at MOP3.009 billion (US\$376 million), and finally the public installation works, at MOP2.594 billion (US\$324 million).

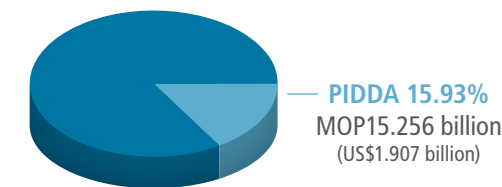
Breaking down these projects which run above MOP500 million, Leong Vai Tac specified that MOP1.677 billion (US\$209 million) would be applied to Macao's mass transport system, MOP1.238 billion (US\$154 million) to the construction of roads and bridges, embankments and navigation channels. Then finally MOP1.164 billion (US\$145 million) to public housing.

PIDDA Financial Package



2017 budget

TOTAL BUDGET
MOP95.725 billion
(US\$11.983 billion)



The year of 2017 will reveal the extent of PIDDA planning and implementation of these projects. With major financial efforts assigned to the investment scheme, including the deliberate increase of shares in budget expenditure, everything indicates that the new year will witness the launch of a number of important projects that will help the territory play a more active role in development of its respective region. ■

PROJECTS ABOVE MOP500 MILLION

Service installation projects
MOP929,090,000
(US\$116,136,250)

Public installation work
MOP2,594,610,000
(US\$324,326,250)

Roads and bridges, embankments
and navigation channels
MOP1,238,490,000
(US\$154,811,250)

Hong Kong-Zhuhai-Macao
artificial border island
MOP3,009,020,000
(US\$376,127,500)

Public housing
MOP1,164,130,000
(US\$145,516,250)

New University of Macau campus
on Hengqin island
MOP507,340,000
(US\$63,417,500)

Macao urban mass transport system
MOP1,677,410,000
(US\$209,676,250)

Construction of Ilhas
Healthcare Complex
MOP869,110,000
(US\$108,638,750)

Operation and control of residual
and waste water treatment
MOP543,360,000
(US\$67,920,000)

Construction of new
prison facility
MOP699,620,000
(US\$87,452,500)



Highest awards

TEXT MARK O'NEILL

PHOTO GOVERNMENT INFORMATION BUREAU

The presentation ceremony of Decorations, Medals and Certificates of Merit 2016 was held at the Macao Cultural Centre on January 6th 2017. Cheong U and Lei Pui Lam each received the Decoration of Honour – Golden Lotus and Kou Hoi In and Van Kuan Lok each received the Decoration of Honour – Silver Lotus.

These prestigious awards were given by the Macao Special Administrative Region Government to individuals or entities who have made an outstanding contribution to Macao and improved its image and reputation. In total, the government awarded 36 individuals and organisations in recognition of their achievements.



CHEONG U
GOLDEN LOTUS

Cheong U was the first commissioner of the Commission Against Corruption, set up in December 1999 after the handover. He held the post for 10 years. Then he was appointed Secretary for Social Affairs and Culture, a position he occupied until December 2014. He has had more than 30 years experience in the civil service.

He was born in China in November 1957 and has lived in Macao since 1963. He obtained a Bachelor's degree in Public Administration at the University of Macau and a Master's in Public Administration from the Zhongshan University.

Cheong joined the Macao government in 1980 and served as the head of the Department of Public Health and Environment on the Municipal Council. He was appointed a member of this council in 1996 and vice president in 1997.

Speaking at the awards ceremony, Cheong said that he was honoured and thankful to receive the award. "I thank the country and Macao for giving me this opportunity. In more than 30 years of public service, I have been very fortunate to work with an outstanding team... this award belongs to everyone."



LEI PUI LAM
GOLDEN LOTUS

Lei Pui Lam is deputy chairman of the Macao Chinese Educators Association (MCEA) and a member of the National People's Congress. He was born in 1948 and started his teaching career at the age of 19. Lei Pui Lam has been involved with education in Macao for nearly 50 years and continues to be one of the leaders within the education sector.

Founded in 1920, the MCEA is one of the oldest cultural and educational groups in Macao, with 32 schools and more than 4,000 individuals as members.

Speaking at the awards ceremony, Lei said that he was delighted to receive it. "What one person can do is limited. This award is an honour for collective effort and a new starting point, to contribute all our efforts in the education field."



The awards for Decorations of Honours include the **Grand Lotus**; the **Golden Lotus**; and the **Silver Lotus**. These awards are given to individuals or entities that have made outstanding contributions to Macao.



KOU HOI IN

SILVER LOTUS

Kou Hoi In is president of the board of directors of the Macao Chamber of Commerce, a member and second secretary of the Legislative Assembly and also a member of the National People's Congress. He was born in Macao in January 1953 and his ancestral home is Haifeng, Guangdong province.

For nearly 40 years, he has held many positions in public and business life. He is vice-chairman and chief executive of the Macao Chinese Native Products Company and the Macao China National Goods Company, as well as vice-chairman of different business associations. He has also been active in charity and education, serving on the charity board of the Kiang Wu hospital and on the administrative board of several schools.

Speaking after the award ceremony, Kou thanked the government for the honour. "I would like to share the award with my colleagues, family and friends. In the future, I will work harder to serve Macao, especially to create a good environment for industry and commerce. I will do more for the prosperity, stability and continuing development of Macao."



VAN KUAN LOK

SILVER LOTUS

Van Kuan Lok is president of the fiscal committee of the Sports Olympic Committee of Macau China. A former school headmaster, he has been involved in the sports community of Macao for more than 60 years. He was born in 1921 in Guangzhou, capital of Guangdong province, but grew up in Xinhui city which is also located in Guangdong.

He has held leadership posts in many sports associations in Macao, including those of ping pong, Wu Shu and Chinese chess (Xiangqi). He has held leadership roles in the Asian and world governing bodies for Chinese chess.

In 1988, he received an award from the Macao administration for his achievements in sports and is also a member of the Chinese People's Political Consultative Conference for Xinhui.

After receiving the award, Van said that he was happy and thanked his colleagues, saying that the award was a group effort. "The government is promoting the reform of sport education and continuing development of sports. I hope I can work hard in the future, to further these goals."

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Lai See: a millennial tradition

Red envelopes come in all
sizes and colours during
the Lunar New Year

TEXT OU NIAN LE
PHOTOS ANTÓNIO SANMARFUL



LITTLE RED PACKET
The Chinese character pronounced 'Fu' in Mandarin signifies 'good fortune'

With the arrival of the Lunar New Year comes one of China's oldest customs: the giving of red envelopes to relatives, friends and employees. Known in Mandarin as '*hong bao*' (red envelopes) and in Cantonese as '*lai see*' (being useful), the little red packets represent a gesture of thanks, friendship and recognition – a momentary expression of gratitude and connection in the midst of our busy lives.

Red envelopes are an important part of the Lunar New Year, a festival full of meaning. It is a time to reunite with family and friends. It is a time

to give thanks for the blessings of the previous year and celebrate achievements and successes: a birth, a graduation, a promotion or a marriage, to name a few. It is a time to leave behind problems and mistakes and start anew.

One of the historical roots of the custom involves the clearing of debts before starting the new year. Debt collectors were always busiest on the last day of the old year, pacing the streets, pursuing customers to pay up before midnight. Extra cash was most welcome in ridding oneself of such unwanted visitors.

The tradition of red envelopes is widespread throughout the Chinese world, including the diaspora. It has also spread to countries in Southeast Asia, including Vietnam, Cambodia, Myanmar and the Philippines.

Standard gift amounts range widely, from MOP20–50 dollars for young children as well as service staff at frequented restaurants, shops and service providers to thousands bestowed by a business tycoon to an important client or business partner. Packets for work colleagues and close unmarried friends range from MOP50–300. Giving to those who are yet unmarried reflects the traditional belief that being single is unfortunate and being married is a blessing. The envelopes themselves range even more widely, from hundreds, if not thousands, of designs – each conveying a different meaning.

Many Chinese believe that giving red packets is better than the Western custom of Christmas presents. In recent years, Christmas has been hijacked by multinational companies and department stores vying for their biggest

Many Chinese believe that giving red packets is better than the Western custom of Christmas presents

sales revenues of the year. People spend heavily and struggle to find appropriate gifts; many items are never used or regifted to someone else. While gifting money is considered vulgar and inelegant in Western culture, the Chinese view giving money as simple and practical: the recipient knows best how to use it.

"*Lai see* packets have no time or seasonal limits and are therefore great for any occasion. – they are also environmentally friendly," says Eugene Kong, who designs packets at Macau Creations, a local creativity company.



LAI SEE COLLECTION Designed by Eugene Kong, Macau Creations

RED PACKETS EVOLVED FROM A SYMBOL OF LONGEVITY TO SOCIAL GOODWILL

Many explanations exist regarding the origins of the custom. The most widely accepted explanation dates back to the Qin Dynasty (221–206 BC): the elderly would thread coins with a red string, called '*ya sui qian*,' meaning 'to ward off old age.' These coins were then given to others to protect them from sickness, old age and death.

After Chinese monks invented block printing in the 9th century AD, the coins were replaced by red envelopes. In Chinese culture, red is the most auspicious colour; therefore, money

must be given in a red envelope. It must never be a white envelope, which is the traditional funeral colour. In South Korea, on the other hand, white envelopes are used.

"In Chinese tradition, red and gold are the best colours to use for the packets. Under the influence of Western design, new printing technology as well as increasing consumerism in Chinese society, red, gold, pink, purple, orange, yellow are now all common and acceptable envelope colours. The common point is that they signify happiness, good luck, auspiciousness and wealth," says Kong. "Traditionally, white and dark blue are banned because of their connection with funerals. In my opinion, if the design is creative and trendy, they are also acceptable to young people."

As the custom of giving packets became an essential part of the Lunar New Year festivities, it represents many meanings. First, is a gift given to a loved one – a child, an unmarried relative or an elderly person. Another is given as recognition by a superior to a subordinate for the last 12 months of dedication, between colleagues or classmates. Red packets are also given to the staff of frequented shops or restaurants, building security guards and cleaners, chauffeurs or taxi drivers. Packets are especially appreciated by those on modest incomes who live on tight budgets. Not only is the additional revenue greatly welcome, so to is the acknowledgment and appreciation of services well-rendered.

Thus, red envelopes have been woven into the fabric binding society together. A dispute or argument is often forgotten with the exchanging of packets, as both donor and recipient can start the new year with a clean slate.

Over the years, the form of giving has become more elaborate. Even numbers are considered auspicious, odd numbers are not so it has become customary to include two notes per envelope. Amounts in multiples of eight and nine are good, as the sound of 'eight' rhymes with becoming rich and 'nine' with longevity. Multiples of four are banned because it rhymes with death. New envelopes as well as newly printed paper money (not coins), fresh and fragrant, are ideal.

A MULTIPLICITY OF DESIGNS

Each *lai see* conveys a different meaning



YEAR OF THE ROOSTER Education and Youth Affairs Bureau of Macao has inspired their *lai see* collection on the Chinese Zodiac animals

THERE IS NO SUCH THING AS GIVING TOO MUCH BUT BEWARE OF GIVING TOO LITTLE

Weddings are, of course, one of the happiest events of any social calendar. In the Chinese world, they can cost tens, even hundreds, of thousands of yuan, as families of both the bride and groom want to invite a large number of family and friends and provide the best food and wine. Additionally, the newlyweds must furnish their new home.

Red packets from guests are a vital means to help cover a portion of these substantial expenses.

Many people enjoy the gift of giving so much that they do not wait for Chinese New Year or other special occasions but rather dole out red packets regularly throughout the year to family members, taxi drivers, vendors and kind and helpful strangers. It certainly is an instant way to make a friend and win a smile!

When relatives from abroad visit China, there may be some expectation of exchanging red packets of as much as US\$1,000 and sometimes more. This is a way of showing mutual love and

affection in a culture that traditionally does not express such sentiments verbally.

The monetary amount in an envelope might seem random but is decided by a number of factors, including the occasion or circumstances of an event as well as the social rank of both donor and recipient. Special events such as a wedding, a graduation or going abroad to study require larger amounts – hundreds, even thousands, of dollars. Such events happen only once and are worthy of celebration. The amount is always commensurate with the financial status of the donor and recipient, irrespective of the occasion. Pressure to gift the thickest red packets is greatest for the wealthy who are expected to be generous to everyone, but if they are lucky, they may receive a few thick packets in return! ■



Homecoming

Macanese community meeting calls for more coordination among Macao Houses and increased cooperation with the city

TEXT JOSÉ LUÍS DE SALES MARQUES*
PHOTOS HUGO CARDOSO

*President of the organising Committee of Macau 2016 and President of the Permanent Council of Macanese Communities

From November 26th to December 2nd 2016, over 900 members of the Macanese diaspora met with local fellow countrymen, friends and relatives in Macao, for the "Macao 2016 – Macanese Community Meeting," better known among the Macanese as "Encontro," the Portuguese word for meeting.

The "Encontro" happens every three years and it gathers Macanese from all over the world to celebrate their sense of belonging and love to Macao. As Chief Executive, Chui Sai On, rightly said in his opening speech for the Encontro 2016 "no matter where you reside, Macao is always your hometown!"

The Encontro 2016 was organised by the Council of Macanese Communities (CCM is its Portuguese acronym), and featured a diverse program designed to give participants that warm feeling of homecoming, reunion with family and friends, delicious "comisaina," and discovering what happened in Macao's recent developments and the dynamic change of its regional surroundings.

The programme of events included a Chá-Gordo reception, the feast of Macanese Cuisine that was organised with the expert hand of the Brotherhood of Macanese Gastronomy and the contribution of several Macanese chefs; a visit to the UNESCO World Heritage Historic Centre providing participants with an updated vision of heritage conservation; and revisiting places of collective memories. One of these places is the St. Joseph Seminary, where many Macanese had their secondary education and which was recently added to the tourism guide as a must-see museum.

Most recent works on the Macanese families, identity and diaspora were presented by their authors, researchers and editors in two cultural sections to full house audiences at the University of Macau in Hengqin island and at the Macau Science Center. Genealogist Jorge Forjaz stole the show for the first session as he introduced the second revised edition of his monumental work on Macao genealogy "Famílias Macaenses." Prof. Susana Barreto shared the findings of her research work entitled "Fading Legacy of Macau – Towards a collective Visual Identity," in which she highlighted the new Macanese visual identity as



MACAO'S CHIEF EXECUTIVE Chui Sai On

"an incorporation of Portuguese motives within a Chinese framework." Culture and cuisine were highlighted by the innovative contribution of Ana Isabel Dias, author and presenter of "Uí di Saboroso," the popular television programme dedicated to Macanese Cuisine produced by TDM (the Macao television broadcaster). Last but not least, the Office of Infrastructure Development – a government agency that manages the building of public infrastructures briefed the audience about their most recent achievements.

Making use of his training as a scientist, Prof. Henrique d'Assumpção (Quito) enlightened audiences on how to maximise the search functions of his web site dedicated to Macanese genealogy during the second cultural session organised by International Institute of Macao (IIM). Issues of identity dominated the talk by Jose Basto da Silva, project manager of the survey conducted by ADM (Associação dos Macaenses), about self-perception of the Macanese. According to this study, gastronomy and traditions are the main markers of the Macanese culture. Next, the Macau Foundation introduced their landmark



OPENING CEREMONY Chief Executive Chu Sai On, CCM's officials and special guests

database called Macau Memory, and, last but not least, Dr. Jorge Rangel president of International Institute of Macau (IIM), announced their latest efforts through the publishing of several Macao themed books.

The Associação de Jovens Macaenses, which is a CCM member since 2013, organised an event for the younger participants of the Encontro, with an interesting showing of self-made videos posted by several members of the association.

A visit to neighboring Guangzhou was introduced in the program for the very first time to familiarise participants on modern developments of this metropolis in Southern China, since Macanese have special ties with the southern Chinese Lingnan culture.

The opening and closing dinners were, as they always are, memorable occasions for old friends and families to bond together, while listening to old and new hits by Macanese bands such as the Thunders and Tuna Macaense. Both events, each attracting over 1,400 participants, proved to be well attended program of events.

As in every Encontro, tradition is always

present: a solemn mass was officiated by Bishop Lee at the Cathedral – a living testimony to the Catholic religious following of Macanese everywhere in the world.

CCM, the worldwide body was founded in 2004 to coordinate common activities of the Casas de Macau (Macao Homes) and macanese associations around the world, including those in Macao. CCM has a membership of nineteen Casas (homes), Clubs and Associations, of which thirteen are from the Diaspora and six are Macao based. All members are organisations legally incorporated in their respective jurisdictions. The funding of CCM's activities comes mainly from the Macao government, through Macau Foundation, with occasional contributions by other public and private entities.

Founding members of CCM are Associação Promotora da Instrução dos Macaenses, together with Associação dos Macaenses, Club de Macau, Associação dos Aposentados, Reformados e Pensionistas de Macau, Holy House of Mercy, IIM, Clube Militar de Macau and twelve Macao houses and associations around the world. The Confraria

The Council of Macanese Communities was founded in 2004 to coordinate common activities of the Casas de Macau and Macanese associations around the world



SOLEMN MASS
Officiated by Bishop Lee



CULTURAL SESSION
Organised by the International
Institute of Macau

da Gastronomia Macaense and Macanese Youth Association (AJM) were co-opted in 2013.

Macau homes, the term that generally refers to casas, clubs and associations abroad, are spread according to patterns of the Macanese diaspora location to Shanghai and to Hong Kong in the 19th century, and later to the United States of America, Portugal, Brazil, Canada, Australia and the United Kingdom.

The newest member to join CCM – Macau Home (United Kingdom)- was co-opted during 2016 General Council Meeting and was established in 2015 in the city of Northampton (United Kingdom). The elder brother of this unique and universal family is Lusitano Club of Hong Kong founded in 1866, which celebrated its 150 years of history last December 17th 2016, with a black-tie banquet at its iconic headquarters at 16, Ice House Street, in the very heart of the Hong Kong Central district. União dos Macaenses Americana, Inc. (UMA, Inc.), was founded in 1959 in California, United States of America. It was the first Macanese association to be established away from Macao and Hong Kong, preceding all other such organisations, including the Casa de Macau in Portugal (1967), that has just completed 50 years of its historic existence. Sunny California is also home to two other Macanese associations: Lusitano Club California (1984) and Casa de Macau (United States of America) Inc. Further



GATHERING OF FRIENDS

north in the Pacific Coast are the Macau Cultural Association Western Canada (1989) and Casa de Macau Club Vancouver (1995) were opening their doors as more Macanese from Macao and Hong Kong chose to settle down in Canada. Toronto and its surrounding neighborhoods attracted many Macanese as well, leading to two more associations: Macau Club Inc. Toronto (1993) and Casa de Macau Toronto (1995). During the eighties and early nineties, Australia was another favoured destination for the Macanese. Casa de Macau Inc. Australia was founded in the early nineties with a national membership. Much earlier, in the sixties, seventies and eighties Brazil charms and opportunities were calling young Macanese from both Hong Kong and Macao to São Paulo and Rio de Janeiro. Casa de Macau São Paulo was founded in 1989 soon followed by Casa de Macau Rio de Janeiro (1991).

