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CHIO, U Jeong

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**INSPIRATION FROM THE CZECH CULTURAL
POLICY TO MACAU CULTURAL POLICY**

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KULTURNÍ POLITIKY**

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D e c l a r a t i o n

I declare that I have prepared my Master's Thesis, Dissertation independently on the following topic:

<p style="text-align: center;">INSPIRATION FROM THE CZECH CULTURAL POLICY TO MACAU CULTURAL POLICY</p>

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

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W a r n i n g

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Abstract

In this paper I am going to analysis all the policy documents since the handover of Macao to China. I will first summarize the current situation of Macao regarding social, economic, political and cultural aspects. Base on the facts and my observation, I will analysis the current issues we are facing in the development of Macao cultural sector. At last, I assume there will be useful reference from the cultural policy of Czech Republic, as a cultural mature country, for Macao. So I am going to find out the differences and similarities in terms of cultural development in the two territories, and therefore some inspirations for Macao from the Czech cultural policy.

Abstraktní

Tato diplomová práce se zabývá analýzou dokumentů Zvláštní správní oblasti Čínské lidové republiky - Macao v oblasti kulturní politiky za období od předání tohoto území zpět Číně do dneška. V první části se věnuje shrnutí současné společenské, ekonomické, politické a kulturní situace v Macao a na základě faktů a pozorování analyzuje současné otázky v oblasti rozvoje kulturního sektoru Macaa. V závěru se pokouší aplikovat do kulturního systému Macaa použitelné principy z kulturní politiky České republiky jakožto země s hlubokou kulturní tradicí. Práce se snaží nacházet rozdíly a podobnosti mezi situací a kulturní politikou České republiky a Macaa, a tato zjištění použít jako inspiraci pro rozvoj kultury v Macao.

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Terms and Abbreviations

CR	Czech Republic
DSE	Direcção dos Serviços de Economia (in English: Macao Economic Services)
DSEC	Direcção Dos Serviços De Estatística E Censos (in English: The Statistics and Census Service)
FM	Fundação Macau (in English: Macao Foundation)
GCS	Gabinete de Comunicação Social (in English: The Government Information Bureau)
IACM	Instituto para os Assuntos Cívicos e Municipais (in English: Civic and Municipal Affairs Bureau)
ICM	Instituto Cultural (in English: Cultural Affairs Bureau)
IFT	Instituto de Formação Turística (in English: Institute for Tourism Studies)
MOP	Macao Pataca, the official currency in Macao
NAC	National Arts Council Singapore
SASC	Secretário para os Assuntos Sociais e Cultura (in English: The Secretary for Social Affairs and Culture)
SEF	Secretaria para a Economia e Finanças (in English: The Secretary for Economy and Finance)

Introduction

It is not a new concept for a country or region to guide and plan the development of the cultural aspects by Cultural Policy. Nowadays, Cultural Policy documents relate to not only culture and arts, but also education, youth affairs, tourism, public administration, economic, disadvantaged and minority affairs, etc. Governments see the relationship between culture and the above aspects in a way that they can help developing each other. In Czech Republic, last cultural policy document for 2009-2014 encompasses the mentioned aspects, and as a formal policy documents, it played a guidance role to the related government departments.

From colonial era until the handover to China, however, we are yet to create the very first Cultural Policy document in Macao. Currently, most of the aspects which are theoretically encompassed by cultural policy are governed under Secretário para os Assuntos Sociais e Cultura (SASC, in English: The Secretary for Social Affairs and Culture), including culture, cultural and creative industries, education, social work, youth affairs, tourism, sports, health and social security. Under this political system, the policies for culture in Macao are a combinations of policies by the Chief Executive, the SASC and the Instituto Cultural (ICM, in English: Cultural Affairs Bureau).

After the handover, the rapid development in economic and tourism industry required quick and adaptive administrative processes in the whole government. The policies by the functional departments of different bureaucratic level, however, operate separately according to the social status of Macao. In this situation, the challenges for the art workers to survive and develop, involving human resources, funding, venue and audience development, are becoming more and more complicated. The problems are always kinking each other, making it so tough to deal under this system.

Since 2014, Macao entered an economic adjustment period. Macao government took this chance to kick off a "5-year plan for the development of Macao SAR" as a general plan for the development of the city. The plan cover some related topic in culture aspect, but it provides only high-level and structural direction of the cultural development. The general goal of Macao's development, "World's Tourism and Leisure Centre", is too vague and abstract at the highest

level to in line with the expectation of the public and the people in the industry. Therefore, a more foresighted, integrated, and strategic Cultural Policy is being expected by all the stakeholders.

In this paper I am going to analysis all the policy documents since the handover. Czech Republic, as a cultural mature country, I assume there will be useful reference from the cultural policy of Czech Republic as a country with deep culture. So I am going to find out the differences and similarities in terms of cultural development in the two territories, and therefore some inspirations for Macao from the Czech cultural policy.

Chapter 1 The situation since the handover

In this chapter, I am going to analysis the situation related to cultural aspects in Macao since the handover to China on 20 Dec 1999. Before then, Macao (“Macau” in Portuguese) was a colony of Portugal for over 400 years. After the handover, Macao is officially named to “Macao Special Administrative Region of People’s Republic of China”, abbreviated as Macao S.A.R. or Macao.

1.1 Facts about Macao¹

1.1.1 Population and Area

The population of Macao grew nearly 50% from the year 2000 to 647,000 as of year 2015. At the same year, the land area is recorded at 30.7 km². The population density grew from 17,000 pop/km² (population per km²) in 2000 to 21,100 pop/km² in 2015.

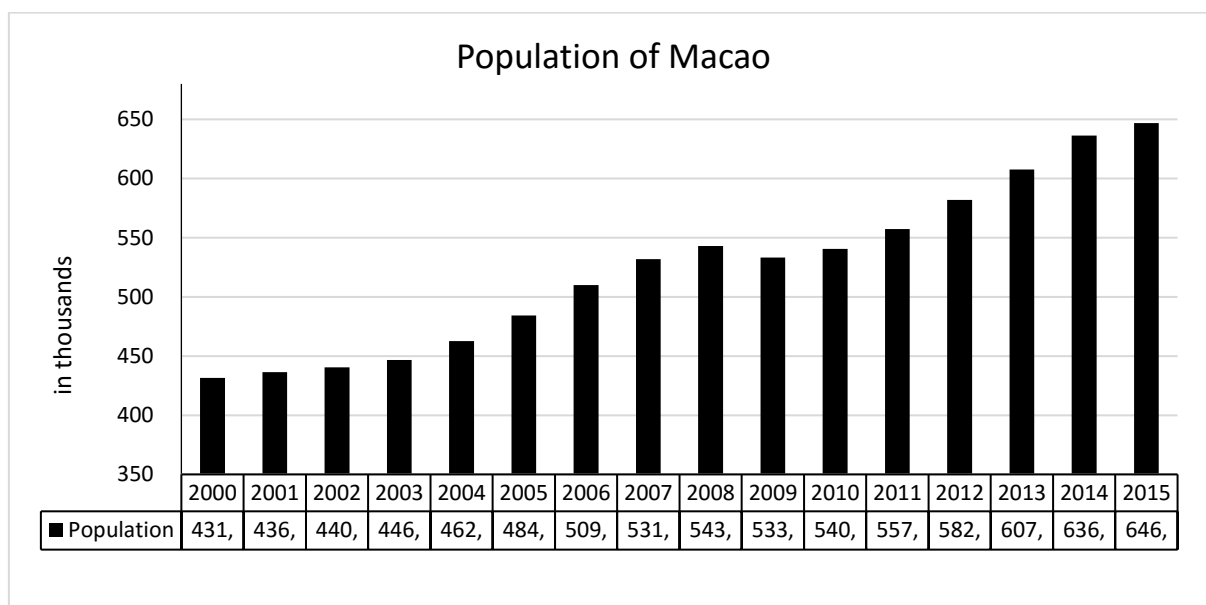


Chart 1 Population of Macao since the year 2000

¹ Macao. Direcção Dos Serviços De Estatística E Censos (DSEC, in English: The Statistics and Census Service). The Statistics Database. Web. 28 June 2016. <<http://www.dsec.gov.mo/TimeSeriesDatabase.aspx>>. DSEC is a government agency responsible for guidance, coordination, integration, implementation and monitoring of the official statistics of Macao.

1.1.2 Currency exchange rate

The following chart shows the average exchange rate of Pataca (MOP, official currency of Macao) to EURO from the year 2000 to 2015.

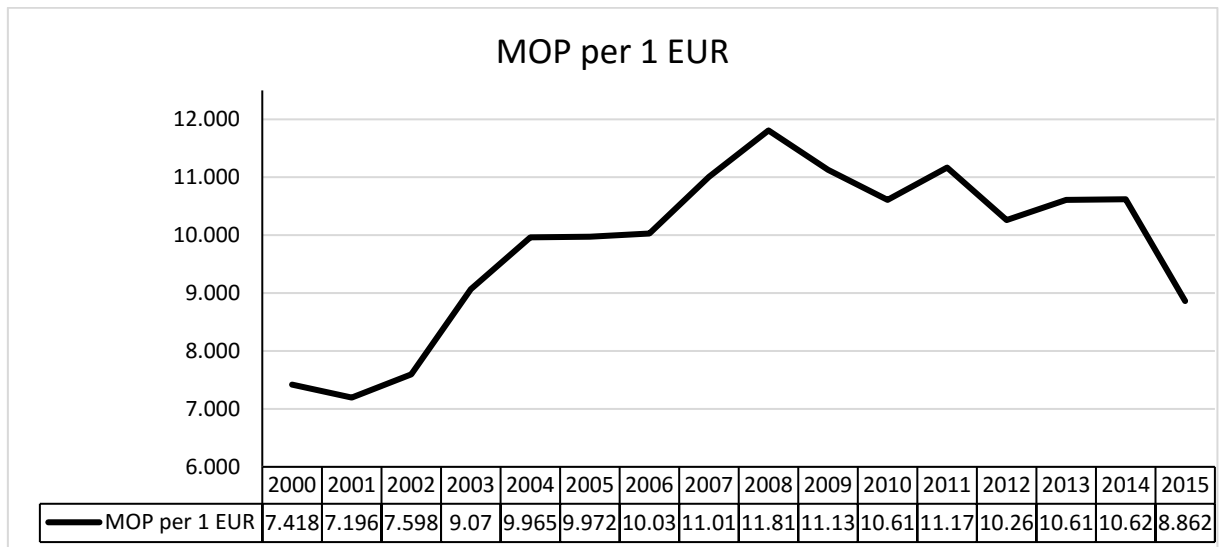


Chart 2 Average exchange rate of Pataca to EURO since the year 2000

The exchange rate differed for 59% between the lowest and highest record. To avoid the result affected by this variation, all figure presented in the paper regarding money will be exchanged from MOP to EURO by the average exchange rate in 2015, i.e. 8.862 MOP = 1 EUR, unless otherwise stated.