António M. Jorge da Silva, the illustrious architect doubling as historian, recently wrote a thorough essay entitled *Macaenses – The Portuguese in China* (IIM, 2015), in which he explains the expansion of Macanese diasporas association because of their "living away from their familiar community clusters, an initial sense of insecurity and need for cultural consociation came about for some." However, as families became better integrated in those foreign communities and new generations of Macanese born and raised abroad emerged, issues of identity became central to Macao houses as well as to the whole of CCM membership. How to sustain, generations after

generations, the sense of belonging to Macao and the main traces of Macanese culture? Other issues, such as attracting new membership, generational changes, finding sustainable sources of financing, and being a more integral part in promoting Macao abroad are also matters of concern.

When setting its sights for the future, the CCM's General Council identified several priorities areas to be followed up in years to come, such as improving connections between the CCM Permanent Council, its Executive body and its members, namely by promoting and circulating best practices and experiences developed by the Macao houses. These include such as recruiting new members and offering diverse activities to attract the younger generations of Macanese; promote the learning of the Portuguese and Chinese languages; develop structure dialogue with some Macao government bodies such as the Cultural Affairs Bureau, Macao Government Tourism Office, Macao Foundation, Forum Macau and Macao Trade and Investment Promotion Institute. There is the need to continually search for areas of cooperation where the network of Macao houses could be servicing MSAR needs in promoting tourism and culture abroad. The CCM needs also to explore the possibilities of using the Macao houses, its members and the overall network of CCM to support Macao government in developing Macao as a world tourism and leisure centre, and as a business and trade services platform between China and the Portuguese-speaking countries. ■

Evolving palate

The marriage of Portuguese and Oriental cookery gives birth to a cuisine unique to Macao

TEXT ANTÓNIO M. JORGE DA SILVA

PHOTOS COURTESY OF ANTÓNIO M. JORGE DA SILVA AND R. RAMOS



VACA ESTUFADA



PRAWNS PIRI-PIRI



PORK WITH LOTUS ROOT

Emerging from the murky waters of the Pearl River in 1513 came a bearded man the likes of which the Chinese had never seen before. This stranger and those who followed him in later years were to eventually change the Middle Kingdom of China forever. For the Portuguese their golden years were to begin. A hundred years before, the Portuguese sailors of the Great Western Seas (*Tai Sai-Yeung* in Cantonese) had discovered Africa, Brazil, the Malabar coast of India, the Moluccas, Malacca near the tip of the Malay Peninsula then China and Japan. The Portuguese soon brokered a forbidden trade between the latter two countries.

A permanent base was required for the Portuguese to manage this operation. Near their first landing a tiny peninsula on the bay of *A-Ma-O* having a protected natural harbour and just south of Guangzhou (Canton) where the Pearl River emptied into the South China Sea seemed ideal. In 1557, with gratitude for the clearance of pirates in the area and seeking continued safeguard, the Chinese Authorities of Kwangtung province of which Guangzhou was the capital allowed the foreigners to remain and settle. There, the

Portuguese were allowed to build permanent structures that soon brought other traders to the first European settlement in China they named "Macao." This first group was made up of "*Casados*," married men permitted to leave the service of the Crown to settle as traders.

In *Macaenses - The Portuguese in China* one reads: "The first settlers in Macau, *Casados*, brought with them their African, Indian and Malay women and children. Japanese women brought to Macau as concubines as well as the wives and children of the Portuguese traders expelled from Japan in the first half of the seventeenth century added to the racial mix as eventually did the Chinese."

It is well to point out that there were no European women among them as the long and hazardous journey from Europe in their small *naus* that sailed to Africa and Asia in the 15th to early 16th centuries made that impossible at this time in history. In his book *Seventeenth Century Macau*, Charles R. Boxer stated that Peter Mundy, a merchant factor writing about Macao reported in 1637 that there was "but one women in all this towne that was borne in Portugal..."

Initially the Chinese looked upon the Portuguese as *Fu-lan-ki* [foreign devil] and barbarians only associated with them for business, the supply of provisions and food essentials. As in settlements before Macao it was the women they lived with that did the cooking. Following many generations in other parts of Africa, India and the Malay Peninsula the food the foreigners ate had taken on a different character employing local ingredients and methods of cooking, however, the base food-parameters were always Portuguese. At first the local Chinese did not intermingle with the Portuguese settlers, only over a century later did Chinese ingredients and cooking methods enter into the processes of *Macaense* (*t'ou sang po yan* in Cantonese) cookery.

The majority of Portuguese sailors who made the long journey to Asia with the merchantmen were uneducated men mainly from the Portuguese countryside. In their small ships they carried rations of biscuits, wine, pork preserved in vinegar and wine (*vinha d'alhos*), water and olive oil. In later years following the discovery of Brazil and the Spanish discovery of the Americas, they brought fruits and vegetables that would change the cooking of the Indian Sub-continent and Southeast Asia. Chili peppers would make the biggest impact on Indian and Malay foods. Verbal communication between the Portuguese, the natives in other settlements, and traders from other countries engendered a pidgin from Portuguese mixed with a few words in other languages. Over the years and from location to location this pidgin entered Macao and continued to develop mixing with Chinese then a few English words to become a creole language known as *maquista* or *patuá*. Many ingredients from old

With Portuguese food as a base, *Macaense* cuisine evolved using the mixtures of spices and cooking methods of Goan, Malaccan, and a little Timorese, followed by, and particularly, the Chinese culture

recipes still retain *maquista* words: *saffrang* for turmeric, *sutate* for soy sauce, *cincha* for stuffing, *bafassá* for braised then roasted or baked and *fula*, a flower, as in *fula papaia* for papaya flower.

Isolated from the rest of the world except by sea until the end of the First Opium War in 1840, the *Macaense* people, their *patuá* and their unique cuisine found its way to Hong Kong then Shanghai, not to mention the small communities in the Treaty Ports agreed to by the Treaty of Nanking (Nanjing) after Hong Kong was ceded to the British in 1841.

Macaense cuisine continued to be the mainstay of the evening meal of the tight communities that developed in these new centers of trade along the eastern Chinese coast. Quite a few of the men in those communities brought leftovers from the night before in vertically stacked interlocking metal storage containers known as *kak-taus* to their places of work for their *tiffins* (lunch).

Leftovers, especially meats from parties, birthday celebrations, weddings and Christmas gatherings were usually made into other dishes the following day. For example, a *Vaca Estufada* and a *Porco Bafassá* would be combined with other meats such as chicken and Chinese *Char-siu* (Barbecued pork) to make a delicious *Virado*.

SYNTHESIS OF MACAENSE CUISINE

Macaense cuisine is closely related to the cooking in Portugal and the Portuguese countryside. The influence on Portuguese cuisine evolved from centuries of Roman and Arab occupation of the Iberian Peninsula. Jewish influences should not be discounted either. The Romans introduced onions, garlic and olives among other vegetables while the Arabs brought in sugarcane, rice, citrus fruits and the use of spices such as cinnamon, nutmeg with the reintroduction of saffron. With Portuguese food as a base *Macaense* cuisine evolved using the mixtures of spices and cooking methods of Goan, Malaccan, and a little Timorese followed by, and particularly, the Chinese culture. As the Chinese population in Macao grew exponentially over the years so their cuisine melded more and more with local Portuguese food.

The diversity of *Macaense* cuisine can be seen in recipes derived from the countries in which they settled historically:



AFRICAN CHICKEN

- Africa – *Galinha Africana* (African Chicken), Prawns *Piri-piri*, *Peixe Esmargal*;
- India – *Porco Vinho d'Alho* (Pork Vindaloo)
- Malaya – *Sopa de Lacassá* (Spicy Prawn Soup), *Porco Tamarinho* (Tamarind-shrimp Paste Sauce), *Galinha Saffrang* (Chicken with Turmeric sauce);
- Timor – *Limão de Timor* (Timor lemon);
- China – *Porco com Restrate* (Pork with Lotus Root), *Margoso Lorcha* (Bitter Squash with Ground Pork), *Galinha com Rabano* (Chicken with Daikon Radish).

Minchi and Cheese Toast were introduced by the Portuguese community (*Macaenses*) of Hong Kong, though the latter can be said to be Colonial British, and Shrimp Toast of Chinese origin. Many of the other recipes eaten in *Macaense* homes and celebrations are Portuguese with little to no additions of local spices. *Pastéis de Bacalhau*, *Caldo Verde*, *Arroz Doce*, *Natas*, and *Torta de Laranja*, just to name a few, are all from Portugal.

Rice is the staple in almost all the main courses over or beside which the meats, vegetable



TORTA DE LARANJA



LACASSÁ SOUP

and gravy are served. Gravy plays a big part in *Macaense* cuisine. Some of it inherited from the *Nhonhas* – young woman, either single or married of Chinese ethnicity – centuries before and much of it retained from the inexpensive way of stretching a meal of gravy over rice when many were refugees in Macao during the Japanese occupation of Hong Kong during World War II resonating that need was something the Chinese beggars chanted after that war in the alleys behind the houses in both Macao and Hong Kong – "*Laang-Fan, Choi-chup*" (cold rice and vegetable sauce), echoed in those lonely lanes. The sorrowful sound from those poor people with less than enough to eat still haunts the minds of many *Macaenses*. Few realised then the affinity and empathy felt between two peoples, living side by side, who hardly ever spoke to one another.

Following the British colonisation of Hong Kong, the Macao Portuguese who moved there had to compromise on the ingredients of their food. Portuguese ingredients were not available in that newly founded colony, and a trip to Macao and back was just too long. The growing *Macaense* community there had no choice but to substitute



PASTÉIS DE BACALHAU

Chinese Sausages for *Chouriço*, Sherry for Port wine and Chinese rice wine came to replace Portuguese wines used for cooking. Understandably the Hong Kong recipes differed from those of Macao, but much of the Portuguese taste in recipes such as *Feijoada Macaense*, *Vaca Estufada*, and *Capela* was not there anymore. Many of the dishes brought in from

Portugal, served in many Macao restaurants and family festivities there, were neither available in Hong Kong nor cooked by the community in that British colony. Very popular in Macao were *Pastéis de Bacalhau*, *Iscas* (liver) and *Rins* (kidney) à *Moda de Macau*, *Galinha Africana*, *Feijoada Macaense*, and many more.

Additional changes came after their diaspora to other countries. Those who went to California soon found that they had to change the quantity of eggs in their dessert recipes, as the eggs were much larger than those in Macao and Hong Kong. The same applied for other ingredients such as onions, garlic, tomatoes and much more as these were also very large by comparison. Even the soy sauces transformed with the introduction of new varieties such as sweet soy, double-black soy and a host of Japanese soy unknown in older recipes led to modifications and a new era of recipe evolution.

Macaense cuisine, now embodied among other popular "fusion" foods continues to evolve outside of Macao. However, some dishes have already vanished from the dining tables of those who have emigrated to California, Canada and Australia. *Ade Cabidela*, *Miçó Cristang*, *Cria-Cria*, *Galinha Parida*, *Toresmo*, etc. are almost never cooked now. It seems the younger generation has never heard of them as probably their parents have not either. Other recipes in danger of fading away are dishes cooked with *Balichão* as this shrimp sauce will almost certainly not be made by future generations, and similar Malay and Filipino sauces available in Chinese markets just do not taste the same. New recipes based on familiar tastes from Macao such as the author's *Feijoada*, *Minchi* Buns and Bosco Correa's *Diabo* (made with beer) will continue to be developed for at least the next generation or two. ■

FEIJOADA MACAENSE

Macaense Bean and Meat Stew

Olga A. Pacheco Jorge da Silva
Recipe circa 1960s

Feijoada, originally a Portuguese bean stew made with white beans and meat, is made differently in Macao using red kidney beans, and in Brazil, using black beans. Cabbage is also used in the Macao version of this dish. The ingredients and the meat used also vary, depending on both availability and tradition. Tradition in as much as the use of a pig's snout and ears would be used in a typical countryside recipe in Portugal and possibly Brazil, but not in Macao. The use of a pork hock with skin seems to be all that is left of that tradition.

(Serves 6)

INGREDIENTS

- ½ lb pork shoulder, 2-inch cubes
- 1 lb beef, 2-inch cubes
- 1 pork hock, butcher cut into 2 pieces (optional)
- 2 onions, sliced
- 1 Portuguese chouriço or linguiça, ¼-inch slices
- 4 lb red kidney beans – canned* (uncooked beans are normally used)
- 4 tomatoes, halved and sliced
- 1 head cabbage or Swiss chard, cut into 1-inch strips
- 1 bay leaf
- 3 cloves garlic, chopped
- ½ cup Port wine
- 2 cups beef stock
- ¼ cup Portuguese olive oil
- salt and pepper to taste



METHOD

1. In a large saucepan add oil to cover the bottom, fry the slices of linguiça, lightly browning both sides. Remove the sausage slices from the pot and set aside, covered, in a small bowl or plate.
2. Add the bay leaf, garlic, and onions, and fry over medium heat until translucent.
3. Add the pork and the beef. Raise heat to high and stir to lightly brown, all sides of the meat with the purpose of sealing in the juices of the meat.
4. Add the Port wine, stir in and leave to cook for 5 minutes to reduce the wine.
5. Add the tomatoes, stir in and cook loosely covered over medium heat until the tomatoes are soft.
6. Add the sausage slices and the pork hock (if using). Cook for about 5 minutes, stirring occasionally.
7. Add the beef stock, bring to the boil, then cover the pot and lower the heat.
If cooking over the stovetop simmer over very low heat for 2½ hours. Stir occasionally to prevent the meat from sticking to the bottom of the pot.
If cooking in the oven (preferred) set the heat to 250°F and leave the covered saucepan to braise for 2 ½ hours. This reduces the necessity of stirring and guarantees the meat to be very tender.
Note: In Macao this Feijoada would be cooked on the stovetop. Now in California, it is normally cooked in the oven.
8. Remove the pot from the oven and continue to cook over the stovetop over low heat.
9. Add the cabbage and the beans, stir to mix. Cover and cook over low heat for about 30 minutes (if using pre-cooked beans) until the cabbage and beans are cooked.
10. Serve with French bread or over rice.

* Cooked canned beans are used to simplify preparation. If using uncooked beans, soak the beans overnight to soften. Rinse and set aside. Cook the beans on the stovetop by bringing them to the boil then simmer over low heat for at least an hour (check for doneness) until tender. After that cook as one would the canned beans in the recipe.



An exotic local affair

Chinese-inspired dances. Elaborate percussion routines. Family-friendly puppetry. At Parade Through Macao, Latin City, there was something for everyone

TEXT ANDREA LO

PHOTOS XINHUA NEWS AGENCY AND COURTESY OF BALLET AFRO TUGA,
CULTURAL AFFAIRS BUREAU, MAKE FRIENDS WITH PUPPET AND ROUTE ARTS ASSOCIATION

It's no wonder that residents and tourists alike turned out in force on the streets of Macao for the event, held on the 4th December 2016. They cheered on as hundreds of performers hailing from every corner of the globe showcased their talents on a route that took them from Senado Square to the Ruins of St. Paul's – chosen because of their locations as the historic centre of Macao and as a world heritage site, respectively.

The day-long Parade Through Macao, Latin City extravaganza first took place in 2011. Celebrating the Special Administrative Region (SAR)'s handover from Portugal to China, it pays homage to Macao's roots and also celebrates its vibrant, east-meets-west culture.

Each year, the parade sees Macao's streets and alleys filled with local artists and overseas performers alike – and 2016's edition was no different. Local performers took centre stage alongside groups from European and Latin countries, and closer to home, those from Hong Kong and China also participated.

This year, the parade attracted some 120,000 spectators – a 20 per cent increase from the previous year's event. This year's theme was "An Annual Celebration for the Entire City – VIVA!"

Organised by the Cultural Affairs Bureau (ICM) along with various governmental departments, the Parade Through Macao aims to promote cultural exchange between China and the west, with a particular focus on the SAR's friendly relationship with Latin countries.



Representatives from the ICM say that it's an opportunity for exchanges between local and foreign performers. The event serves as a platform for performers to showcase their artistic talents and share ideas, while it also encourages groups to "become each other's creative inspirations."

On the other hand, organisers are constantly looking to amp up the fun factor with different themes, routes and stage designs, although four main themes come first: "love, peace and cultural integration; inheritance of culture; latin culture; and traditional characteristics or innovation."

Local theatre group Route Arts Association took part in the parade for the first time this year. Born out of a passion for the arts, the association was founded by 10 individuals back in 2012 and aims to promote and develop Macao's art scene. The group often works with the hearing impaired to put on silent shows, and for the parade, it brought in 20 performers who dressed up in Chinese-inspired costumes, using cultural symbols like bird cages and folding fans as props in a spectacular routine showcasing traditional culture.

The group's co-founder Florence Leong says while it has been an incredibly positive experience for her and fellow performers, the event has also increased their profile and their cause. "When we put on shows, it only really draws in people who are interested in this sort of thing. The parade helps draw in a much bigger crowd and in turn helps spread the word," she says. "There was a lot of promotion surrounding this event, and this helps not only us, but also other performance groups participating in the show."

Other than drawing attention to smaller-scale local performances, the parade also afforded spectators the opportunity to catch shows that are a touch more exotic. Ballet Afro Tuga, a Portugal-based dance troupe, features elements of African percussion and dance in its repertoire.

The Afro-Lusophone music and routines are based on traditional rhythms from the Mandinka people of West Africa, whose culture is in turn derived from a range of African countries including Guinea, Mali, Burkina Faso and Ivory Coast, just to name a few.

LOCAL AND OVERSEAS ARTISTS

Performance on the streets of Macao



1. BALLET AFRO TUGA
2. INSTITUTE OF CHINESE CLASSICAL DANCE HAN TANG
3. MAKE FRIENDS WITH PUPPET
4. CLUBE DOS AMIGOS DO RIQUEXÓ

Organisers are constantly looking to improve the fun factor with different themes, routes and stage designs. Four main themes come first – love, peace and cultural integration; passing on of culture; Latin culture; and Chinese tradition and innovation

"This is a show of big dimensions, showcasing the strength, balance and elegance of African percussions and dance," says Hugo Menezes, artistic director of Ballet Afro Tuga.

Menezes was excited to bring the cultures of lusophone countries to Macao. "The public is so enthusiastic – and for us, that is such great satisfaction." He says he hopes for the understanding and knowledge of the variety of cultures to be spread within the SAR.

Fiona Yu, co-founder and producer of Make Friends With Puppet, echoes Menezes's sentiments. "I really liked that we were able to get up close to our audience, and the energy and cheeriness had a direct effect on our performers."