1.1.3 Economic index and public accounts

The GDP grew nearly 700% from 2001 to 2015. The government ended the monopoly of gambling business in 2002. The GDP started to grow rapidly since the first new casino opened in 2005.

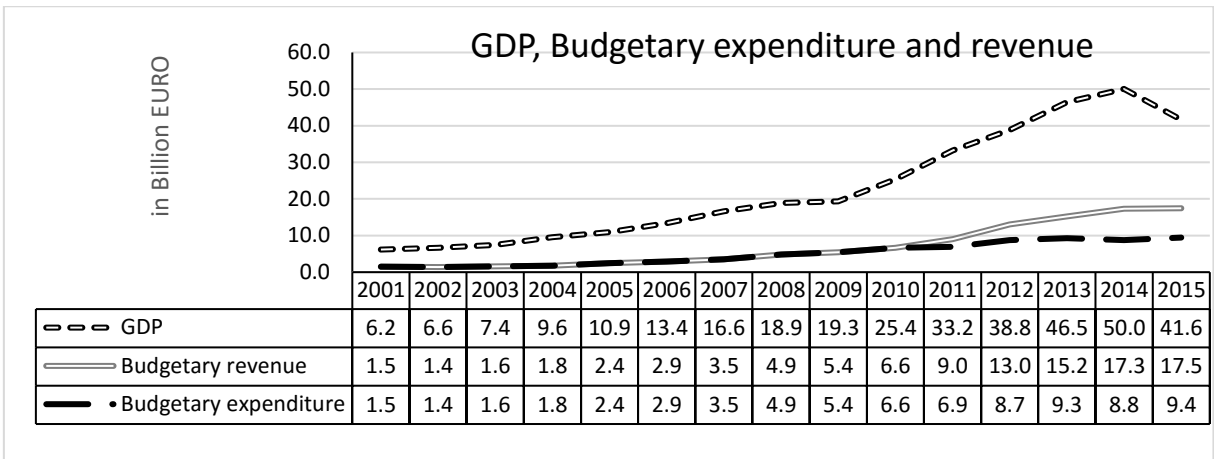


Chart 3 GDP, budgetary expenditure and revenue from the year 2001 to 2015

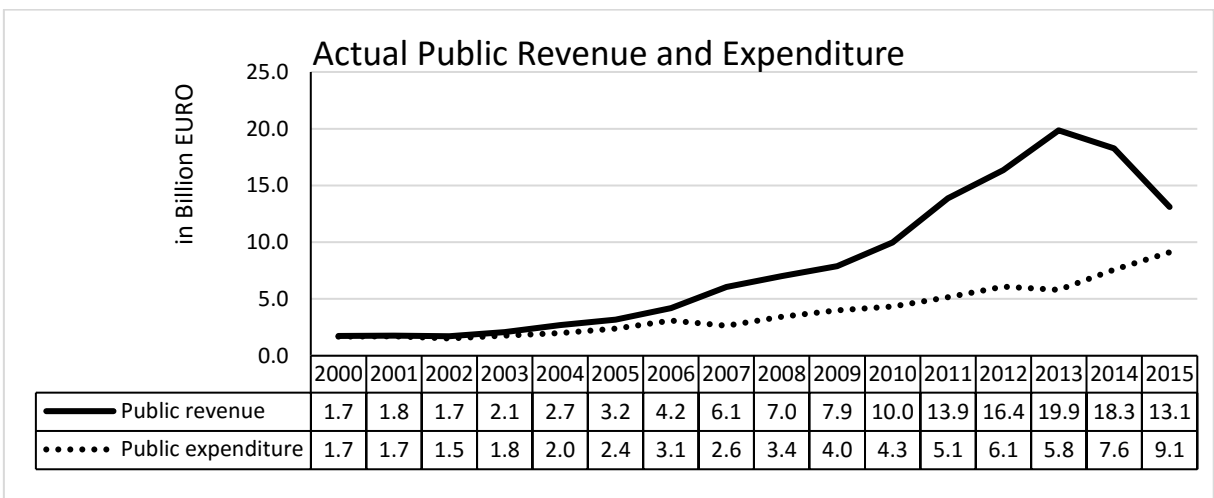


Chart 4 Actual Public Revenue and Expenditure

During these years, the tax revenue from gambling industry played a dominant role in the government revenue. Since 2009, gambling tax contributed average 30% of the GDP.

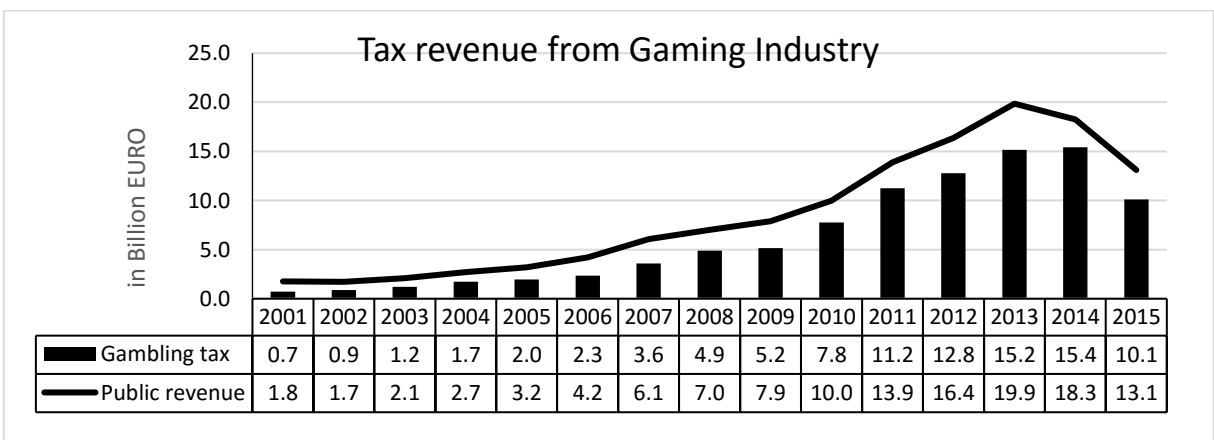


Chart 5 Tax revenue from gambling industry vs the public revenue

Since 2014, this trend slow down sufficiently as affected by the policy and economical change of the Mainland China. The government urged to look for other possible income. Cultural and creative industry is one of the main focus. We will have more detail in later chapter.

1.1.4 ICM and Fundo de Cultura (in English: Cultural fund)²

ICM is the exact functional department responsible of all the cultural affairs. The budget of ICM cover mainly the operational and personnel expenses.

Fundo de Cultura is an entity with administrative and financial autonomy. It was formed to grant more operational and decisive financial support to cultural events to the city through ICM. The budget of this fund include all the expense for the ICM to hold events like Macao Art Festival and Macao International Music Festival, and to sponsor organizations or individual to operate cultural events. It occupied around 0.3%-0.7% of the budgetary expenditure from 2000 to 2014.

² General Account of Macao SAR for the year 2000 (2001) Government Gazette (no. 33, series 2 supplement, 4750 p); General Account of Macao SAR for the year 2001 (2002) Government Gazette (no. 42, series 2 supplement, 5920-5921 p); General Account of Macao SAR for the year 2002 (2003) Government Gazette (no. 42, series 2 supplement, 5935 p); General Account of Macao SAR for the year 2003 (2004) Government Gazette (no. 44, series 2 supplement, 7700 p); General Account of Macao SAR for the year 2004 (2005) Government Gazette (no. 48, series 2 supplement, 8979 p); General Account of Macao SAR for the year 2005 (2006) Government Gazette (no. 41, series 2 supplement, 10727 p); General Account of Macao SAR for the year 2006 (2007) Government Gazette (no. 47, series 2 supplement, 10534 p); General Account of Macao SAR for the year 2007 (2009) Government Gazette (no. 22, series 2 supplement, 8527-8530 p); General Account of Macao SAR for the year 2008 (2010) Government Gazette (no. 44, series 2 supplement, 13131-13132 p); General Account of Macao SAR for the year 2009 (2011) Government Gazette (no. 10, series 2 supplement, 2973-2975 p); General Account of Macao SAR for the year 2010 (2012) Government Gazette (no. 11, series 2 supplement, 3126-3128 p); General Account of Macao SAR for the year 2011 (2013) Government Gazette (no. 11, series 2 supplement, 3480-3488 p); General Account of Macao SAR for the year 2012 (2014) Government Gazette (no. 19, series 2 supplement, 7282-7287 p); General Account of Macao SAR for the year 2013 (2015) Government Gazette (no. 30, series 2 supplement, 15303-15308 p); General Account of Macao SAR for the year 2014 (2016) Government Gazette (no. 23, series 2 supplement, 13925-13930 p). [in Chinese/Portuguese]