The Hong Kong-based group specialises in children-oriented performance art: lively animal characters like zebras, hippos, monkeys and lions were all brought to life during the parade through puppetry. A short story that saw a power-hungry hunter looking to take over the animal kingdom eventually makes peace with the creatures.

"The parade showcased tons of different art forms, and ours had an interactive element to it," Yu says. "[For the performers] to be able to walk the streets of Macao during the parade – it's no mean feat putting that together. It felt very much like something that the whole community was able to participate in."

Audience participation was a key factor in the parade's success – and that wasn't limited to just being a spectator either.

Macao-based freelance beauty and stage makeup artist Doris Cheng Pui-kee worked with French performance troupe Nomadenko Cie at the parade. Cheng and her fellow performers, dressed in eye-catching bright red outfits and carrying red umbrellas, painted their own faces and kicked off the parade with a routine, followed by selecting audience members, whose faces they painted on. "Using the same type of water colours we used on ourselves and with similar techniques, we painted audience members with different designs – butterflies, flowers, tiaras and even superheroes like Spiderman."

"The people we selected were of different ages, from different cultures and wanted different parts of their bodies to be painted. It was a completely different experience [to any performance Cheng had experienced]."

"We showered the little ones with flowers petals," she adds.

Parade Through Macao has become something to look forward to every year, the cultural event means something much bigger for the city. "The continuous increase in the number of local participants and the improvement in the quality of art performances at the parade have led to a stronger cultural and arts atmosphere in Macao," says representatives from the ICM.

And it doesn't end there. As part of the government's efforts in developing Macao into a "world tourism and leisure centre," rehearsal sessions by performing groups were put on before the parade, generating excitement and a festive atmosphere throughout the city. This received an "enthusiastic response," the ICM has noted. Local residents are provided with the option of becoming "VIVA ambassadors," who offer assistance to the parade.

Elsewhere, satellite events also took place around the parade, including the Macao Galaxy Entertainment International Marathon and Macao Light Festival.

"We hope the parade can let more people learn about Macao and show the city's unique charm," ICM representatives add. "We want to indulge more residents and tourists in its cultural atmosphere, which fuses Chinese and western elements."

In the next few years, the ICM has plans to train up more talents for the parade. It also has ambitions for Parade Through Macao, Latin City to become a "world-renowned signature event," and is setting the wheel in motion by preparing to present it to overseas countries. ■



- 1. COMPARSA DE BADAJOZ
- 2. TAP SEAC FINAL GATHERING
- 3. CAPOEIRA SPORTS AND CULTURAL ASSOCIATION OF MACAU
- 4. IENG CHI DANCE ASSOCIATION



Watch the Parade Through Latin City here

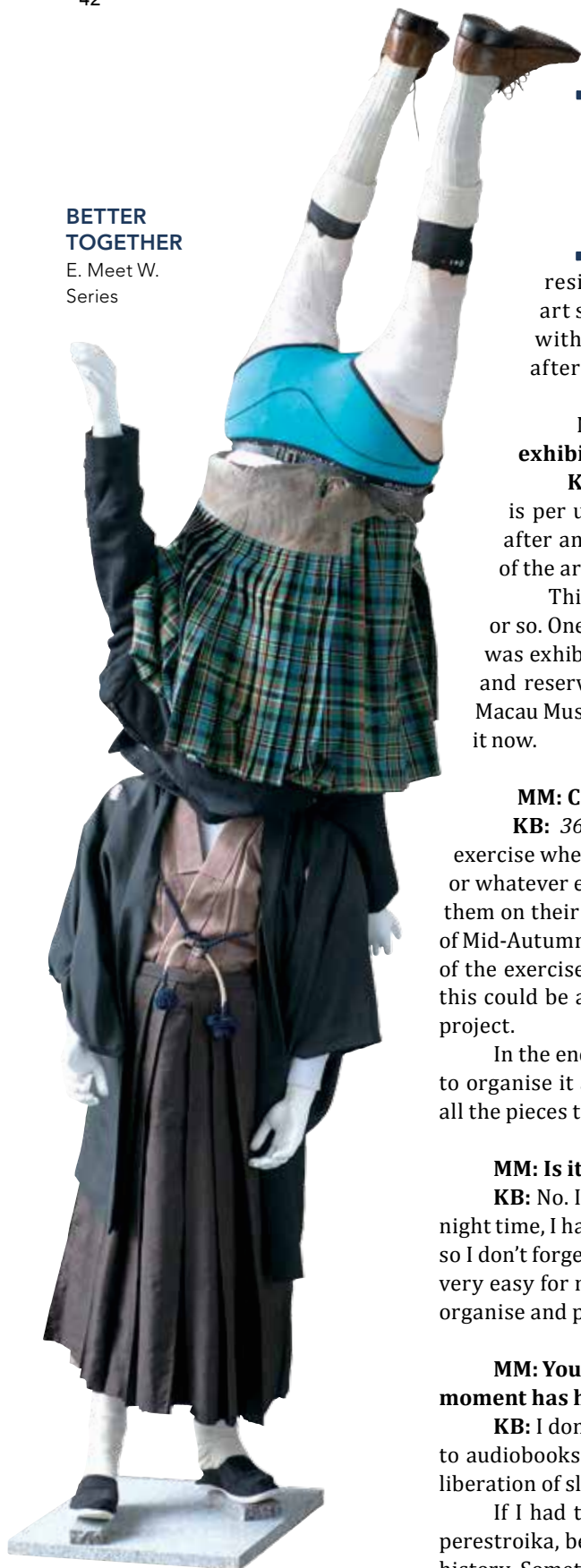
Bessmertny's *Ad Lib* is here to leave its mark on Macao

Konstantin
Bessmertny presents
his largest exhibition
to date – *Ad Lib*
– at the Macao
Museum of Art

TEXT CATARINA MESQUITA
AND MARIANA CÉSAR DE SÁ
PHOTOS ANTÓNIO SANMARFUL,
CHEONG KAM KA
AND COURTESY OF MACAO
MUSEUM OF ART



BETTER
TOGETHER
E. Meet W.
Series



Russian-born artist Konstantin Bessmertny has resided in Macao since 1992, becoming a fixture in the local art scene. In November 2016, his artistic vision came to fruition with the advent of an exhibition that was finally put together after a very long time.

Macao Magazine (MM): What is the objective of the exhibition *Ad Lib*. What are you trying to achieve?

Konstantin Bessmertny (KB): The objective of the exhibition is per usual: a challenge for the artist. Life is getting one challenge after another: the bigger the challenge, the more interesting the life of the artist.

This exhibition is the result of many years of work, probably five or so. One of the works dates from almost 13 years ago, and the last one was exhibited in London 10 years ago, but most of the works are recent and reserved solely for this show. A few years ago, I began convincing Macau Museum to allow me to vandalise their space, and I'm happy to use it now.

MM: Can you tell us about the project 365?

KB: 365 was meant to be mere discipline. It started as a simple exercise where I would begin every morning with one sketch, photography or whatever else using the same-sized paper. I cut the papers and arranged them on their corresponding dates. The 15th of September marked the end of Mid-Autumn Festival holiday and the beginning of my work. The first week of the exercise was sort of an adjustment, but after some weeks, I realised this could be a sort of project, and so I started working on it as an artistic project.

In the end, it was quite interesting to me, and I've received suggestions to organise it as a limited edition show. This is the second time I have had all the pieces together in one place, and I feel like I should start another one.

MM: Is it hard to stay creative for 365 days of the year?

KB: No. I have a large sketchbook, and I do sketches every day. Even at night time, I have it close to me. Sometimes I even sketch with my eyes closed so I don't forget the next morning, and then during the day, I go back to it. It's very easy for me to create every day. The 365 project is just a way to better organise and present pieces as a collective artwork.

MM: Your works have many historical references. Which historical moment has had the most impact on your work?

KB: I don't have just one moment. I like history: I read books and listen to audiobooks in the car. On the way here I was listening to a piece on the liberation of slaves in Russia and the United States of America.

If I had to pick one historical reference regarding Russia, it would be perestroika, because it was a recent event and a nice period in the country's history. Sometime ago I had difficulties understanding Gorbachev's policies, but now I think he could be the most progressive politician of the 20th century.

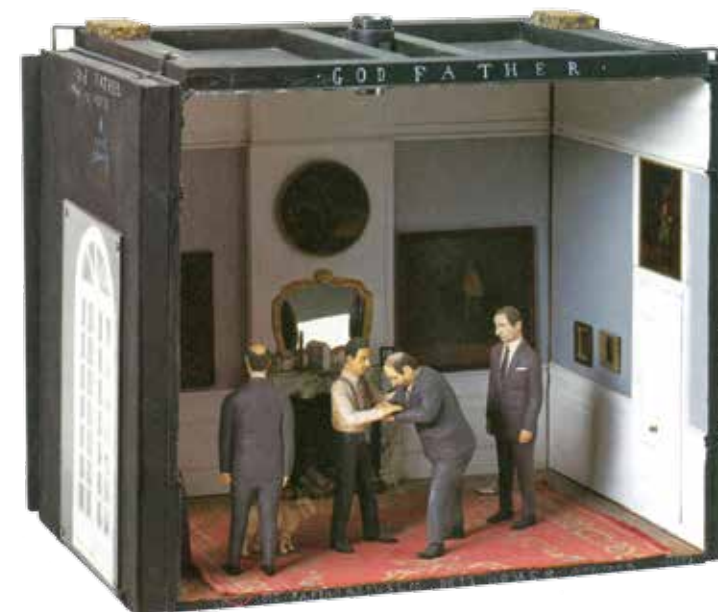


MM: If there were a fire in the museum and you had only one minute to leave, what work would you take with you?

KB: I would probably take the doll house. Not that I like it, but I spent and wasted so much time on it that I would be valuing my time. The car I couldn't take because it's too heavy, and the paintings I would have to dismantle. The doll house is the smallest and the easiest to carry; at the same time, it is the most complicated piece in the exhibition.

MM: Since the opening, what has been the public reception so far?

KB: I am so used to empty spaces in museums that I was impressed with the response. I have seen a lot of people, especially young people and teenagers, so I'm happy. I think they are looking for something that I managed to touch upon which is a compliment that gives me confidence in what I'm doing.



GODFATHER DOLL HOUSE



MIRACLE OF SAN CRISTIANO

Oil on panel

MM: Was the Macau Museum of Art open to the content of your work featuring a lot of political figures which can be a quite sensitive subject?

KB: Yes. Despite the variety of subjects, I never felt that I had to censure myself or received any external censure. I had some doubts whether some works could be exhibited, but at the same time, even I have my limits. For example, I can't insult politicians or celebrities, and I don't want to vandalise something that might be sacred for others. As an artist, you work on the frontier dividing acceptable from unacceptable. I try not to get as close as possible to this line because there are many other honest ways to do your work without inciting too much attention crossing those boundaries.

MM: Do you have any artistic references or inspirations?

KB: In life, there is always someone who comes along and kind of guides you. I have a big gallery of characters and artists who inspire me. I am always discovering more, for example, I recently discovered an aspect of Salvador Dali's work that I found interesting, and it makes me wonder whether he is one of the most underestimated artists of the 20th century.

MM: What's next for you?

KB: Sometimes you don't want to share your plans because you don't want to spoil and ruin them, but I have a lot of on-going projects: one is on hold in London due to Brexit, and I would love to do something in Moscow, Beijing and Shanghai, which are all on my list. ■



Watch an interview with Konstantin Bessmertny at the *Ad Lib* Exhibition here

KONSTANTIN BESSMERTNY THE CULT(URE) OF IRONY, SARCASM AND CREATIVITY

ANTÓNIO CONCEIÇÃO JÚNIOR
Cultural Consultant, Macau Museum of Art

One could argue that among the roles an artist embodies, that of ethical advocate intervening at a social level is of paramount importance. This is undoubtedly the underlying purpose of the works presented in Konstantin Bessmertny's exhibition *Ad Lib* (short for "ad libitum," Latin for "at one's pleasure").

Ad Lib is possibly the most important exhibition put on by a resident artist of Macao since the 1980s. This landmark show boldly challenges the city's cultural institutions, namely the Macau Museum of Art: who will be the next artist capable of such a feat of the eye and the mind? In the shadow of this monumental exhibition, painting itself may become a banality, even a vulgarity.

What has become frustratingly obvious in light of this exhibition is the general failure to understand high art in Macao. The prevailing notion is that, indeed, anyone can paint, so the general public perceives *Ad Lib* as merely "another painting exhibition," that is, another attempt at fulfilling the exercise of painting. What a pity that very few seem to appreciate that beyond the highly learned and immensely skilled artists of the Tang dynasty or the Renaissance, there is yet a vast universe of worldly experience and culture.

SARCASM

"The clear problem of the outlawing of insult is that too many things can be interpreted as such. Criticism, ridicule, sarcasm, merely stating an alternative point of view to the orthodoxy, can be interpreted as insult."

Rowan Atkinson (Actor)

In order to understand Bessmertny's work, it is imperative to be familiar with his toolbox and the instruments with which he constructs his artistic universe. His is a fluid and flexible toolbox; instruments are brought in according to the needs of the artist. This sort of pragmatism,

coupled with his immense capacity to appropriate objects, is one of the defining characteristics of Bessmertny's body of work.

In a similar vein to the assemblages by Pablo Picasso, namely, *Bull's Head* (1942) and *She-Goat* (1950), Bessmertny selects an object his mind's eye finds useful and creates a piece imbued with humor, irony, sarcasm and above all, the capacity to provoke and defy the austerity of art. His work is often a paradigm of a keen observation by philosopher and intellectual Marshall McLuhan: "It is possible to deal with the entire environment as a work of art."

Bessmertny has built his toolbox upon a unique foundation, choosing Macao as his creative environment and base from which he constructs different scenarios of one reality, seasoning each iteration with different condiments. This artistic equation is rather like a loose recipe to a grande boeuf (a big feast).

THE SPECTACLE OF LIFE



The state is me, oil on canvas

One of Bessmertny's prevailing themes is the distortion or transformation of an object of desire into an object of parody and decorative functionality.

Indeed, his works embody the narrative of Nobel laureate Mario Vargas Llosa's *Notes on the Death of Culture*: "The civilisation of the spectacle has not just administered the coup de grâce to the old culture; it is also destroying one of its most sublime manifestations and achievements: eroticism." Revolving around this theme of eroticism, Bessmertny's paintings often depict scenes of cultural misappropriations in an absolute feast to both the eye and the mind. Scenarios centred around imaginary personalities as well as royalty are especially provocative, for example, his magnificent rendition of *L'État c'est Moi* featuring King Louis XIV. In this work depicting kitsch culture bordering on the bizarre, each character is misplaced and out of context, resulting in a parody of the power of money or status quo. This conclusion unifies all the works in the current exhibition.

THE OIL OF CINEMATOGRAPHY

In the late 1960s, Portuguese painter Artur Bual prophesised that the artistic language of the future would be the cinema. Bessmertny inverts this prophecy by referencing cinematic scenes to demonstrate inflation of ego across society, in Macao and abroad.

His metaphors are corrosive phrases that read like subtitles: photograms transcribed in oil onto canvases in the format of a cinemascope. Historically, as ego grows, so too does the desire for power. Conversely, the insignificance of the majority of uneventful human lives becomes exaggerated. Bessmertny's works are metaphors to the banality of materialism left to

individual interpretation. His cinematographic paintings destroy the vanity of his characters who represent iconic symbols of ignorants unaware of their own limitations. Bessmertny is the Jean de La Fontaine, 17th-century French fabulist, of the 21st century.

Of course, given the attitude of his work, it is important that the artist possesses the capacity to parody himself, incorporating his self-portrait within a critique of the art world that sustains him. In ridiculing the vampirism of the art world and himself, Bessmertny legitimises his authority to present his view and judgment of this world. The



Remakes, oil on canvas



Politically correct, oil on canvas

subtitle of his *Godfather* painting, "But I don't think of you," is an example of the juxtaposition of artist and medium.

The perception of power and its subsequent carnage, two overarching themes throughout his work, are subjectively interpreted in one of K.'s paintings featuring different iterations of the geisha.

REFLECTIONS ON THE FUNCTION OF PORTRAITURE

Aristotle stated, "The aim of Art is to present not the outward appearance of things, but their inner significance; for this, not the external manner and detail, constitutes true reality."

Portrait painting carries a long tradition of depicting those in power, providing visual evidence of kings, queens and noblemen throughout history. These pieces, painted by innumerable

artists from both East and West, were understood to be serious, well-regarded and "well-behaved" works of art.

Bessmertny spares no one in his depiction of the powerful, for example, depicting a contemporary Queen Victoria on a large canvas with long nails on her right hand, both hands and wrists decorated with bracelets, holding a fan and adorned with various ornaments throughout her dress. His treatment of two portraits of Grigori Rasputin and Mikhail Alexandrovich Bakunin is along a similar vein. He is more interested in the great spectacle of life than the Aristocratic definition of portraiture, although he is far from being distanced from reality.

Ultimately, the task of deciphering Bessmertny's imagination and creativity are left to the viewer, for good art is not easy to perceive. People must see beyond the surface, beyond the obvious to what lies beneath. ■

Girls rule!, oil and mixed on canvas



In the limelight

Macau International Film Festival & Awards – a turning point for cultural internationalisation

TEXT LEONOR SÁ MACHADO

PHOTOS COURTESY OF MACAU INTERNATIONAL FILM FESTIVAL & AWARDS

BEST FILM: THE WINTER

Director Emiliano Torres (second from right), actor Adrián Fondari, scriptwriter Marcelo Chaparro and producer Ezequiel Borovinsky





MACAO TALENT Tracy Choi

The first ever Macau International Film Festival & Awards (IFFAM) was held December 8th to 13th 2016, to a diverse and global audience, received with much enthusiasm. Secretary of Social Affairs and Culture Alexis Tam and Director of the Macao Government Tourism Office (MGTO) Maria Helena de Senna Fernandes proclaimed the event to be a "great success."

The event cost MOP80 million (US\$10 million). This event is notable not only as an inaugural edition, but because the awards component plays a role equally as important as the film festival itself.

Internationalisation, according to Secretary Tam, is ever on the horizon: "Several [film industry] veterans from Hong Kong and other international cities were surprised at the success of IFFAM, and there is a collective optimism that the festival will continue to expand and innovate in the future." MGTO Director Senna Fernandes adds, "Hosting producers and film crews as well as directors from all over the world allows us to showcase Macao's diverse scenery as a location for shooting future projects."

THE MYSTICISM OF ASIAN CINEMA

President of the festival jury, Shekhar Kapur, took the opportunity to promote the beauty of Asian cinema as well as Macao's potential in playing a greater role in bringing regional film to the international scene. "Sometimes I try to explain to my Hollywood friends that what they call 'melodrama', we [in Asia] call 'mysticism,'" Kapur stated during IFFAM's inaugural press conference. A filmmaker in his own right, Kapur believes this "mysticism" is a substantial and tangible element woven into the fabric of Asian culture and art, including cinema.