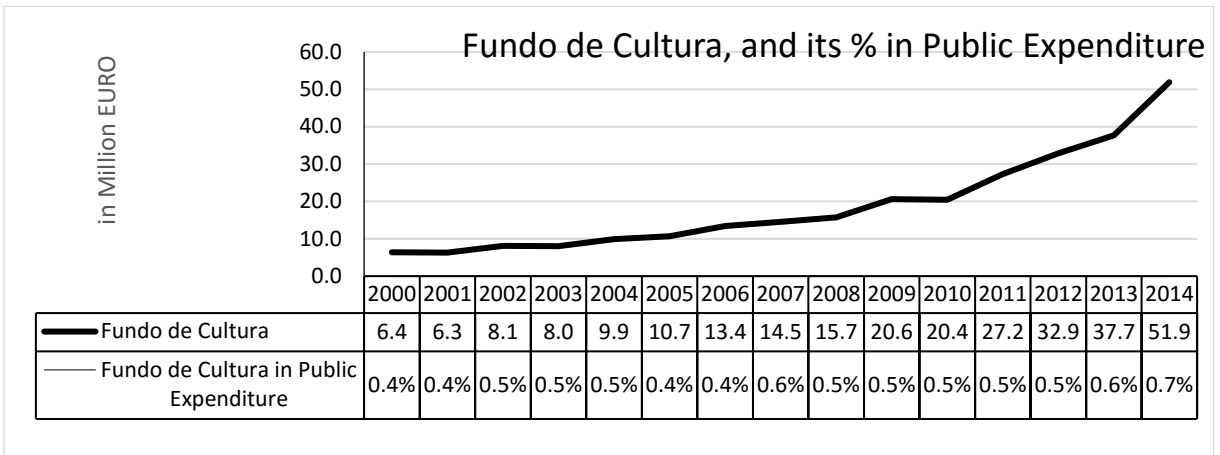


Chart 6 Fundo de Cultura from 2000 to 2014

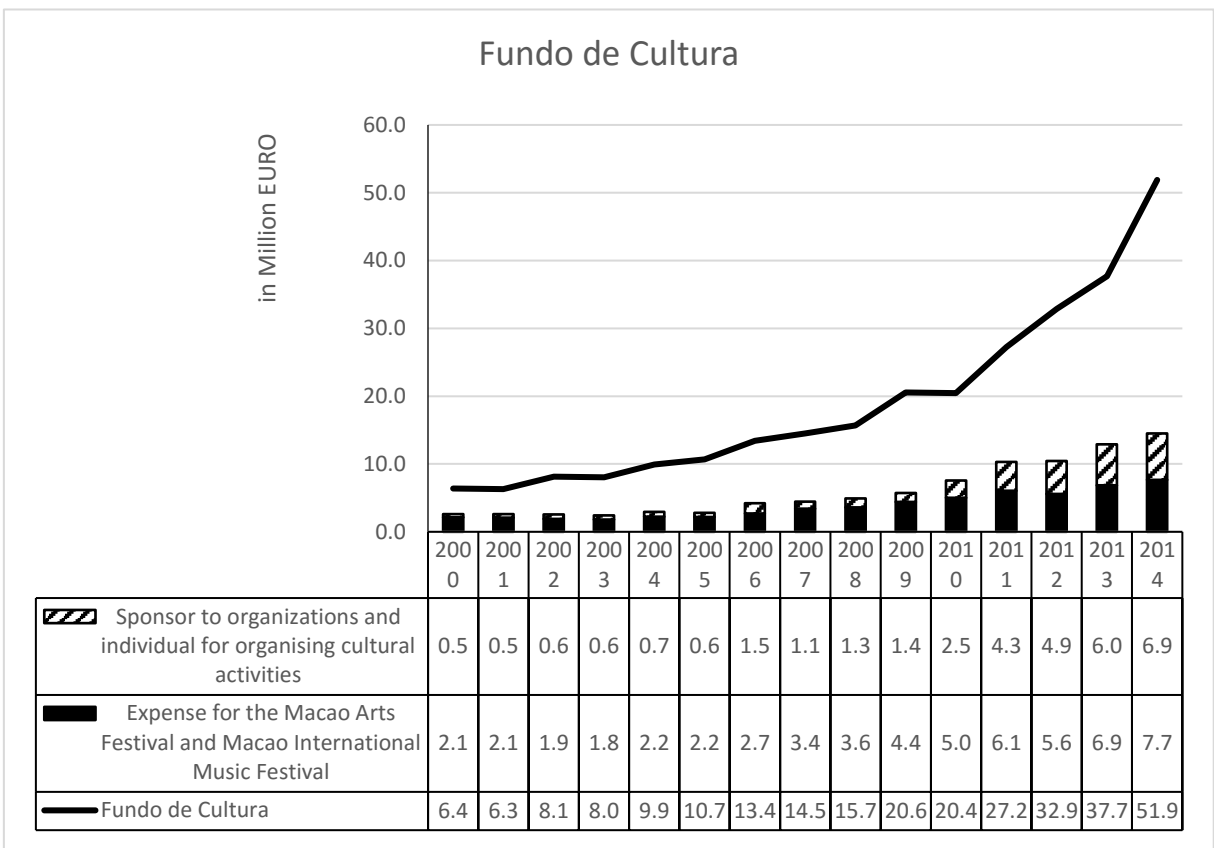


Chart 7 Fundo de Cultura, and the expenses for the 2 major objectives

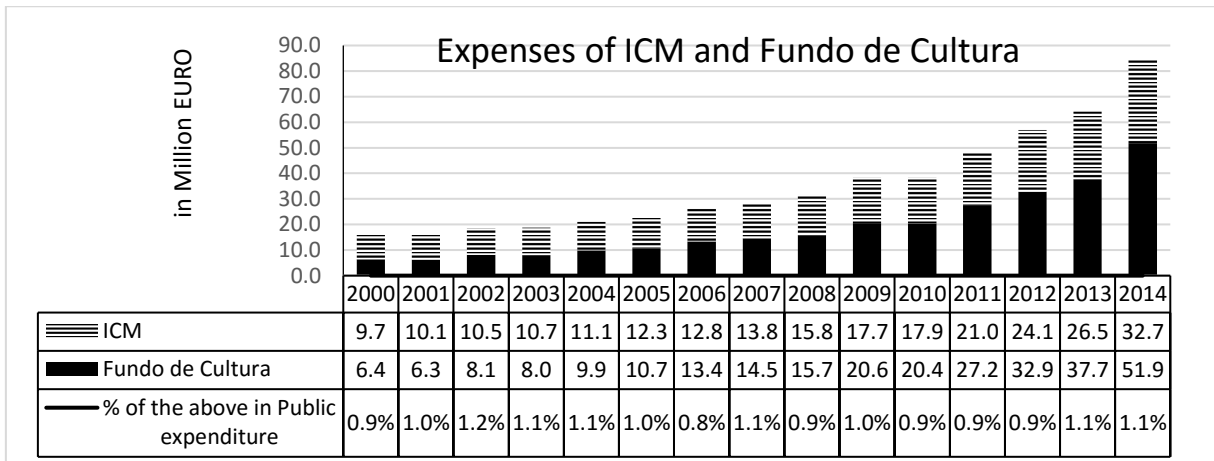


Chart 8 Expenses of ICM and Fundo de Cultura

Combining the expenses of ICM and Fundo de Cultura, the expenses of Macao government spent in arts and culture activities occupied about 1.1% in the total public expenditure.

In the latest result published, the expenses for organizing events (including Macao Arts Festival and Macao Internatioal Music Festival) was 18.6 million EURO (35.9% in Cultural Fund); the sponsor to civil/non-governmental organizations and individuals for organizing cultural activities reached 6.9 million EURO (13.2% in Cultural Fund). The next highest expenses were construction cost and studies, consultancy and translation cost.

1.2 Organizational structure of the cultural department in Macao government

The Chefe do Executivo (in English: Chief Executive) is the political leader of Macao. Under whom there are 5 secretaries in charge of different public affairs. In which, Secretário para os Assuntos Sociais e Cultura (SASC, in English: the Secretary for Social Affairs and Culture) is responsible for health, education, social service, social welfare, youth, tourism, sports, culture and cultural industries.

Instituto Cultural (ICM, in English: Cultural Affairs Bureau) is the functional department dedicated for cultural affairs which under the governance of SASC. The mission of ICM³ consists of:

³ "Information about ICM." Instituto Cultural. 2016. Web. [in Chinese/Portuguese]. 28 June 2016. <<http://www.icm.gov.mo/cn/introduction>>.

- Protect cultural heritage
- Guide the aesthetic towards arts
- Support civil/non-governmental art organization
- Cultivate art and cultural talents
- Develop local cultural industries
- Integrate into the future development of the Pearl River Delta with distinctive Macao cultural characteristics
- Play an important role as the platform for east-west cultural exchange

Since 1st January 2016, there was a structural integration from the Instituto para os Assuntos Cívicos e Municipais (in English: Civic and Municipal Affairs Bureau) to the ICM. In the integration, the departments under IACM which were responsible for organizing events merged into the structure of ICM. The new structure of ICM include 8 departments and 16 divisions. A brief introduction about the 8 departments as below.

Department of Cultural Heritage comprised of the Cultural Heritage Conservation Division and the Studies and Projects Division. The prior division is responsible for restoring, protecting and revitalizing the immovable cultural heritage while the later one is in charge of putting forward the classification of immovable or movable assets.

Department for Promoting Cultural and Creative Industries and its division will be responsible for assisting in the elaboration of policies in support of the development of the cultural and creative industries.

Department of Public Library Management was deemed equivalent to a department from the Macao Central Library. It will be designated to manage all the bibliographic resources in libraries including those transferred from the IACM.

Department of Cultural Events was expanded by adding Macao Cultural Centre. Macao Cultural Centre is an official venue for performing arts. It was managed by the IACM before 2016. Together with the Division of Recreational Activities and Division of Performing Arts, the department is responsible for organizing cultural events (Macao Art Festival, Macao International Music Festival, Macao City Fringe, etc.) and providing support to civil/non-governmental art organization to create their events.

Department of Exhibitions and Museums consists of divisions which manage the official museum and gallery of Macao. They also support the development of Visual arts.

Department of Organization and Management of Administrative Finances focus on providing internal management and financial process support to ICM.

Macao Conservatory⁵ is an official educational institution that provides regular training of performing arts. It consists of School of Dance, School of Music and School of Drama. However, it does not offer any degree courses.

Macao Archives⁶ collects, processes, preserves and protects archival resources of historical value and makes them accessible to the public.

One notable point is, the Fundo de Cultura is managed by an Administrative Council. The president of ICM is automatically appointed as the chairman of this Administrative Council⁷.

1.3 Policy address regarding Arts and Culture from the year 2000 to 2016⁸

Every year the Chief Executive announce a Policy Address document, which gives instruction and direction to every aspects of public administration. Besides that, SASC will then organize detail work plan or policy according to the directions. In this section, I am going to analysis these documents since 2000 to 2016, to see what the focus of these year were.

1.3.1 The year 2000-2005

Chief Executive Mr. Edmund Ho announced the first Policy Address document of Macao SAR in 2000. It was the time when Macao recovering from the low tide in economy since the late 90's. During this period, the number of tourists grew 103% and GDP grew 76%, along with the blossom of gambling industry.

⁵ "About Macao Conservatory." Macao Conservatory. 2015. Web. [in Chinese]. 28 June 2016. <<http://www.conservatory.gov.mo/cn/information/introduction.aspx>>.

⁶ "About Macao Archives." Macao Archives. Web. 28 June 2016. <<http://www.archives.gov.mo/en/content/?id=history>>.

⁷ Macao SAR. The Governor of Macau Vasco Rocha Vieira. *Aprova a estrutura e o funcionamento do Fundo de Cultura*. Decree-Law No. 26/94/M. [in Chinese/Portuguese]. 16 May 1994. Government Gazette (no. 20, series 1, 457 p); Macao SAR. The Chief Executive Mr Fernando, Chui Sai On. *Organização e funcionamento do Instituto Cultural*. Administrative Regulation No. 20/2015. [in Chinese/Portuguese]. 14 Dec 2015. Government Gazette (no. 50, series 1, 1036-1057 p).

⁸ Macao SAR. Government Information Bureau of Macao SAR. Policy Address 2000-2015. Policy Address Archive. Web. 28 June 2016. <<http://www.policyaddress.gov.mo/policy/home.php?lang=en>>; Macao SAR. Government Information Bureau of Macao SAR. Policy Address 2000-2015. Policy Address Download. Web. 28 June 2016. <<http://www.policyaddress.gov.mo/policy/home.php?lang=en>>.

Mr. Edmund Ho appointed Ms. Heidi Ho as the president of ICM, who succeeded Mr. Wang Zeng Yang. Meanwhile, Macao government applied to inscribe our historic centre to the UNESCO World Heritage List in the year 2001, which was later approved in 2005. In order to achieve the application, Macao government put protecting and promoting the historic centre as the sole focus in 2000 and 2001. In 2002, popularising arts and culture life was then added as one of the focus.