Giovanna Fulvi, also a member of the jury asserts, "Compared to Western cinema, Asian films tend to tell a story through images, whereas

TALENT AMBASSADOR PRESENTATION

Maria Helena de Senna Fernandes
and actor Rhydian Vaughan



IFFAM FILM CATEGORIES

- **Competition** – 10 to 12 new international films to be judged by a jury of five film professionals
- **Out of Competition / Gala** – a selection of 6 of the most important works from the latter half of 2016
- **Hidden Dragons** – 6 films representing the latest trends in contemporary Asian genre cinema
- **Best of Fest Panorama** – 5 or 6 award-winning feature films from major international festivals
- **Crossfire** – 12 non-East Asian, non-U.S. genre films selected by a panel of well-known East Asian film directors



BEST NEW YOUNG ACTRESS Jennifer Yu



ASIAN BLOCKBUSTER FILM 2016 Train to Busan

Hosting producers and film crews as well as directors from all over the world allows us to showcase Macao's diverse scenery as a location for shooting future projects, said Maria Helena de Senna Fernandes, director of MGTO

narratives are not as important as in Western countries." Kapur agrees, underlining that Asian cinema has a strong aesthetic component. "Western perspectives expect the narrative to be the movie, whereas that's not the case in Asia."

Kapur also promoted the value of online and internet distribution. "There are more and more good movies on OTT (online audio and video content distribution) platforms." Featuring such films at IFFAM "is an important step in the right direction."

HOMAGE TO GENRE FILMS

Asia's cinematic talent attended Macao's international movie festival in full force. Directors, actors and other players from the horror movie genre were particularly well represented, along with other genres, like drama and action.

Cinema critic Simon Abrams posted an interesting perspective regarding IFFAM on the renowned industry "Bible" www.rogerebert.com. "There are two sidebars at the Macau Film Festival that alone justify the festival's existence: the "Crossfire" sidebar features older films guest-programmed by prominent East Asian filmmakers (John Woo, Chan-wook Park, Sion Sono, etc.), while the "Hidden Dragons" section features new and exciting genre films." The "Crossfire" category showcased forgotten classics, and while viewership was not as strong as with films in other categories, those who did attend found them to be invigorating and deeply satisfying.

In Abram's opinion, cinema festivals are much more than Indie films and Hollywood blockbuster premieres. Genre movies, he argues, should never be seen as a lesser art despite their lack of notoriety or marketability when compared

to big-budget blockbusters. "What other festival would program *Mole Song: Hong Kong Capriccio* to a big-budget policier directed by Takashi Miike? [It] may not even get a U.S. release, but in Macao, it's a gala premiere!"

Films classified under the "Crossfire" and "Hidden Dragons" categories were not considered for the awards portion of the festival: rather, they were created to curate the audience's taste. "Macao's inaugural film festival was a success because its programmers are just as concerned with developing their audience's taste as they are in selling tickets," Abrams praised. The critic also argues that, in contrast with other international cinema festivals such as Tribeca or Cannes, there is no need to turn IFFAM into a "marketplace-type" of event: "This is a cosmopolitan festival that genuinely tries to get viewers to try new things."

SÃO JORGE SHINES BRIGHT

The movie *São Jorge* from Portuguese filmmaker Marco Martins shined in the spotlight, winning both the categories of Best Director and Best Actor. Some viewers found the film "quite intense" due to its focus which explores layers of Portugal's socioeconomic crisis through the narrative of a boxer's journey, following his triumphs and stumbles.

Martins explains that his considerations when directing a film include ensuring that it be "absolutely universal, independent of the country where it will be showcased." His

philosophic view of movies also strives to "explore feelings which are universal." In the case of *São Jorge*, "There is a background, which is the crisis, but then there is the story of a father trying to keep his family together." In the end, the film is more an exploration of one man's humanity and less about the country's socioeconomic crisis. Based on real facts, the narrative is as authentic as it is humanistic: Martins himself conducted extensive field research at several boxing gyms prior to filming. The movie will soon be released in China.

A FESTIVAL OF HORRORS

The festival's programme boasted a myriad of films carefully curated by the event organisers, ranging from drama to comedy and beyond. Nevertheless, IFFAM's premiere placed special emphasis on one genre in particular: horror. Of the 52 showcased films – grouped into nine categories – 11 were classified as horror or suspense. Haunted houses, nuclear wars, zombies and the apocalyptic end of the world were recurrent themes, as evidenced by a slew of classic feature films including *Fantomas Unleashed* (1965), *Diabolique* (1955), *Don't Look Now* (1973) and *Horror of Dracula* (1958).

Films in the "Crossfire" category were also weighted towards classics from the 1950s to 1970s, while the "Hidden Dragons" category featured contemporary horror movies of 2016 such as *The Girl with All the Gifts*, *Terror 5*, *The Housemaid*, *Daguerrotype* and *1974*.

LOOKING TO THE FUTURE

In spite of all the praise, Senna Fernandes admits there are still improvements to be made. After all, what debut is perfect? "The first time for anything is always difficult. We understand that, but we are serious about the festival. The logistics, such as hotels and cinema theatres, are in place. Yet we need experienced people running the festival. Additionally, there is a gap of understanding and appreciation for international cinema by the local audience. We have to be honest about these points in order to address them." ■

BEST DIRECTOR Marco Martins



WINNERS OF THE FESTIVAL

IFFAM WINNERS

- **Best Film:** THE WINTER
- **Best Director:** Marco Martins for SÃO JORGE
- **Jury Prize:** TRESPASS AGAINST US
- **Best Actor:** Nuno Lopes for SÃO JORGE
- **Best Actress:** Lyndsey Marshal for TRESPASS AGAINST US
- **Best New Young Actress:** Jennifer Yu for SISTERHOOD
- **Best Screenplay:** Amy Jump and Ben Wheatley for FREE FIRE
- **Best Technical Contribution:** Daniel Saavedra's Original Soundtrack for ELON DOESN'T BELIEVE IN DEATH and Pablo Lamar's Sound Design for ELON DOESN'T BELIEVE IN DEATH
- **Best Technical Contribution:** ELON DOESN'T BELIEVE IN DEATH for Best Original Music (composed by Daniel Saavedra) & Sound Design (by Pablo Lamar)
- **Career Achievement Award:** Director Feng Xiaogang
- **MFTPA Special Award for Contribution to Chinese Film:** Yu Dong
- **'Eye of the Audience' Macao Audience Choice Award:** SISTERHOOD
- **Winners of the CINEFANTASY International Short Film Screenwriting Competition:** ELON DOESN'T BELIEVE IN DEATH for Original Music

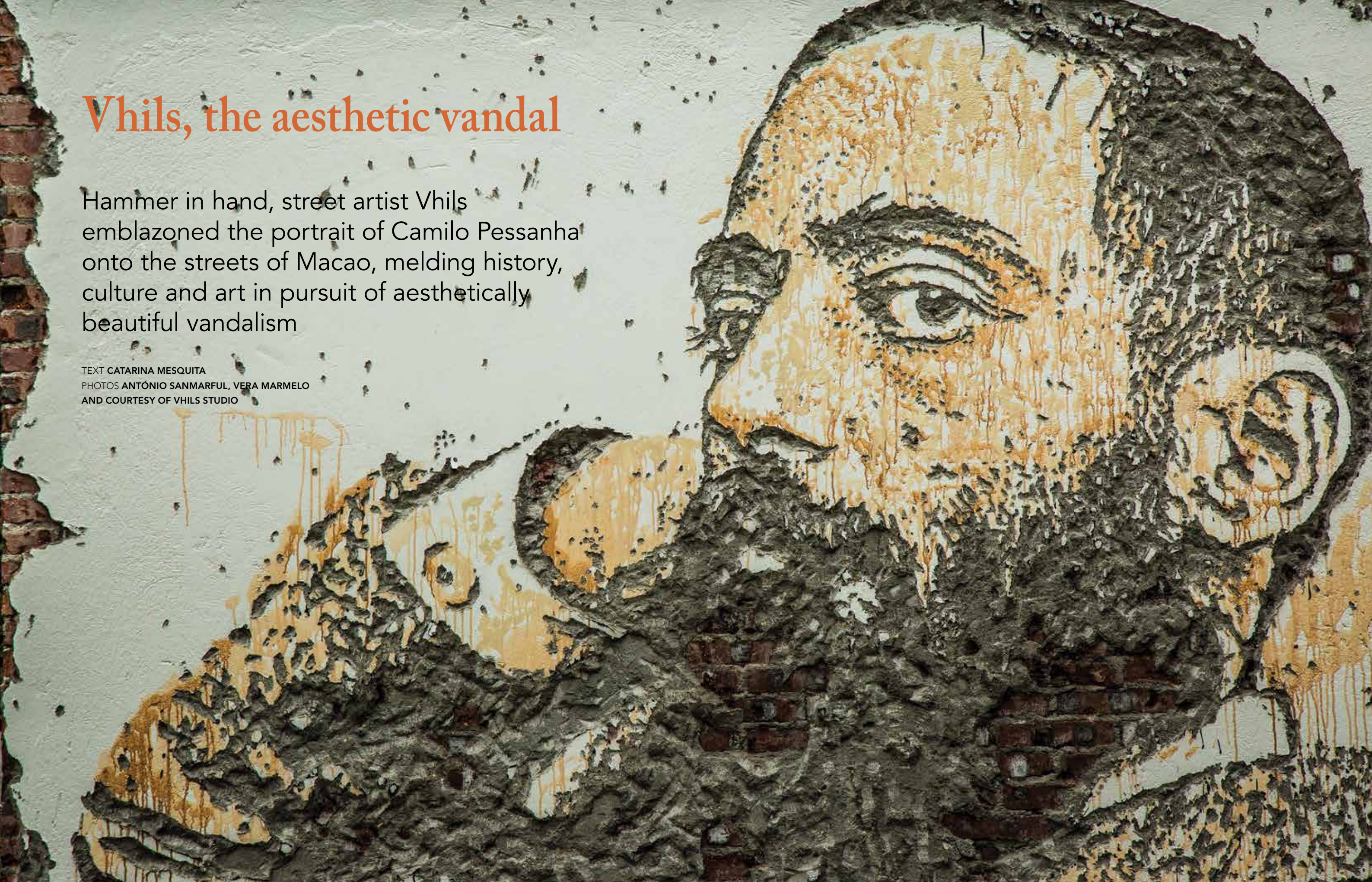
Vhils, the aesthetic vandal

Hammer in hand, street artist Vhils emblazoned the portrait of Camilo Pessanha onto the streets of Macao, melding history, culture and art in pursuit of aesthetically beautiful vandalism

TEXT CATARINA MESQUITA

PHOTOS ANTÓNIO SANMARFUL, VERA MARMELO

AND COURTESY OF VHILS STUDIO



2015

was a great year for Portuguese graffiti artist Vhils, given name Alexandre Manuel Dias Farto. The list of accolades includes receiving the commendation of the Order of Infante D. Henrique, creating a music video for the Irish band U2 and being listed on *Forbes' 30 Under 30*, all of which solidified Farto's artistic name in the world of international urban art.

Riding the momentum of 2015, the young Portuguese artist divided 2016 between Portugal and Hong Kong, enchanting the "New York of Asia" with his show *Debris* that breathed new life into Pier 4. The Foreign Press Association of Portugal also named him 2016's "Personality of the Year."

Next door, Macao watched Vhils' movements closely, not missing a beat. At the end of 2016, the Consulate General of Portugal and Hong Kong jointly with Casa de Portugal in Macao invited the artist to the territory to a resoundingly positive reception.

Today, locals and visitors alike are drawn to Vhils' mural of the poet Camilo Pessanha located in the garden of the historic building that is the Portuguese Consulate in Macao. "[When the work was commissioned] I wanted to represent a prominent figure of Portuguese culture who had a strong connection to the territory and who, at the same time, served as a basis for broader reflection on the Portuguese presence in China... Camilo

Pessanha was not only a poet and author but also a teacher and judge of the colonial administration," Vhils explains to Macao Magazine.

During the mural's inauguration, Consul General of Portugal in Macao and Hong Kong Vitor Sereno lauded it as "a work of great value and symbolism, thus also giving, in parallel, a simple contribution to the [economic] 'diversification' requested by the central government and this special administrative region, creating an additional element of artistic attractiveness for Macao."

In addition to being the artist's first work in Macao – founded upon an idea formed in 2015 – Sereno attributes the mural as also being the first to take part in a "Portuguese diplomatic representation."

AESTHETIC VANDALISM

While he keeps future projects close to his chest and under wraps, Vhils' technique is well known internationally. His "creation from destruction" or "aesthetic vandalism" as the artist describes it, has graced numerous buildings, both vacant and occupied, in Shanghai, London, Lisbon and Rio de Janeiro, among others. "This concept of aesthetic vandalism comes from the medium of graffiti, seen as an essentially destructive practice. I like to take up many of the techniques and means employed in these acts of vandalism – used to erase, cut, disfigure, etch, or mark urban surfaces – and use them to create," Vhils explains.

The artist who started out as a graffiti artist in the city of Seixal, on the outskirts of Portugal's capital, has challenged and evolved his creativity over the years. Rather than adopting the standard graffiti technique of overlaying new images on top of older ones, Vhils has adopted an inverted process: creating via the removal of layers. "Gradually I applied this notion to various types of materials, such as walls in public spaces where I played with the poetics of urban decay. The result is contrast with a piece that aims to return a certain degree of humanity to the grey spaces of the urban environment."

This dissection – a word specifically chosen by the artist for one of his biggest shows in Lisbon in 2013 – of the urban space often starts with a pickaxe or hammer and shrapnel. Up close, the gouged, textured concrete canvas offers little that is aesthetically pleasing to the eye, but by taking

SHANGHAI



ALEXANDRE FARTO a.k.a Vhils



PORTUGUESE CONSULATE GENERAL IN MACAO Vhils' mural

I played with the poetics of urban decay. The result is contrast with a piece that aims to return a certain degree of humanity to the grey spaces of the urban environment, said Vhils

a few steps back, one begins to make out the forms of a face, to visualise portraits of mostly unknown persons providing neglected buildings with new fronts. In "Scratching the surface," also the title of a 2009 solo exhibition in London, Vhils sees beyond the surface straight to the essence of a building.

A LOVE-HATE RELATIONSHIP THAT FUELS ARTISTRY

For Vhils, many of Macao's buildings "exude the peculiarities of local history" that attract him to "intervene." Each portrait, each mark that the Portuguese urban artist leaves behind shares a common thread: to reflect upon the identity and life of contemporary urban societies based on contrast. "Essentially, I try to promote a reassessment of places, people and materials that have been viewed as disposable, helping to focus on certain situations and contexts where accelerated changes endanger their identity. I live in an urban space, I like it, and I breathe in its vitality, the interaction it provides, in what it represents as a human achievement, but I also recognise it as the spreading cancer that it is, with its dimension of chaos and waste, the ideological aspects it represents, and the way it has perverted both human nature and the natural world. I try to contrast this irrational waste of resources by using materials made obsolete by this unbridled march of development, but they are materials that have a specific connection with the context where each project is developed," the artist explains.

A two-month artist's residency in Shanghai in 2012 provided Vhils with his first significant contact with the characteristic urban density of

China. But it was Hong Kong – his home away from home and a source of love-hate – that provided him with a "great well of inspiration."

"The urban density [of Hong Kong] attracts and repels me at the same time. It is a kind of present-day vision of the future of a city that is as chaotic as it is organised and efficient, which has everything to do with what my work explores. [Hong Kong] is a meeting point of cultures and diverse realities, a city of contrasts and extremes where we find a permanent torrent of life and stimuli, from its public spaces saturated with visual communication to its giant buildings that contrast with the green peaks that frame them. It perfectly synthesises what our contemporary mega cities have, for better and worse, and all this fascinates me."



AN EXPERIMENTALIST FIRST AND FOREMOST

Vhils may be best known for his work on urban buildings, but he sees himself as an avid experimentalist whose visions are also realised through other materials – wood, metal, paper, billboards, styrofoam, cork, explosives, etc. – as well as other media such as music videos.

The discreet-looking young man who wanted to be an astronaut as a child is handling his newfound fame humbly. "Without wanting to withdraw importance from the tributes and distinctions, for which I feel very honoured and grateful, my life has not changed significantly. I prefer that the focus be on the work and the ideas that it explores, instead of the person."

Looking ahead to 2017, the artist is in the process of developing several project proposals for Macao. Dates and details have yet to be finalised, but you can be sure that Vhils will deliver in "beautifully vandalising" the city. ■



DEBRIS
Hong Kong 2016



A VIEW OF THE STREET PRAIA DO MANDUCO 1972

Capturing the many faces of a city

Veteran photographer preserves Macao's history

TEXT MARK O'NEILL

PHOTOS CHEONG KAM KA AND COURTESY OF OU PING

Behind a row of trees, junks float in Macao's western harbour as the sun rises in a moment captured by veteran photographer Ou Ping in the 1960s. "I got up about five o'clock in the morning and waited for the sun to come up to catch the right moment," recalls Ou, still spritely at 84. "You could not see such an image now. There are no more junks, and the shore is lined with skyscrapers."

Back then, as he eagerly snapped photos of the local scenery and city life, Ou did not realise that he was also documenting history by recording images of Macao no longer seen today. The city has developed so quickly that in just the past 15 years, the landscape, both natural and man-made, has changed completely.

Born in 1932, Ou acquired his first camera in the 1960s and has been shooting images ever since. Most of his work features Macao, and in 2004, he donated the majority of his collection

– between 2,000 and 3,000 photographs – to the Macao Museum of Art to ensure its preservation. Now these images that tell the story of the city's history are in good hands and accessible to the public. "I knew that one day I would leave this earth. My family would not look after the pictures so well, so I donated them to the museum. They have put on many exhibitions and will look after the pictures properly. I retain the copyright."

Ou remains a keen and active photographer. He continues to document Macao's major festivals as well as his voyages abroad to such international destinations like Central and Eastern Europe, Southeast Asia and Japan. A man of discipline, he rises each morning at 6 a.m. and goes for a 30-minute walk in his local park. He also takes a substantial nap after lunch. He does not smoke or drink. His passion for photography remains unwavering with the support of his wife.



OU PING

REBUILDING THE
HOUSES 1972

FALLING IN LOVE WITH THE MACAO OF OLD

Ou was born in the mainland in 1932. His father was a civil servant for a brief period before training to become a Chinese doctor which he later practised in their native village.

During World War II, Ou was placed with relatives in neutral Macao, which was more stable and well-supplied than Japanese-occupied Guangdong province. He returned home after the war to complete his education before coming back to Macao in 1950. "My first job was as a teacher in a technical school teaching every subject."

After a few years teaching, he went to work for *San Yuan Dei*, a small newspaper and predecessor to *Macao Daily*, where his role was also all-encompassing. When *Macao Daily* was established in August 1958, Ou joined the finance department as an accountant and rose to become chief of the department.