In 2003, following the application process, arts and culture was the first time occupying a single chapter in the policy address document. The main focus of this year was: to improve the civil level and human quality by promoting and popularising arts and culture. Building project of libraries, promote art in community, art education in basic education were proposed as 3 major objectives. Besides the historic centre, the government proposed to develop the cultural events as one of the brand in promoting Macao tourism.

Building on the directions in 2003, a proposal of enhancing the regional and international interexchange in arts and culture study was assigned in 2004. This idea was then put forward in 2005, as the government proposed to make a "long term cultural policy" according to the study. However, this idea was never mentioned again afterward.

From 2000 to 2005, the policy address regarding arts and culture can be concluded as 3 keywords: cultural heritage, tourism and concept. The government worked hard to pursue the success in applying the World Heritage List, to promote Macao tourism industry with the cultural elements. They were also exploring what should be in the cultural domain in policy level.

1.3.2 The year 2006 to 2009

Starting from the year 2006, the rapid growth in economy also drove the main focus towards tourism and economy. By promoting and utilizing the cultural resources with the gambling industry, the government targeted to build Macao as a city that is rich in culture and entertainment. Moreover, popularising arts in basic education continued to be one of the main objectives. A central library was first proposed in this year too, but it is yet to be realised today.

In 2007, the concept of cultural and creative industry was the first time being introduced in the policy address. The government started to analysis how to develop this industry in Macao. On the other hand, realizing the lack of cultural venue, the government also put expanding space for arts and culture as one of the focus.

Two years after the target of “a city that is rich in culture and entertainment” was set, the target for Macao development was shifted to “a city of cultural tourism destination” in 2008. This year, the government focus on utilizing the cultural recourses like the events, the cultural heritage and the civil/non-governmental art organizations, to maximize the potential tourism market.

In 2009, Mr. Edmund Ho announced the last policy address in his term of office. Mr. Fernando Chui, who served as SASC since 1999, was set to take over as the Chief Executive in the coming year. Basically, the address of this year was more like a continuation of the previous one, in order to handover the work to his successor. In this year, an advisory committee on the cultural and creative industry was proposed to be set up in the near future, to formulate and optimise the relevant policies.

By 2009, new casinos were blossoming one after one, the revenue of the city relied more and more on the income from the gambling industry. How to utilize the cultural recourses, like the cultural heritage and events, to improve the diversity of tourism was a big challenge left for the succeeding Chief Executive and SASC. Thus, the two orchestras (The Macao Chinese Orchestra and the Macao Orchestra) and two cultural festivals (The Macao Arts Festival and The Macao International Music Festival) were the first time being mentioned in the policy address, pledged to build them to a higher level.

Building on the foundation of the first 6 years, the leading direction of the policy was to utilize the cultural recourses, especially the cultural heritage, to capitalise the growth in the tourism industry. Adding to that, cultural and creative industry started to get focus in the policy in this period.

1.3.3 The year 2010 to 2014

The former SASC Mr. Fernando Chui got on board as Chief Executive since 2010. He also appointed Mr. Ung Vai Meng as the president of ICM. In the same year, the State Council of China officially approved Macao government's report on land reclamation. New lands of approximately 3.5 km² was then started to go through the grand planning. A certain % of the land will be reserved to ease the lack of cultural venue as promised. The grand plan is still in process up to date.

The advisory committee on the cultural and creative industry were put into operation in 2010, which will focus on coordinating and supporting the development of cultural and creative industry in Macao. The CEPA⁹ agreement with mainland China and the platform of Macao Economic and Cultural Delegation in Taiwan served as two major hubs, under which the cultural and creative industry could develop stronger collaboration with mainland China and Taiwan.

After several years of developing the cultural heritage, Macao government planned to finalise the legislation on cultural heritage protection, putting the protection work up to legislative level. Together with the legislation, a database of historical files and relics were in the plan too.

More venue and support to the civil/non-governmental art organizations were mentioned in the address as well.

In 2011's address, the Cultural Heritage Protection Act was set to go through the final legislative process. On the other hand, the Macanese¹⁰ culture was mentioned in the address for the second consecutive year, which was then proposed to the China Intangible Cultural Heritage List.

In terms of cultural and creative industry, the previous direction continued to this year.

⁹ Mainland and Macao Closer Economic Partnership Agreement. CEPA is an FTA-like arrangement concluded between two separate customs territories of a single sovereign state, in conformity with the World Trade Organization (WTO) rules, with the objective of promoting joint economic prosperity and development of the Mainland and Macao SAR. The coverage of CEPA mainly consists of three parts, they are: (1) trade in goods, (2) trade in services, and (3) trade and investment facilitation.

<http://www.economia.gov.mo/en_US/web/public/pg_eetr_cepas?_refresh=true#>.

¹⁰ Macanese are historically an ethnic group which originated in Macao since the 16th century, consisting mostly of people with some Portuguese ancestry. Currently, "Macanese" refers to the Macao-born Portuguese and their descendants.

For the year 2012, the GDP growth of Macao slowed down a bit after two consecutive yearly growth of over 30%. This was a conservative year in which the main objectives remain the same with 2011.

Macao hit the economical peak in GDP and number of tourists in 2013 and 2014. The government had more financial recourses to kick start some more systematic policy. Starting from 2013, the policy address regarding arts and culture domain was designed as a new format. The cultural and creative industry remained as a key focus. The other activities were grouped into 5 divisions later in 2014, which regarding to 1) cultural heritage and historic relics, 2) popularising arts and culture, 3) cultivating art and cultural talents, 4) expanding and improving cultural venues and 5) events and cultural exchanges.