His love affair with photography began in the 1960s. "In those days, a camera was very expensive, a luxury. I joined friends who also had an interest, and we took photographs together. The best we could do was a second-hand camera. Developing film was expensive, too... the economy was not strong. Macao had no industry, only manual production. We took pictures of those making firecrackers and incense sticks and building ships. The scenery was very beautiful and there were no skyscrapers. Life was simple. People had street stalls and could make a living. The toys used by children were simple to. Everyone was happy."

Because cameras were a novelty at that time, people were sometimes afraid and unwilling to have their images taken. Ou would introduce himself beforehand to his subjects to put them at ease.

"While living conditions were difficult, personal relationships were good. Everyone wanted to help each other. People used to give rice and cooking oil to their neighbours in need." He captured this sentiment in an image taken in 1972 of a fire in Fai Ji Gei. The still depicts everyone lining up to help fight the fire, holding the water hoses together. "Young and old, men and women are working together, while the firemen are closer to the flames. It is hard to imagine such a scene today. Have our lives become too precious? Or has our sense of security increased? Perhaps it would

In those days, a camera was very expensive, a luxury. I joined friends who also had an interest, and we took photographs together. The best we could do was a second-hand camera, said Ou Ping

be beneficial if we were to feature such an image in our civics education classes."

With low-rise buildings forming the skyline and a small population, nature settings and scenery were more prominent in Macao and some of Ou's favourite subjects. In an era of few motorcars, Ou went everywhere by bicycle, shooting junks boats and fishing boats and the sea's many moods. Cleaner air and frequent fog back then provided optimal visual conditions for a photographer's lens.

Ou and his friends established the Photographic Society of Macao (PSM) in January 1958, the first association of its kind in Macao. Ou eventually became its director and then chairman in 1969, a position he held for 16 years. He later became secretary-general and remains an active member today. Since the 1970s, the society has held exhibitions of its members' work.

HIS PHOTOGRAPHIC LENS SPREAD THEIR WINGS

In the 1980s, China opened its doors to the outside world. This gave Ou and other PSM members the opportunity to explore the mainland's diverse scenery, culture, and faces. Forming their own tour group, they visited Beijing, Nanjing, Shanghai, and Suzhou among others, with cameras in hand. "If you joined a regular tour, you spent only a short time at specific locations, not long enough to shoot good images."

"We were allowed to take pictures but had to be careful. We could not shoot areas that were forbidden." Upon entering the mainland, they had to leave a detailed record of the cameras and lenses they were carrying. Before they left the country,

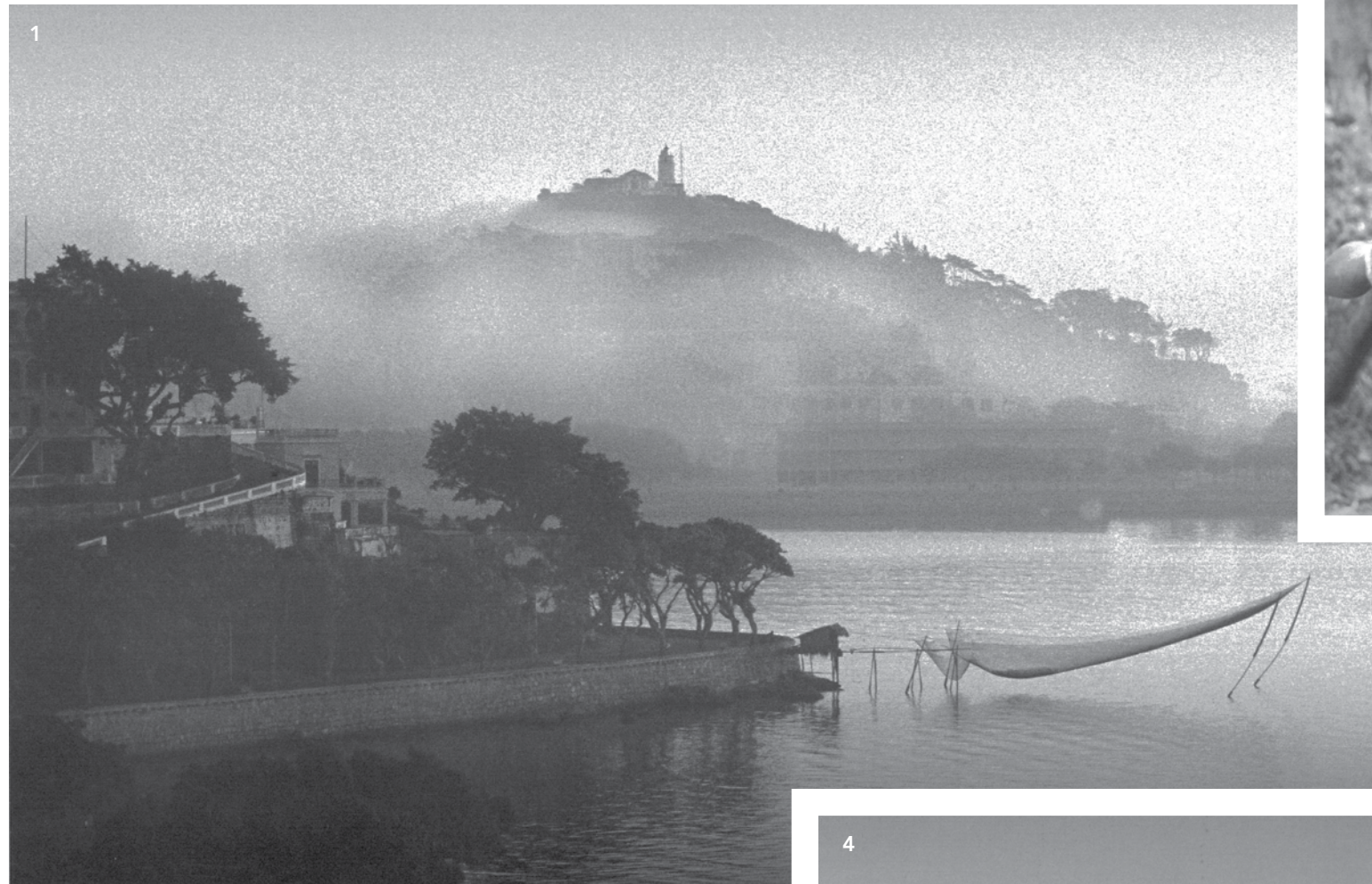
We were allowed to take pictures [in mainland China] but had to be careful. We could not shoot areas that were forbidden, said Ou Ping

they also had to let officials see the developed film so that inappropriate or unapproved images could be cut. "That was how it was at the beginning. The door had just opened. We could shoot ordinary life, but we could not go too deep."

As the mainland opened further, they were able to explore more and more places. "We went to many provinces. The mainland has so many beautiful places: you could go to Xinjiang many times and never see everything."

Getting the perfect image challenged the skill and ingenuity of the PSM team. On one August visit to Yunnan province, they rose at four in the morning in order to capture the sun rising over a mountain range. "We waited three hours, some of the members wanted to leave. If there was thick cloud cover, there would be no picture. We could have been waiting for nothing. But in the end, the cover broke, and the sun's rays covered a landscape of beautiful colours."

On another occasion, they travelled to Xinjiang in late autumn. They specifically wanted to shoot images of sheep flocks coming down the mountains. "It was October or November and becoming too cold for the sheep to graze on the mountain side. We positioned ourselves on the downward slope. We did not know exactly when the animals would come, but I was fortunate – the sheep came close to me, their hooves beating the ground and causing clouds of dust."

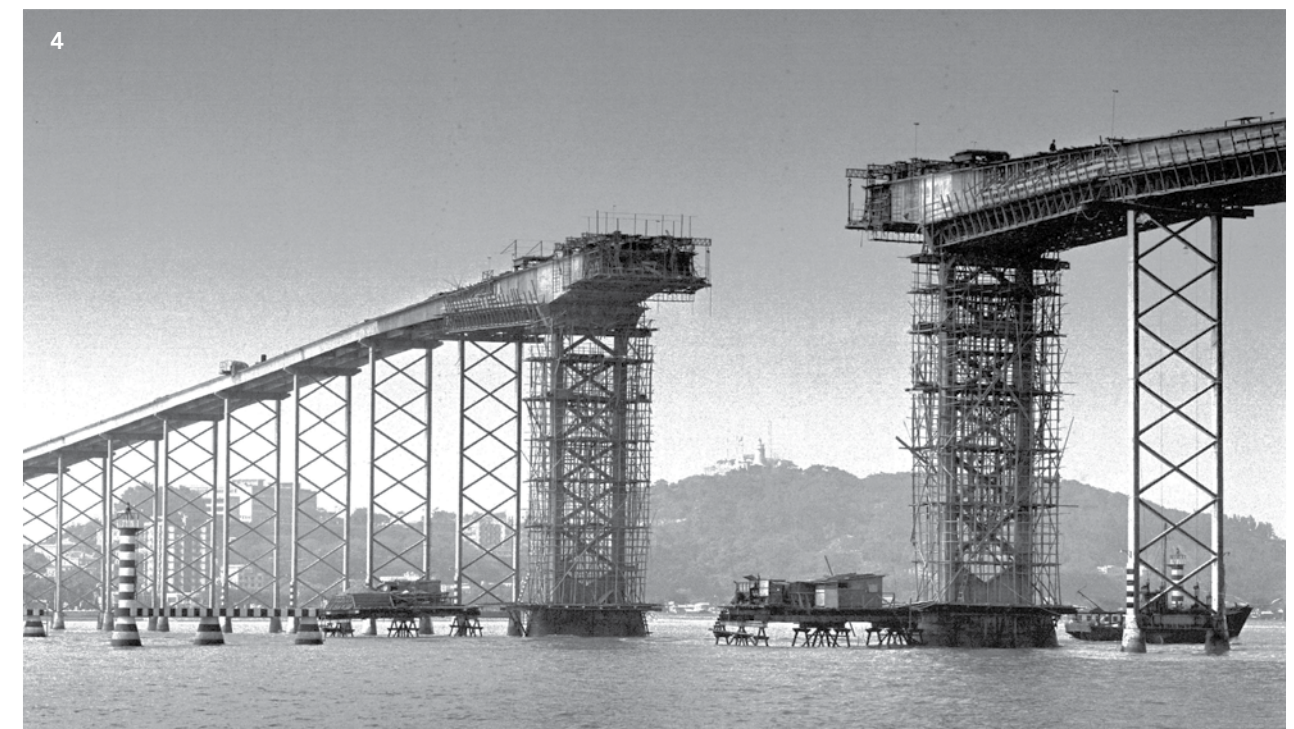


1. GUIA HILL 1960s

2. MAKING FIRECRACKERS 1960s

3. GOOD PLACE FOR HOLIDAYS Hác-Sá Beach 1975

4. NOBRE DE CARVALHO BRIDGE UNDER CONSTRUCTION 1974





EXHIBITIONS IN MACAO AND BEYOND

Ironically, Ou worked at *Macao Daily* for over 40 years but rarely as a photographer. "Sometimes, when there was big news, I would help and take photos. This was a matter decided by the company and not by me." Photography remained a hobby in his spare time.

Over the years, local institutions have held many exhibitions by PSM members, including Ou. They have also shown on the mainland, in Hong Kong, and in 1984, they exhibited in Porto, Portugal.

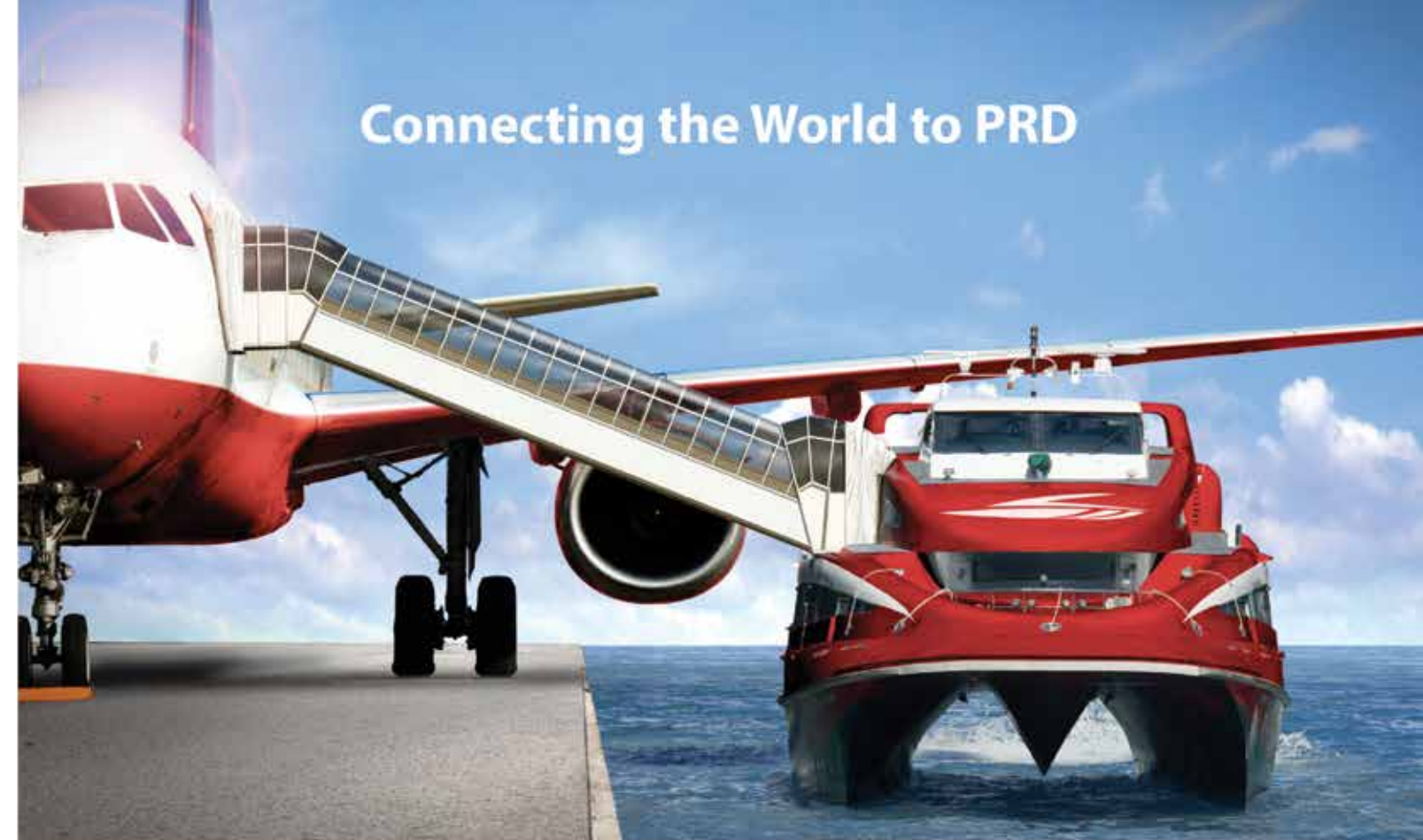
In 2005, Ou held his first solo exhibition in Macao showcasing a collection of large black and white images. In 2013, the Macao Foundation organised a second solo show at the Military Club, this time a retrospective of his work over a period of 50 years.

EVOLVING WITH THE TIMES

According to Ou, the city has changed beyond recognition in the past 15 years. "People find it hard to adapt. Human relations are less close than they used to be. We have too many material demands that require money to supply them."

The medium itself has changed too. Photography has become a mass hobby, with almost ubiquitous use of digital cameras and mobile phones. "I think this is a good thing. The more people take part, the better the artistic atmosphere will be." Initially, Ou found the move to digital cameras rather difficult, as mastery of the computer was essential. However, he gradually adapted and joined the 21st century. Whether he's working with film or digital photography, Ou remains dedicated to the same principle he has followed for over 60 years – shooting whatever is around him. His energy and passion have not weakened, and thanks to him and his PSM colleagues, some of the most precious elements of Macao's history are preserved for future posterity. ■

BURNING JOSS STICKS Kum Iam Temple, 1970s



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The evolution of literary ties between Portugal and China

New book sheds light on how Portugal viewed China over the centuries

TEXT MARK O'NEILL
PHOTOS ANTÓNIO SANMARFUL

Yao Jingming's latest book, *History of the Literary Exchange between China and Portugal*, chronicles six-centuries-worth of Portuguese perspectives on China ranging from viewing it as one of the world's most advanced countries to a backwards nation riddled with corruption.

Director of the Department of Portuguese at the University of Macau, Yao is one of China's leading specialists in Portuguese literature and has been recognised by the Portuguese government for his contributions to their nation's literature. Yao is also a poet, composing in both Chinese and Portuguese, and has translated some of the most prominent Portuguese poets into Mandarin.

History of the Literary Exchange between China and Portugal was published in August of 2016 by the Shandong People's Publishing House, debuting that same month at the Beijing International Book Fair. It is one in a series that includes literary exchanges between China and the U.S., Britain, Japan, Saudi-Arabia and Spain. The series is sponsored and organised by the National Publishing Foundation.

"The Portuguese have been very active in their interest in China," says Yao. "[This interest] first dates from exchanges between Portuguese and Chinese people in Malaysia before even arriving in Macao. From that point forward, the Portuguese began to write about China and its people, including poems, novels and travel books. In contrast, the Chinese have written nothing deep about Portugal, its people, country and culture. They are not interested enough. Perhaps because they regard the Portuguese as colonists and are not interested in their culture and history."



"In Macao, the two [cultures and people] have lived side by side for more than 400 years, but there has been little contact between them and even less in terms of literature. Despite this long period [of cohabitation] in Macao, the Portuguese did not learn Chinese, and only a small minority of Chinese are able to speak Portuguese."

Today, with a growing market in mainland China, there are more Portuguese literary books translated into Chinese. Fernando Pessoa is currently the best-known Portuguese writer in China. "I myself co-ordinated with Professor Ana Paula Laborinho on the translation of 27 of these works. My translation of an anthology of [works by] Eugénio de Andrade will be published by Hunan Literature Publishing House at the end of this year," says Yao.

A UTOPIC CHINA

Early Portuguese authors regarded China as a wonderful place. Fernão Mendes Pinto, a writer and explorer who lived from 1509 to 1583, described the country as very advanced in his autobiographical memoir *Peregrinação* (*Pilgrimage*), published in 1614. "He went to Southeast Asia, China and Japan, including stops in Macao and Beijing," says Yao. "He exaggerated China's good points, even describing a prison like a holiday camp. His book was published in Portugal in two volumes and made a big impact there at that time." Other 16th century authors who hyped up China included Galisto Pereira, João de Barros and Gaspar da Cruz.

Álvaro Semedo, a Catholic priest who worked as a missionary in China, presented a more balanced perspective having a more detailed knowledge of everyday life. Born in 1585 or 1586, Semedo joined the Jesuit order in 1602. He arrived in Macao in 1610 and later travelled to Nanjing in 1613. During an anti-Christian campaign in 1616, he was imprisoned and sent back to Macao where he stayed until 1621. He later changed his Chinese name from Xie Wulu to Zeng Dezhao and reentered the mainland where he remained for the rest of his life, with the exception of a single visit to Europe to recruit more missionaries and obtain support from the church. Whilst there, he published a long report on China. Back in China, he served as the Vice-Provincial of the Jesuit order in Guangzhou where he resided until his passing in July 1658.

Compared to Europe, China was indeed an advanced country at the end of the Ming and the early part of the Qing dynasties (1644–1911). In 1800, China had the largest GDP in the world, accounting for more than 30 per cent of the global total. It wasn't until the Industrial Revolution at the turn of the century (1760–1840) that Europe and then the United States of America were transformed into economic powers.

Beginning in the mid-19th century, Portuguese authors began to perceive China differently, falling in line with the general consensus of Western opinion that it was a corrupt nation in a period of rapid decline following the Opium Wars.

Eça de Queirós' novel *O Mandarim* (*The Mandarin*) dramatised the life of a Chinese official. "He never went to China. But this [novel] was a fantasy. He was the most famous contemporary author in Portugal and is often compared to France's Gustave Flaubert," says Yao. "He also served as the Portuguese consul in Havana, Cuba, where he saw Chinese coolies sent there from Macao. He praised them for their hard work. In his writings about the Chinese and Japanese, his attitude was complicated and contradictory."

Another important writer was Camilo Pessanha, who arrived in Macao from Portugal in April 1894 at the age of 24 following a failed love affair. "His attitude was also contradictory. He saw the country as backwards but greatly valued the language, which he studied," Yao explains. Pessanha spent most of the rest of his life in Macao. He was a philosopher and later an attorney, judge and adviser to several governors. The poet's most famous work is *Clepsidra*, a consolidated collection of his poems. A volume of his Portuguese translations of Chinese poetry was posthumously published.

A PORTUGUESE LOVE AFFAIR SPANNING FOUR DECADES

A native of Beijing, Yao has been a student of Portuguese for 40 years. He initially learned Spanish in secondary school but switched to Portuguese after entering Beijing Foreign Language University in 1976. At the time, conditions for studying the language were not supportive. There was a limited supply of books, with many being banned as "Western poison." Students had no access to Portuguese radio



YAO JINGMING

or television, so in the rare event that a native Portuguese or Brazilian speaker made a guest appearance in class, the teacher would often record their words to be used later.

Yao graduated in 1981 and was assigned to research Portuguese literature at the Research Institute of Foreign Languages. During the five years of his employment there, he saw conditions for foreign language acquisition improve, but there was still little interaction with foreigners themselves.

In 1987, he was transferred to the Chinese embassy in Lisbon as a translator. This pivotal moment opened up a window to the world. Yao befriended Portuguese writers who encouraged him in his compositions and translations. He published collections of poems in both Portuguese and Chinese under the pen-name Yao Feng and also completed numerous translations.

In 1992, he moved to Macao under a two-year contract, after which he taught Portuguese

at the University of Macau where he completed a Master's in Portuguese literature. He attained his doctorate at Fudan University in Shanghai, where his thesis analysed the image of China within Portuguese literature.

In 2006, Yao was awarded Portugal's coveted Ordem Militar de Sant'iago de Espada for his contributions to the country's literature. In December 2013, he was awarded the Cross-Strait Poet Laureate Prize.

From September 2012 to July 2016, he was vice-president of the Cultural Affairs Bureau in Macao. He returned to the University of Macau on 1st September 2016, as head of its Department of Portuguese. He is only the second non-native Portuguese to hold the post.

MACAO, A CENTRE OF PORTUGUESE LEARNING

Yao believes that Macao can improve its role as Asia's centre of Portuguese learning. "The government should select a certain number of schools that would specialise in teaching Portuguese. They would train students who want to become lawyers, translators, civil servants and other professions in which a high level of the language is required. For this, we need to design good courses and programmes and raise the enthusiasm of students. The government should also have a long-term plan for Portuguese education and support in schools, including private ones, that offer specialty courses."

Yao advocates that a concentrated effort would be more productive than classes teaching the language once or twice a week in secondary schools. "[These classes] can stimulate students' interest in Portuguese culture and history, but most of them provide no grounding in the language."

With Macao students already bearing a heavy burden of study that includes Mandarin and English – languages required to work on the mainland and internationally – Portuguese's uses are more limited. Since the handover in 1999, most students choose English as their main foreign language. Even when conducting business dealings with clients from Portuguese-speaking countries, many people use English to communicate, so promoting Portuguese to future generations requires a more dedicated and strategic plan. ■

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ANTÓNIO FÉLIX DA COSTA
AND TIAGO MONTEIRO Left to right



Victorious at the Macau Grand Prix

PHOTOS JOSÉ MARTINS AND COURTESY OF SPORTS BUREAU

2016 saw António Félix da Costa and Tiago Monteiro of Portugal take top honours at the 63rd Macau Grand Prix on 17-20th November 2016.

Félix da Costa finished number one in the Suncity Group Formula 3 Macau Grand Prix (FIA F3 World Cup), completing the 15-lap Guia Circuit in 27:57.447. He also won the F3 Macau Grand Prix in 2012. The past year, the 25-year-old driver had been focusing on the Deutsche Tourenwagen Meisterchaft (DTM, German Touring Car Championship) and driving Formula E cars, so the Formula 3 victory in Macao was a surprise. Speaking to the press immediately after the race, Félix da Costa exclaimed, "I am just a happy boy... I was not supposed to come, I am not meant to be here, I am not meant to race an

F3 car, so none of this makes sense!"

Monteiro, also from Portugal, won the Suncity Group Guia Race, his first victory in this circuit. The Portuguese driver has raced in Macao in various Formula 3 (F3) and FIA World Touring Car Championship (WTCC) races and was close to winning several times, but technical problems left him behind.

In the 48th Macau Motorcycle Grand Prix, British driver Peter Hickman triumphed after a tense duel with Bathams/SMT Racing BMW teammate Michael Rutter. Hickman finished the Guia Circuit's 12 laps in 29:15.590 followed by Rutter +0.533 seconds and Martin Jessop +0.655. This is his first Macau Grand Prix victory. ■





The fastest marathon runners

PHOTOS GOVERNMENT INFORMATION BUREAU

The 35th Macau International Marathon was held December 4th 2016. More than 1,000 athletes from 46 countries and regions participated.

26-year-old Peter Kimeli Some from Kenya won the men's race with a time of 02:12:52, followed by fellow Kenyan Dominic Kangor Kimwetich with a time of 02:13:19. Kenyans swept the top three, with Suleiman Kipkesis Simotwo coming in third at 02:15:21.

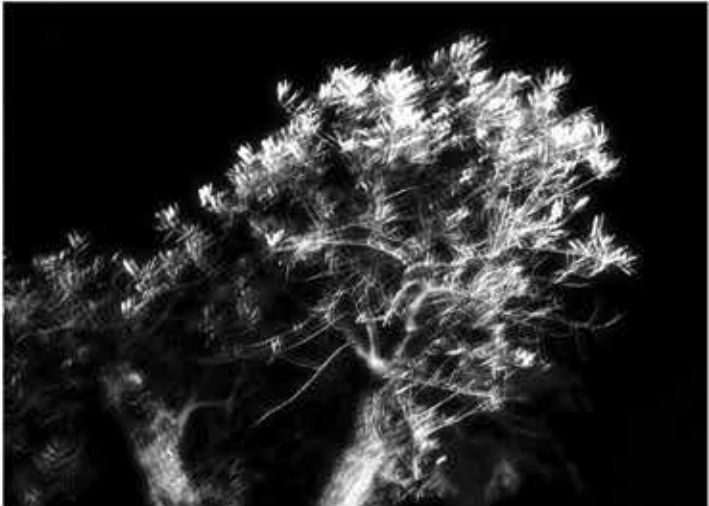
Ji Huang Kim from Democratic People's Republic of Korea won the women's race with a time of 02:36:16, followed by Joan Jepchirchir Eigen from Kenya with 02:36:48 and Chemtai Rionotukei from Kenya with 02:38:19. ■

- 1. PETER KIMELI SOME
- 2. JI HUANG KIM



EXHIBITION PERIOD 展期
12.01 - 18.02.2017
EXHIBITION
by ALEXANDRE MARREIROS

FREE ADMISSION



EXHIBITION PERIOD 展期
23.02 - 25.03.2017
PHOTOGRAPHY EXHIBITION
by JOÃO MIGUEL BARROS



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Macau ski and snowboard school: the coolest hot spot in town

Who says skiing and snowboarding are impossible in Macao? The Macau ski and snowboard school brings a bit of unlikely white magic to a city in the subtropics

TEXT CATARINA MESQUITA
PHOTOS ANTÓNIO SANMARFUL



BUILT FROM THE GROUND UP

Since opening its doors in April 2013, the Macau Ski and Snowboard School has trained more than 1,000 students between the ages of 4 and 60. The number of clients has steadily increased annually but has yet to meet expectations projected by Tong and her three business partners. She attributes this to local norms: "In Macao, people don't rush headfirst into something new. They first like to see how things work and then try it out." However, as younger generations delve more and more into winter sports, she expects interest to pick up. "When their children are very young, parents end up practicing with them, turning it into a family sport."

The school is open seven days a week with peak hours after work and on the weekends. A one-hour class with a capacity of three students runs for MOP900.

Designing the logistics of the school required a thoughtful and detailed blueprint. One of the biggest projects was, of course, providing the two conveyor ramps on which classes would be held. "Buying a ramp would have been very costly, so we decided to create the ramps from scratch," explains

Tong. Both conveyors have capacity for three students simultaneously. The first was installed with speed adjustment capabilities for basic and intermediate levels, with a fixed slope of 14 degrees. The second, more technologically advanced ramp allows not only for speed adjustment but also inclination variation, between 16 and 21 degrees, to simulate different slope angles.

The project also faced some challenges inherent to Macao's geographical conditions. "Finding a site tall enough to accommodate the ramps was not easy. Admittedly, getting to our facilities is tricky, but there aren't many industrial buildings with such a high ceiling." The density and material of the carpet covering the ramps have also been carefully considered so that users can experience a pressure and directionality simulating snow. The surface of the belt, however, is less slippery than actual snow.

"The simulators prevent people from wasting time in the snow by constantly falling over before they can actually move. These ramps allow them to train enough to get the most out of the snow," Tong concludes. "Skiing on a treadmill actually requires more skill than on snow. Here, your sense of balance is more exercised."



JOANNE TONG
Director of the school

The colder months have arrived in Macao, yet no snow has fallen atop Taipa or Coloane mountain. This hasn't stopped winter sport enthusiasts, however, from getting their practice in. With the opening of the Macau ski and snowboard school in 2013, skis and snowboards are coming out of storage for some rather creative slope time thanks to two simulator treadmills.

Now celebrating its third year, the school provides not only a venue for seasoned snow enthusiasts to improve their skills, but also an environment in which newbies may learn to master the technique.

"Snowboarding is *cool*. That's why so many

people come to learn how to look cool when they go on holiday in the snow," giggles Joanne Tong, director of the school. She says that the concept for this space was born out of the need for people to practise before going on holiday and hitting the slopes.

Tong, herself, began snowboarding for fun, but her passion for the sport has endured. After 20 years at Macau Telecommunications Company (CTM) working in the human resources, administration and consumer sales departments, Tong followed her desire to start her own business and invest in her passion, leading to the difficult decision of leaving behind a job she enjoyed for so long.

“Skiing on a treadmill actually requires more skills than on snow. Here, your sense of balance is more exercised,” said Joanne Tong



CLASSES FOR ALL AGES

WINTER SPORTS AMBASSADORS AS WELL AS TRAINERS

In addition to providing training classes, the school also organises yearly trips to resorts in the surrounding regions. The mountains of Japan – Hokkaido, Nagano, Niseko and Yubari – along with those of South Korea are generally the busiest and most popular destinations, but trips to Finland are being planned for the near future.

"Our students end up becoming our friends, and they count on our experience to organise trips and help with all the preparations," says Tong. "Some students, after successfully learning how to ski or snowboard, don't come back [to the school], but they always stay in contact with us. Those who come back do so in the months leading up to the snow season, which is also high season for the school. Students end up having doubts about learning in April should they forget what they learned when the snow season comes. My answer is always the same: it's like riding a bike, you don't forget."

The director explains that the school aims to attract more people from Macao to the mountains. "On the slopes, we meet many people from Hong Kong but very few from Macao. We undoubtedly want to inspire more people to go the mountains and get them into sports, not just to enjoy the view."

SKIING ISN'T THE GREATEST CHALLENGE

Currently, the school faces a shortage of qualified instructors. The Macau Ski and Snowboard School has 13 part-time instructors, but with the continued growth of the project, managingschedules has become more challenging. Director Tong looks forward to the future of the school; after all, "There will always be someone who wants to learn and practise in order to prove themselves and show off in the snow!" ■

LOCATION:

Macau Ski and Snowboard School
Graciosa Street No.29-53, Chiao Kuang
Building, Ground Floor A, Macau

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CITIES OF THE PEARL RIVER DELTA

The Pearl River Delta enters a new era

TEXT DR. THOMAS CHAN*

*President of the Maritime Silk Road Association (Macao)

The Pearl River Delta (PRD) region in southern Guangdong province has proven to be remarkably resilient in its economic development in the last few decades. In the early reform years of 1980s, the region transformed itself from a largely rural and sparsely populated area into a global production base of labour-intensive products. In the 2000s, it moved to producing higher-valued items but faced problems such as rising labour costs and industry-related environmental degradation. During the global financial crisis of 2008-2009, the region was hit even harder, with shrinking external demand for its exports.

Just when some critics were casting doubts on its future, the region is making a strong comeback. Backed by the central government, the PRD is investing heavily in modern infrastructure as well as in advanced industries based on Germany’s Industry 4.0 plan. It aims to make the PRD one of the most advanced industrial regions in the world and to be a metropolitan region the equal of London, Paris or Tokyo.

In terms of GDP, the PRD would rank as the 15th or 16th largest national economy in the world, on a par with Mexico and larger than Indonesia, the Netherlands, Turkey and even Saudi Arabia. In 2015, the region had a nominal per capita GDP of RMB107,011 (US\$17,182), placing it among the richest nations in the world, ranked 39th. China as a whole only ranked 72th, according to the World Bank. The PRD’s two mega cities, Guangzhou and Shenzhen, attained a per capita GDP of US\$21,865 and US\$22,106 respectively; each has a population of more than 10 million.

Table 1

CITY	LAND AREA (sq. km)	POPULATION (mn)
Guangzhou	7,434	13.50
Shenzhen	1,953	11.38
Zhuhai	1,688	1.63
Foshan	3,848	7.43
Huizhou	11,158	4.76
Dongguan	2,465	8.25
Zhongshan	1,800	3.21
Jiangmen	9,541	4.52
Zhaoqing	14,856	4.06

MODEST BEGINNING

The delta region was much smaller than it is today. It has taken centuries for rivers to build up the sand bars in the estuary. In the Han Dynasty (206 BC – 220 AD), Guangzhou was already the centre of the region and was known then as Nanhai and Panyu. Located in the middle of the delta region, Guangzhou has easy access to the sea. Its history is linked with that of the two Silk Roads – the first established in the early years of the Han



THE PEARL RIVER DELTA IN CHINA

Dynasty after the Chinese defeat of the Xiongnu (nomadic warriors from the eastern Asian steppes); the westward overland trade route went as far as the Roman Empire. The second was by sea. Limited by the navigational ability of sailing boats, the trading ports were first concentrated on the coast of the present-day Vietnam and Hainan Island. As shipping technology advanced during the Tang Dynasty, the route was extended to Guangzhou, which became the main trading port with Southeast Asia, South Asia and even the Middle East. This was the maritime Silk Road to the Arabian world and Europe.

Guangzhou prospered as the starting point of the maritime Silk Road. Foreign quarters emerged just outside the city walls, with resident communities of Arabs, Persians, Jews, and others from present-day India, Sri Lanka and Indonesia. Guangzhou was already a metropolis more than 1,000 years ago. Silk products and ceramics were carried by sea from Guangzhou to Siraf on the northern shore of the Persian Gulf, and from there to the Middle East and Europe. In the late Ming Dynasty (1368-1644), Guangzhou had become the largest port in China, if not Asia, and the only one permitted to conduct trade with foreign merchant ships.

Silver became the international medium of exchange that integrated China and the economies of the Pacific and Indian Oceans. Two trade triangles emerged: Malacca – Macao – Nagasaki

and Manila – Macao – Nagasaki, dominated first by the Portuguese and Spaniards; later, the Dutch also participated. Guangzhou sat at the centre of the two trade circles, integrating the domestic economy of China through foreign trade routes. High demand for exports transformed the neighbouring areas of Guangzhou into a large industrial region for the production and processing of silk, tea, chinaware, sugar, cotton cloth, ironware and salt.

The Opium Wars that led to the establishment of the treaty port system in China and Asia were an economic disaster for Guangzhou and Macao. Smuggling and the free-trade port of Hong Kong replaced Macao as the outer port for Guangzhou and other treaty coastal cities. Exports and imports were shifted out of Guangzhou to Hong Kong. Shanghai replaced Guangzhou as China’s most important foreign trade port.

The PRD region was transformed from a world factory and emporium of sophisticated products into an export-oriented industrial area processing raw materials. This industrialisation was disrupted when the region was occupied during the Japanese military from the late 1930s through 1945. During this period, the local population dispersed and the economy was devastated. Later, in 1949, facing economic sanctions from the United States of America and its allies, including the British colony of Hong Kong, the new communist government after 1949 responded by nationalising industries, finance and trade. It adopted a centrally planned economy and started large-scale industrial investment in major cities, including Guangzhou.

In the 1950s and 1960s, heavy industries like iron and steel, non-ferrous metals, coal and coke were produced in Guangzhou. Many small and medium-sized firms in the city were also merged and nationalised. The share of heavy industries rose from only 10 per cent in 1949 to 35 per cent in 1981.

NEW INDUSTRIES

Because of recent industrial upgrading, the PRD economy is now witnessing a simultaneous development of different industries at different stages of development. These include labour-intensive sectors such as garments, shoes and furniture, that were once leading industries in the early stages of export-oriented industrialisation

during the 1990s. Then there are the traditional capital and technology intensive industries, such as automobiles, electrical appliances, metallurgy and petrochemical industries that developed in the region in the 2000s. Now, there are the innovative IT industries, including telecommunications equipment, smart phones, LCD display panels, semiconductors, high speed railcars and other products that rely heavily on inputs of R & D; these will be the leading industrial sectors in the coming decades.

Despite a recent weakening of the traditional export markets in developed countries, the PRD region has been able to maintain its exports and trade surplus momentum thanks to the growth of emergent developing economies. In 2015, the region’s trade surplus was the equivalent of 22.5 per cent of its local GDP, a feat rarely achieved in economies of the same per capita GDP level, and especially noteworthy in the present era of economic uncertainty and growing trade protectionism.

Table 2: Annual GDP growth rates of the 9 major cities in the PRD, 2000-2015

CITY	2000	2005	2010	2011	2012	2013	2014	2015
Guangzhou	113.3	112.9	113.2	111.3	110.5	111.6	108.6	108.4
Shenzhen	115.7	115.1	112.4	110.0	110.0	110.5	108.8	108.9
Zhuhai	112.0	113.1	112.9	111.3	107.3	110.8	110.4	110.0
Foshan	112.5	119.4	114.1	111.3	108.0	109.8	108.3	108.5
Huizhou	111.3	115.9	118.0	114.7	112.7	113.8	110.0	109.0
Dongguan	119.7	119.5	110.3	108.0	106.1	109.8	107.8	108.0
Zhongshan	112.4	120.9	114.0	113.1	111.3	110.0	108.0	108.4
Jiangmen	110.2	112.6	114.5	113.0	108.1	109.8	107.8	108.4
Zhaoqing	110.6	115.7	117.1	114.7	111.0	111.5	110.0	108.2
PRD	113.7	115.7	112.2	109.9	108.1	109.3	107.8	108.6

Source: Guangdong Statistical Yearbook, 2016.

Table 3: Per capita GDP of the 9 major cities in the PRD (in Renminbi)

CITY	2000	2005	2010	2011	2012	2013	2014	2015
Guangzhou	25,626	53,809	87,458	97,588	105,909	120,294	128,478	136,188
Shenzhen	32,800	60,801	96,184	110,520	123,451	137,632	149,495	157,985
Zhuhai	27,770	45,320	78,030	90,140	95,819	105,834	116,537	124,706
Foshan	20,231	42,066	79,902	85,650	90,792	96,317	101,617	108,299
Huizhou	13,877	21,909	38,650	45,371	51,130	57,716	63,657	66,231
Dongguan	13,679	33,287	53,193	57,913	60,907	66,440	70,605	75,616
Zhongshan	15,077	36,435	60,888	70,063	77,694	83,804	88,682	94,030
Jiangmen	12,851	19,546	35,622	41,063	42,028	44,546	46,237	49,608
Zhaoqing	7,422	11,890	28,052	33,754	36,999	41,811	45,795	48,670
PRD	20,280	40,336	69,002	77,689	84,434	93,548	100,448	107,011

Source: Guangdong Statistical Yearbook, 2016.

TRANSFORMATION OF THE PRD ECONOMY

Heavy investment has been driving the region's development. In the 1980s, the PRD region jump-started its industrialisation with export-oriented processing initiated by foreign investment from Hong Kong, Taiwan and elsewhere. This explains the overwhelming domination of foreign investment and industrial processing in the region, in contrast to the more indigenous industrial development of the Yangtze River Delta.

Industrial processing in Shenzhen and Dongguan had a spillover effect on other industries and services, both in terms of the extension of the industrial value chain as well as the resulting prosperity benefitting the local population. Since the beginning of the new century, the share and role of foreign investments have declined rapidly. Investment in the region in the last 15 years has been led instead by local infrastructure investment, including housing and indigenous industries.

In addition, local firms have begun exporting to new markets in developing economies. Foreign-invested firms still dominate the region's export business, but their importance has rapidly eroded in the last five years. Local companies have been able to overcome cost inflation and to tap into the markets of developing countries. With over 300,000 small traders in Guangzhou from Africa, the Middle East and Iran, the city is thriving under the lucrative business model of exporting industrial products to emerging markets. Exports range from traditional labour-intensive garment and textile products to electronics and, more recently, smart phones.

The region's capital power is also growing. In the last 15 years, foreign direct investment has lost its significance as a source of foreign exchange for financing imports. The steep rise in trade surpluses underlies the success of import substitution for the region's industries as a whole. The PRD has been a net exporter of capital, technology and management, relocating labour-intensive industries to other overseas low-cost production destinations such as those in Southeast Asia.

Table 4: Basic economic indicators of the PRD, 1990-2015

YEAR	INVESTMENT IN FIXED ASSETS (RMB100 MILLION)	OF WHICH: REAL- ESTATE INVESTMENT	TOTAL RETAIL SALES (RMB100 MILLION)	TOTAL EXPORTS (US\$100 MILLION)	TOTAL IMPORTS (US\$100 MILLION)	ACTUAL UTILISED FDI (US\$100 MILLION)
1990	264.34		424.35	222.21	196.77	12.36
1995	1515.82		1694.60	513.31	429.29	79.47
2000	2364.71		3204.99	847.77	743.15	103.87
2001	2612.88		3581.35	908.29	776.32	114.96
2002	2945.74		3996.23	1126.08	992.57	116.17
2003	3749.51		4497.21	1450.56	1262.47	137.41
2004	4515.27		5106.86	1824.44	1596.44	90.16
2005	5328.37		5878.70	2273.18	1837.58	113.34
2006	5964.60		6810.19	2887.45	2181.97	130.86
2007	6909.74		7919.89	3540.85	2560.28	151.88
2008	7829.03		9539.76	3872.08	2697.61	169.21
2009	9603.55	2583.17	10834.73	3417.77	2430.46	175.08
2010	11355.80	3118.66	12613.24	4318.02	3195.01	183.47
2011	12366.76	4022.87	14575.57	5064.89	3678.00	195.29
2012	13974.24	4483.67	16552.69	5477.09	3956.56	215.53
2013	16030.78	5362.75	18630.61	6070.93	4403.38	230.62
2014	17542.28	6293.55	20655.78	6137.68	4153.86	248.61
2015	20048.69	7075.57	22651.04	6087.57	3664.49	256.24

Source: Guangdong Statistical Yearbook, 2016.

PEARL RIVER DELTA UPGRADES INDUSTRIAL SECTOR

China maintains a strong manufacturing sector, with Guangdong always spearheading the drive for industrialisation and economic transformation. Contrary to dominant Western economic theories saying that the service economy will replace industry as economies develop, and despite similar rhetoric of some Chinese economists, the PRD regional economy has persisted in its efforts to upgrade local industry.

There has been relocation of industries, but mostly within the region and not outside, except by foreign-invested firms seeking lower costs. Industry is still the priority of PRD city governments. There has not been any significant sign of retreat of local industries. Instead, there has been much industrial upgrading and adding of new industries, mostly in advanced machinery and smart phone production. The region as a whole is still predominantly a manufacturing area, with a

Backed by the central government, the PRD is investing heavily in modern infrastructure as well as in advanced industries based on Germany's Industry 4.0 plan. It aims to make the PRD one of the most advanced industrial regions in the world

SHENZHEN





GUANGZHOU

dominant share of global output. If China is still the factory of the world, the PRD is at the forefront helping the nation hold on to this claim.

The region has followed an economic trajectory similar to that of Germany in recent years, but with an even stronger emphasis on industrial upgrading. When markets in China and overseas expand rapidly once again, the PRD's upgraded and expanded industrial capacity will likely be capable of competing with global titans like Tokyo, Paris and London.

The PRD's rapid industrialisation since 1978 has supported the growth of a strong urban middle class. As a result, commercial activities are flourishing on the basis of rising incomes and a positive economic outlook. The region's recent consumption has been stronger than that of Beijing and Shanghai.

In 2015, the Chinese government announced Made in China 2025, a comprehensive industrial policy that advocates abandoning historic adherence to export-oriented industrialisation and replacing it with a forward-looking plan based on Germany's Industrie 4.0. The policy offers a timely blueprint for China's economic transformation in the 21st century. At the local level, provinces and major industrial cities have formulated their own versions of long-term industrial transformation within the national framework.

INDUSTRIAL CHAMPIONS

Some domestic companies, with the support of both local and central governments, have become industrial champions. Shenzhen-based Huawei, now the largest telecommunications equipment manufacturer in the world and a global smart phone brand, is one example. Midea from Foshan, Gree from Zhuhai and TCL from Huizhou have also transformed themselves into global leaders of electrical appliances by consolidating their global dominant market positions; they have become leaders in diversification and automation upgrading as well as through international mergers and acquisitions. Midea's recent acquisition of Toshiba's white goods department is a prominent example of the newly acquired global competitiveness of these firms backed by local state investment from the PRD.

Even IT giant Huawei has faced recent challenges from local smart phone producers within the region. In Dongguan, previously little-known local brands OPPO Electronics and Vivo have captured top market positions in China – the world's largest market – from Huawei, Samsung and Apple. And while OPPO and Vivo do not have strong local state investment, Huawei and ZT (also from Shenzhen) are beneficiaries of government policies and credit support. This unexpected and self-created success has propelled the two

PRD firms into the top six global smart phone companies as of the third quarter of 2016, outperforming both Chinese brands and global titans like Apple, Samsung and LG. Shenzhen-based automaker BYD is yet another PRD success story best known for its electric cars and buses.

ADVANCED MANUFACTURING

Following Germany's intelligent industrial development model, Guangdong's government has divided the PRD region into two parts: an industrial zone of advanced IT industries on the east side of the Pearl River and another zone of advanced equipment manufacturing on the west side. Both produce finished consumer products. The region's engine of growth is its advanced equipment and IT industries which marry new digital network technology with classical industrialisation.

The Chinese government has aggressively pushed the development and industrialisation of 5G mobile telephony. As 5G technology will be 1,000 times faster than 4G (which was only 10 times faster than 3G), it will constitute a disruptive technology that will impact the entire environment of production, consumption and even everyday life. Telecommunications and Internet firms in Shenzhen and Dongguan are

currently the leading global players pursuing this new technology. With massive investment in this sector, the PRD, and the nation as a whole, is poised to become the founding father in the commercialisation of 5G technology and related business models.

There will certainly be division of labour and cooperation between the PRD's services centres and those of Hong Kong and Macao. The PRD region has been pushing a greater integration of its nine major cities, with a combination of inter-city fast railways and metropolitan subways, mostly in Guangzhou and Shenzhen. By 2020, there will be 16 inter-city railway lines running at 200 kilometres per hour; Guangzhou, Shenzhen and Zhuhai are the centres for integrating the region into a one-hour core region. By 2020, total mileage of inter-city railways will be 650 kilometres. By end-2016, 350 kilometres will be in operation. All the cities will soon be connected by rail within one hour of each other.

GREATER METROPOLITAN REGION

Guangzhou, the PRD's transport hub and regional service centre, is working hard to develop an extensive subway network. By end-2015, the city had nine lines with a total of 266 kilometres in operation; another 11 lines of a total of 298 kilometres are under construction. In late 2015, Guangzhou set an even more ambitious target: to build an additional 15 lines of 413.5 kilometres within the next 10 years. In all, the subway mileage of Guangzhou will be twice that of Hong Kong soon.

With such a dense transport system, the PRD area will become one of the great metropolitan regions in the world, with a degree of connectivity on a par with Greater Tokyo, Greater Paris and Greater London, but with faster trains and more modern facilities. This will help to integrate the numerous local industrial upgrading initiatives and greatly facilitate both producer and consumer services. In the process, Hong Kong and Macao should join the PRD region in implementing its ambitious agenda and adjust their existing development trajectory accordingly. If not, they will miss the many great opportunities that have opened up in this new chapter of China's economic development. ■

LUANDA

Angola beyond oil

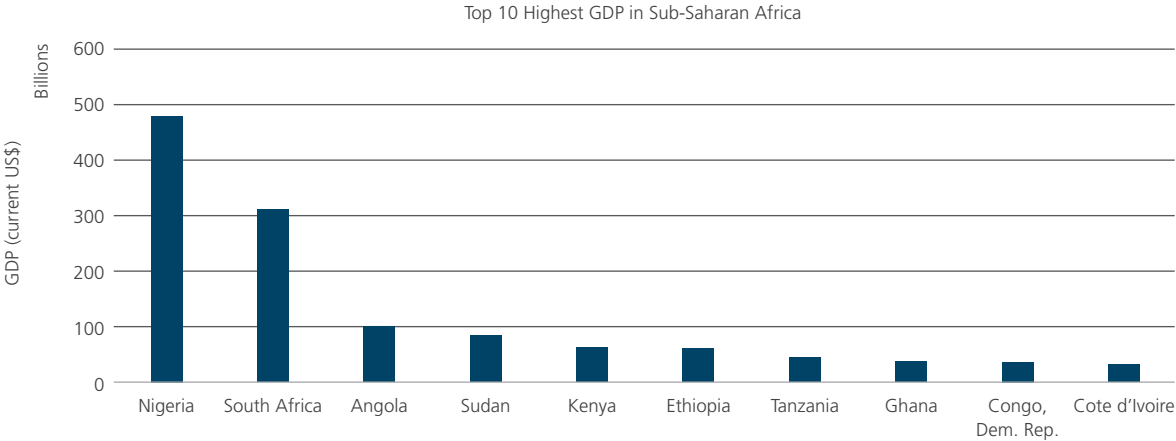
TEXT OTÁVIO VERAS*

PHOTO KOSTADIN LUNCHANSKY



Angola has experienced rapid growth in the last decade, mostly propelled by the exploitation of its vast natural resources. Today, the country is ranked the third largest economy in Sub-Saharan Africa (see Figure 1). Its history, like that of many African nations, is characterised by conflict and war. After its independence from Portugal in 1975, Angola entered into a 27-year-long civil war with two major parties, the MPLA and Unita, fighting for supremacy. In 2002, the two finally agreed on a cease-fire and focused on rebuilding the country, thus commencing the rebirth of Angola.

Figure 1 – Top 10 Highest GDP Countries in Sub-Saharan Africa, 2015



OIL AND DIAMONDS

Since 2002, Angola has relied primarily on its natural resources as its main source of revenue, catapulting the nation's GDP to the third-highest in Sub-Saharan Africa. Oil constitutes most of the country's GDP. The country is Africa's second-largest oil producer, with a majority of its reserves concentrated in Cabinda province, a region with no borders with the rest of Angola plagued by a separatist conflict.

In recent years, oil production has increased exponentially, more than doubling from 800,000 barrels a day in 2001 to 1.8 million barrels a day in 2015. According to the Reuters article "Angola's blooming banana plantations offer new hope for farming," this resource is utterly indispensable to the nation: in 2014, oil exports alone accounted for an astounding 95 per cent of foreign exchange revenues, bringing in US\$60.2 billion. This figure fell to US\$33.4 billion in 2015, a 44.5 per cent decline as a result of the drop in the price of oil.

Diamonds account for a sizeable portion of revenue as well, although much smaller than that of oil. The region is Africa's third largest diamond producer by quantity and value, surpassed only by Botswana, the world's largest producer at roughly 38 million carats, and the Democratic Republic of Congo at 30 million carats. According to news agency Macauhub, Angola mined 10 million carats in diamonds in 2014, generating US\$1.6 billion in revenue. The country's production volume has oscillated annually between 9.7 and 8.3 million carats since 2006. According to Mining.com's article *Angola diamond industry to regain record production levels*, "The new mining code introduced in 2011 attracted foreign investment and boosted exploration of the precious stone and other minerals."

While these extensive natural resources have provided Angolans with rapid prosperity, it is also problematic in that the country's revenue stream depends on commodities with finite quantities.

Investments in Angola's oil industry have grown consistently over the past decade, dwarfing other sectors of the economy. During its colonial era, the country was a major exporter of coffee, sisal, sugar cane, banana and cotton and was self-sufficient in all food crops except wheat, according to the Global Agricultural Information Network. Civil war disrupted all agricultural production and displaced millions of people. The discovery of large, untapped oil reserves shifted the focus of the economy from agriculture to oil exploration, leading the country to cease investing in technology and the mechanisation of its agricultural sector.

The drastic decline in agricultural productivity coupled with seemingly endless revenue from oil has resulted in mass importation of food, which seems an easier solution than investing in domestic production to revitalise the dismantled agricultural industry. Once a net agricultural exporter in the 1970s, Angola now imports 90 per cent of its food at an annual cost of US\$5 billion.

The sharp decline in commodity prices in recent years, especially that of crude oil, has severely strained Angola's economy. Between 2010 and 2015, GDP grew at an average rate of 4.5 per cent. However, the country's economy is projected to grow by only 2.5 per cent in 2016 and 2.7 per cent in 2017. In light of these projections, the government has recently enacted structural changes to try and move away from its dependency on oil revenue. Only time will tell whether these changes will prove successful.

CHINA – ANGOLA PARTNERSHIP

In the last decade, China has become one of the main drivers of infrastructure development in Africa. According to the China Africa Research Initiative, between 2000 and 2014, China collectively loaned over US\$90 billion to Africa. Export-Import Bank of China (Exim Bank) is the continent's primary investor, accounting for US\$62 billion over the same period. Three sectors have received a majority of the funding: transportation (US\$24.2 billion), energy (US\$17.6 billion), and extraction (US\$9 billion).

Of all the African nations, Angola has built the closest ties with the Asian power. According to the *China Africa Research Initiative* published by the John Hopkins School of Advanced

International Studies, "Angola is the primary beneficiary of China's loans to the continent, accounting for US\$21.2 billion, or 23.1 per cent of all Chinese investment in the region." The largest financier of Angola is the China Development Bank (US\$11.3 billion), followed by Exim Bank (US\$7.4 billion), and an additional US\$2.5 billion provided by other institutions. Data published by the Angolan Finance Ministry shows that between November 2015 and June 2016, the state took on new loans worth US\$7 billion from the Industrial and Commercial Bank of China, Exim Bank, and the China Development Bank.

DIAMONDS



ANGOLA

Loans between China and African nations generally differ from those provided by global financial institutions such as the IMF and World Bank. Chinese loans entail low interest rates and rely on commodities, such as oil or mineral resources, as collateral. This type of transaction is known as the "Angola Model" due to the two nation's close relations and China favouring the African nation with its capital inflow, as published in the 2014 article "China's Aid to Africa: Monster or Messiah?" by the Brookings Institution. Chinese loans finance not only Angola but a number of African nations suffering from low credit ratings that have great difficulty obtaining funding from the international financial market.

Roughly 50 per cent of all Chinese financing received by Angola has been invested in transportation infrastructure and agriculture-related projects. The remaining balance is allocated to commercial loans to Sonangol, the Angolan state oil enterprise, which has received 84 per cent of all loans granted to extractive industries.

In the past 5 years, China's loans to Angola have increased significantly (see Figure 2). Consequently, the Chinese presence within the country has become more noticeable. According to Reuters, in 2015, there were approximately 50 Chinese state companies and 400 private businesses operating in Angola, employing a Chinese workforce between 60,000 and 70,000

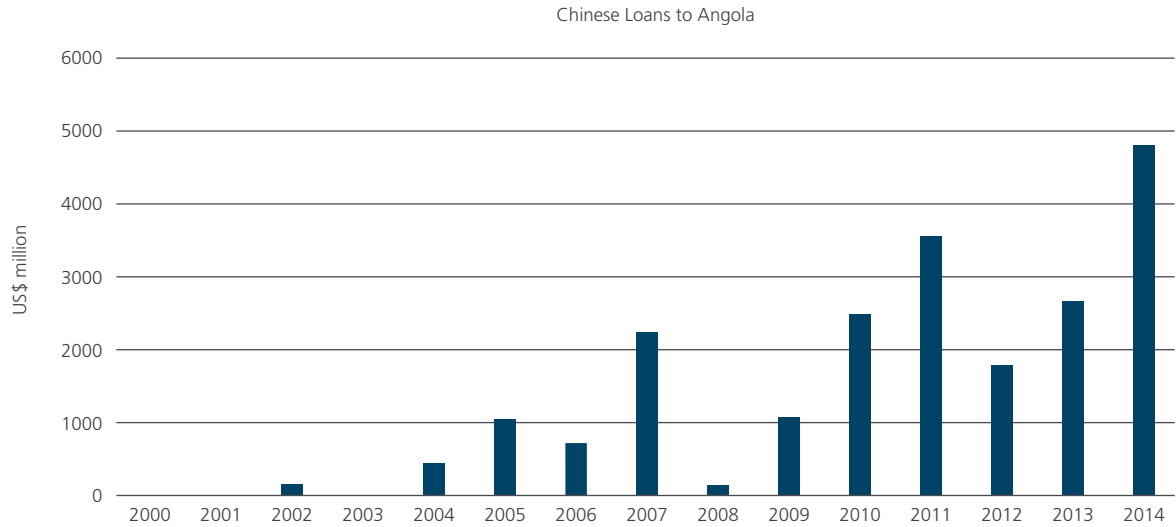
despite bilateral agreements requiring that at least 30 per cent of the workforce be Angolan. The companies allege there are not sufficient Angolans with the skills to perform top-quality work which is often time-sensitive.

With China's backing, Angola has greatly improved infrastructure nationwide, notably investing in education. Fifty-six new schools have been built, benefitting a student population of more than 150,000. Additional investments include 24 hospitals totalling 3,340 beds, 10 water treatment plants serving over 1 million people, a television broadcasting station reaching an audience of 9 million, 830 kilometres of roads, 3,200 kilometres of telecommunications cables, and 9 power transmission stations.

In 2014, Exim Bank loaned out US\$170 million for three targeted projects: funding the Chiumbedala hydroelectric facility and the Luena sub-station in Moxico province, sponsoring the Cuimba agro-industrial project in Zaire province, and supporting the Institution for Economic and Commercial Management of the Portuguese-speaking African Countries (PALOP) in Huíla province.

In 2016, Chinese investments totalling US\$5.2 billion financed 155 projects in Angola. Additionally, the Angolan government has hired Chinese companies to carry out 23 ongoing infrastructure projects, including supplying water and repairing roads in eight provinces at an estimated cost of US\$550 million.

Figure 2 – Chinese Loans to Angola – 2000 to 2014



Source: China Africa Research Initiative (Johns Hopkins School of Advanced International Studies)

STRUCTURAL CHANGES

Angola is not relying on China as its sole source of foreign investment. The country is seriously focusing on improving the business environment and streamlining the process for private companies willing to invest in Angola. In 2015, the government enacted a new private investment law (No. 14/15) and created the National Agency for the Promotion of Investment and Exportations of Angola (Agência para a Promoção de Investimento e Exportações de Angola-APIEX). These measures aim to stimulate economic growth, diversify the economy, expand the private sector, and foster greater private-sector participation in Angola's economic development, according to "2016 Investment Climate Statements, Country profile: Angola" a report published in July 2016 by the U.S. Department of State, Bureau of Economic and Business Affairs.

APIEX is housed within the Ministry of Commerce. Its creation is in line with various legislative changes, with the objective of facilitating external and domestic investment and easing access to loans for private investors. As Angola works toward simplifying the process of opening a business, it is also investing in providing training for basic professional skills and guidance for budding entrepreneurs. Industrial centres developing infrastructure and logistic connections are being created as well.

Angolan Ambassador to Singapore, Fidelino Loy de Jesus Figueiredo, regards recent policy changes for foreign and national investment with great enthusiasm: "The new law creates an attractive framework for investors, protecting their interests, but without affecting the State's welfare. The law also considers the need of having a local working force in the process of developing the economy."

As for doubts investors have expressed for Law 14/15, the ambassador offers reassurance: "Some investors show concern regarding the repatriation of profits. However, the law is clear and does not place restraints on it." The law allows for the repatriation of dividends, profits, and royalties following the conclusion of any investment project. However, repatriated tender will be subject to an additional tax. This new



OIL PLATFORM

tax starts at 15 per cent and can go as high as 50 per cent depending on the amount and the time elapsed between the initial investment and the repatriation in order to encourage reinvestment.

Law 14/15 requires a minimum of 35 per cent local participation or partnership in foreign investments and focuses on six strategic sectors: 1) electricity and water, 2) tourism and hospitality, 3) transportation and logistics, 4) telecommunications and information technology, 5) construction, and 6) media. The 35 per cent minimum will likely prove challenging for foreign investors due to local capital constraints as well as a lack of technical capacity in certain industries.

Oil and mining, two vital sectors of Angola's economy, are regulated by their own set of investment laws. So, too, is the banking sector, which has a distinct law dictating how foreign investments can be assimilated.

For sectors to which Law 14/15 does apply, the law offers double the fiscal incentive for investing in Angola's less developed regions compared to areas near Luanda or other major urban centres. Additional tax breaks are available for investors who create more local jobs, generate higher export receipts, and source more local content within their operations.

Although these six strategic areas embraced by the law present distinct opportunities for

Angola, two sectors – agriculture and fishing – should receive broader attention. These industries have all the ingredients for much-needed economic diversification, a reduced dependency on imports, and large-scale job creation.

AGRICULTURE AND FISHING

According to the Quartz Africa article "Could Angola's first banana exports in 40 years save its economy?", the country's agricultural sector accounts for only 11 per cent of the country's GDP. Sector growth was a negligible 0.2 per cent in 2015, and only a third of Angola's arable land has been cultivated. Historically, Angola was a net exporter of agricultural products during its colonial era under Portugal, and these days, it certainly possesses the young work force, temperate climate, and arable land to expand its agricultural and fishing sectors. Although some progress has been made, there is still a long way to go to alleviating Angola's dependency on food imports.

Recently, for the first time in over 40 years, Angola exported 17 tonnes of bananas to Europe. The recent growth in the country's banana production was fuelled by Chinese investments under the "Angola-Model," after agreements trading oil for infrastructure development were signed between the two countries back in 2004. According to the Reuters' report "Angola's blooming banana plantations offer new hope for

farming," banana production grew from 76,000 tonnes in 2012 to 247,000 tonnes in 2013, not only ending banana imports but also allowing for exports to the neighbouring Democratic Republic of Congo.

Cash crops, such as sugar and coffee – once major Angolan exports – are again being produced, albeit on a smaller scale compared with the period prior to the 1975–2002 civil war. According to the Ministry of Agriculture, Angola produced 12,000 tonnes of coffee in 2014, its highest production for decades but well below the record 200,000 tonnes from the colonial era. Most coffee growers are small-scale and struggle to market their crops while constantly battling pests and disease.

In May 2015, a Portuguese firm, Nabeiro, announced that it was buying out the Angolan state coffee firm, Liangol, whose operations it had been running for almost 15 years. According to *The Economist*, Nabeiro paid US\$1 million for Liangol and has now taken over Angola's Ginga coffee brand. This is the kind of private investment that Angola needs to rebuild its agribusiness. Privatisation certainly has its risks, but private companies have a clear monetary incentive to be efficient and profitable, while state companies frequently run at a loss.

In the sugar and bio-fuel industries, Biocom, a public-private partnership, has set a challenging target for 2020. The company, which owns a 100,000-acre farm located 300km east of Luanda, in Malanje, aims to produce 256,000 tonnes of sugar by decade's end, which would secure 50 per cent of Angola's domestic consumption. Additionally, the company projects 33,000 cubic meters of ethanol production and 235,000 MWh of generated electricity. According to the 2016 *Rede Angola* article "A cana-de-açúcar que pretende adoçar o país," Biocom will produce 47,000 tonnes of sugar, 16,000 cubic meters of ethanol and 155,000 MWh of electricity. The firm is part of a partnership which includes the state oil company Sonangol, the government investment fund Cochan, and Brazilian construction company Odebrecht.

Angola's fishing industry has also been recovering, growing from 277,000 tonnes in 2012 to 300,000 tonnes in 2013, of which 85 per cent is consumed domestically. The country's target output is slated to increase to 400,000 tonnes in the coming years. With rich coastal waters and a well-watered interior, active fisheries

which include rivers, freshwater lakes and reservoirs, 1,600km of coastline, and 330,000 km² of exclusive economic zone waters, Angola is naturally poised to increase the size of its fishing industry significantly.

Developing aquaculture and expanding the fishing industry would generate jobs and contribute to food security and poverty reduction, especially in rural and coastal areas. It would also have a decisive social impact on certain subsectors: one-third of Angola's animal protein comes from fish, and artisanal fishing represents 30 per cent of the country's total fishing activity. Many involved in the industry are organised via co-operatives, and over 80 per cent of their members are women.

The country is also developing its fish-farming potential. Its first major initiative at the Mucoso centre near Dondo, Kwanza Norte province, opened in April 2014. Bengo province, near Luanda, has several large lakes and lagoons that support traditional artisanal fisheries. The Kwanza River is also home to several existing and new dam projects which could be stocked with additional farmed fish.

ANGOLA'S CURRENT DEFICIT

The necessity for economic diversification is blatantly evident; however, effective measures towards reaching this goal could have come earlier. The global drop in oil revenue, coupled

with an increase in national expenditures, has led to Angola's first fiscal deficit since 2009. Since 2014, the country has been running a deficit which is forecasted through the next decade (see Figure 3). Lower oil prices and higher imports have narrowed the resource-rich country's surplus. Oil export revenues, which dominate foreign-exchange earnings, have declined as global oil prices have fallen, highlighting the need for economic diversification and decoupling public finances from the oil sector.

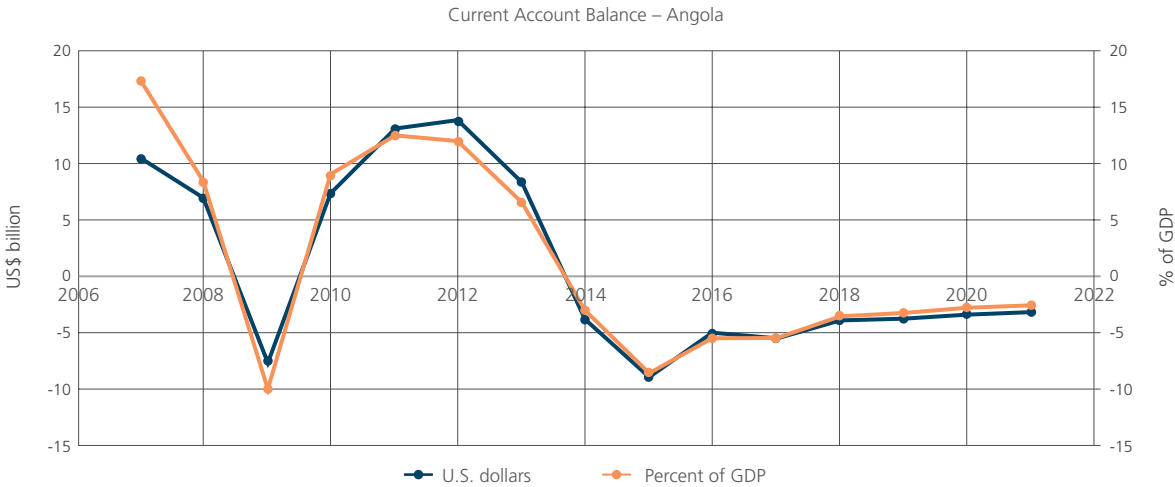
Angola has implemented some expenditure measures in an effort to reduce the deficit, including ending fuel subsidies in early 2016 and freezing public sector hiring. With oil prices projected to remain below recent peaks, fiscal revenues are expected to bottom out, and as a result, deficits are likely to increase despite efforts to restrain spending.

Inflation, which spiked to 23 per cent in the first quarter of 2016 from 2015's annual rate of 14.3 per cent, thereby exceeding the central bank's target, remains a problem. According to a report published by the U.S. Department of State's Bureau of Economic and Business Affairs, "2016 Investment Climate Statements, Country profile: Angola," the high inflation is a result of currency devaluation as well as the cessation of the government's fuel subsidies. Concern over inflation has led the central bank to hike interest rates. With government spending remaining constrained, the elevated inflation has weakened consumer spending.



AGRICULTOR Coffee plantation

Figure 3 – Current Account Balance – Historical and Forecast – Angola



Source: IMF data

DIVERSIFICATION IS THE KEY

Low oil prices foreshadow the coming years with uncertainty. One strategy to mitigate crisis is to diversify the economy. Agriculture is expected to play a key role in boosting the country's exports and generating foreign currency earnings.

Equally important is fostering investments in infrastructure, deepening financial sector reforms, developing professional skills, and improving the business environment. Investing in local industry will result in a gradual reduction of imports, which is essential in a scenario of weak local currency.

Angola's implementation of Law 14/15 regarding foreign investment is an important step towards streamlining the business environment for external investors. Reducing bureaucracy and facilitating credit are also measures the government is trying to implement. Notwithstanding these reforms, the country's legal framework still needs adjusting. Income inequality, unemployment, and poverty remain challenges as do persisting regional economic imbalances. Transformative investments are required to decongest large cities and reconnect them with major economic growth poles, particularly in rural areas.


"I see that the main sectors that will benefit from additional foreign investment in Angola are mining, fishing, agriculture, and energy," confirms Ambassador Figueiredo. In addition to mining and energy, which are already being extensively explored, fishing and agriculture are two sectors the government plans to expand

significantly. The ambassador also believes that "developing the professional skills of the base worker, training managers to be efficient, investing in infrastructure, and gradually increasing institutional capability are very important aspects that should be tackled in this process."

Under its National Development Plan for 2013–2017, the government is contemplating a territorial development strategy to create a network of development poles. The country currently has a National Urbanisation and Housing Programme, a 2015–2030 Metropolitan Plan for Luanda, and several ongoing urbanisation projects.

In the event that oil prices rise again and Angola is faced with another bonanza period, will the country follow the same path it did post-civil war, relying on easy, instant revenue rather than investing in long-term socioeconomic development? Ambassador Figueiredo emphatically replies, "There is no turning back from the government's decision of diversifying the economy and the reassessment of national development priorities. In [the event of the] eventual rise of oil prices, the consequent availability of this extra income will be additional to the revenue sources from the new strategic areas defined by the government." ■

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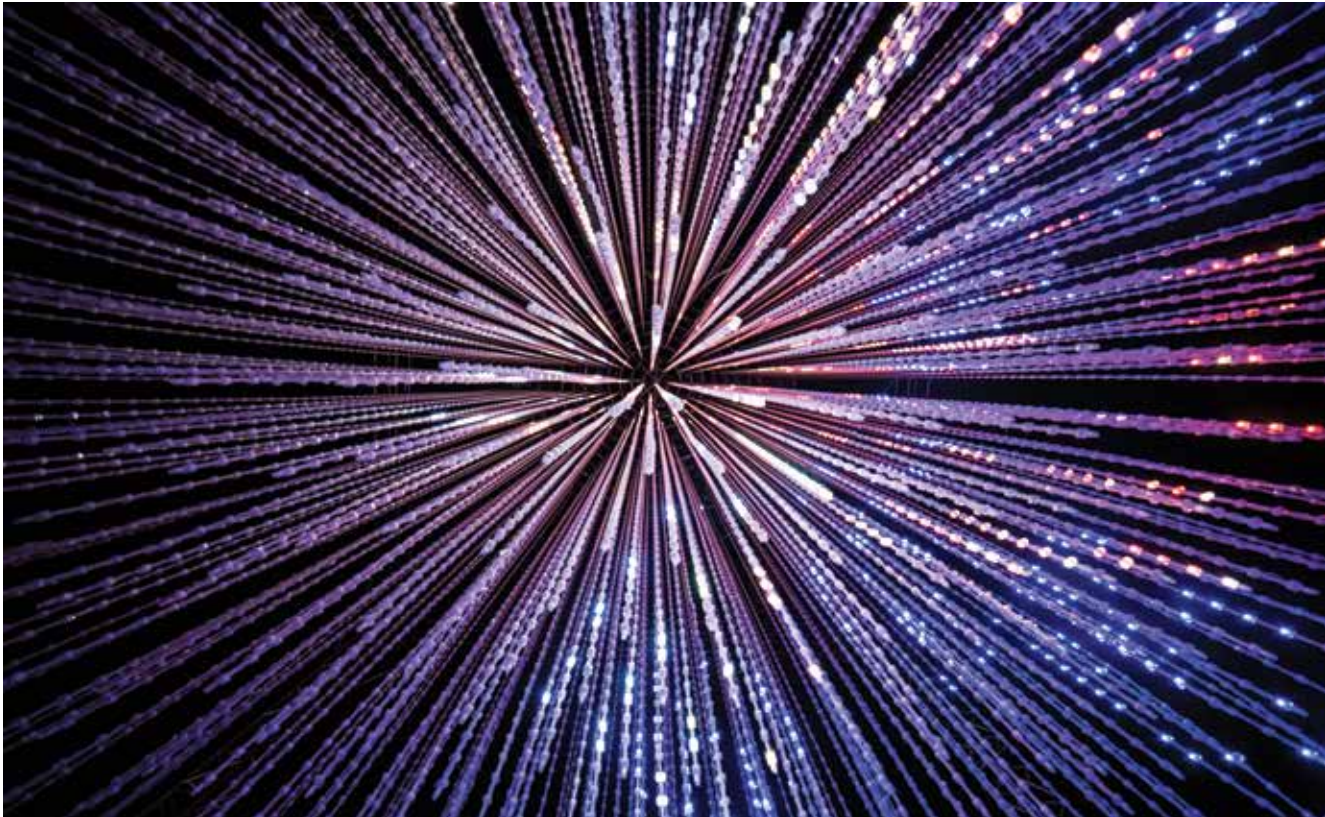


The treasure of light

PHOTOS ANTÓNIO SANMARFUL

December nights were brighter this past year with the 2016 Macao Light Festival. The "Treasure of Light" festival consisted of video projections, light installations, interactive games as well as music and light shows across various locations in the city. Locals and tourists alike interacted with innovative projection techniques and elements at eight venues: Nam Van Lake Nautical Centre, Nam Van Lake, Anim'Arte Nam Van, St. Lawrence's Church, Mandarin House, Lilau Square, the Moorish Barracks and Barra Square.

The event was organised by the Macao Government Tourism Office and created with the assistance of partners both local as well as from Hong Kong in a joint effort to enhance the video mapping experience. Projections were splashed across building façades and upon a giant cascade of water. LED lights, neon sketching, light painting and glowing see saws were just some of the activities that attracted inquisitive crowds of delighted participants.







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