For cultural and creative industry, the government concluded movie, fashion design, animation and pop music as the key industries to develop. The Fund of Cultural Industries were put into operation in 2014, which will provide subsidy programme series for Macao's cultural and creative industries. Secretaria para a Economia e Finanças (in English: The Secretary for Economy and Finance) will provide support to the industries with the recourses, e.g. Macao International Trade & Investment Fair (Annual) and CEPA.

The Cultural Heritage Protection Act came into force in 2014. Meanwhile, a general survey for potential historical relics was about to start. The data will be collected for creating a list of potential cultural heritage.

A series of programme target from teenagers and amateur art workers rolled out in 2013. These programme covered from academic study to on-job training support, which planned to cultivate human recourses in cultural sector.

Several venue were planned to be reconstructed as new cultural venue for art movie presentation, libraries and showcase.

The Macao Arts Festival, the Macao International Music Festival and a new member, Parade through Macao Latin City¹¹ combined as the brand name for Macao's events

¹¹ The "Parade through Macao, Latin City" is a cultural event that unfolds as a procession through the streets of Macao. Created in 2011, the Parade is held annually in December to mark the anniversary of Macao's Handover to China. <<http://www.icm.gov.mo/macaparade/2/en/>>

The IACM consisted of a department which was responsible for the management of Macao Cultural Centre and event organizing. The study of integration of this department to ICM were kicked off in 2013, aimed to leverage the recourses for cultural domain.

In his first term of office, Mr. Fernando Chui built on the foundation of his period as SASC. With the backup of strong economic trend, Mr. Cheong U (served as SASC in that period) pulled out a set of policies with consistency and systematic. The government also worked to align the organizational structure of the functional department according to the structure. This basic structure was then followed in 2015 and 2016.

1.3.4 The year 2015 and 2016

By the end of 2014, Macao entered the adjustment period of economy. The rapid GDP growth slowed down and recorded the first negative growth since the handover. The budgetary expenditure managed to remain as the same level as 2013 which enabled the functional departments to carry on the established policies. A new SASC with more active style, Mr. Alexis Tam, got on board by the end of 2014. He pledged to bring brightness to his territories in his term of office.

The government realised that the diversity in tourism and the cultural and creative industry were two key factors to turn the economical downtrend around. Therefore, new objectives regarding cultural and creative industry and cultural heritage rolled out in 2015 and 2016, while the other sector basically extended the previous policies.

“Cultural Industry Incentive Scheme” were set to roll out in 2016, with the aim of supporting enterprises, individuals and groups who make significant contributions to Macao’s local cultural scene. The advisory committee on the cultural and creative industry worked out a framework for the development of cultural and creative industry, under which the committee will establish a system of statistical benchmarks for measuring development of the industry, provide reference data for the formulation of industrial policies, and focus on enhancing competitiveness and growth of the industry in the market.

In order to make the necessary protection works in accordance with the law and the relevant international conventions, the preparation work of the “Plan for the Protection and Management of the Historic Centre of Macao” started by the end of 2014 and was going through the 2nd phase of consultation stage.

The latest policies are relatively well structured comparing to those prior to 2009. Starting from 2013, the policy address for arts and culture can be categorized into 3 main section: the cultural and creative industry, the cultural heritage and the cultural environment:

Cultural and creative industry:

- Provide financial and management support
- Leverage regional and international connection

Cultural heritage:

- Protect and promote the current and potential cultural heritage
- Align the protection works to comply the law and relevant international conventions

Cultural environment:

- Popularise arts and cultural mainly to the younger generation
- Cultivate talents by academic study or on-job training support
- Expand and seek for arts/cultural venues
- Enhance the level of the existing cultural events

In the later part of this thesis, we will analysis the current objectives, consider with the actual situation, to see how appropriate the objectives match with the direction.

1.4 Subsidy programme by ICM

The four main current subsidy programmes are:

- Financial Support for Local Association Activities/Cultural Projects Programme
- Talent Training Programme in Arts Management

- Subsidy Programme for Cultural and Arts Studies, and
- Community Arts Projects Support Programme.

1.4.1 Financial Support for Local Association Activities/Cultural Projects Programme

This programme supports civil/non-governmental organizations to execute non-profit arts/cultural projects. It accepts projects in one of the following category: Cultural Heritage, Intangible Cultural Heritage, Theatre/Drama, Music, Dance, Visual Arts, Literature, Academic Research, Cantonese Opera Excerpts and Complex (others). In 2014, 531 projects from over 320 organizations were approved, a total of approximately 2.9 million EURO. 25% of the grant went to Visual Arts, 22% to Theatre/Drama and 15% to Music¹².

The programme gives priority to projects such as 1) focus on communities, 2) popularising arts and culture, 3) involving and making good use of the urban landscape and cultural heritages, 4) arts education or school tours, 5) projects with originality, 6) modern or contemporary arts, 7) inheriting the intangible cultural heritage, 8) research on cultural heritage, 9) research on the arts, culture, literature or history of Macao, 10) interexchange creative or research projects with foreign organizations, and 11) help developing the local art market.

The programme contains two forms of funding, "yearly plan" or "by event". Organizations can apply for a "yearly plan" grant to sponsor different projects in the year, or "by event" grant to subsidize projects which are not in the yearly plan. The grant itself is one-year base, which means the grant recipients must start and finish the project within the year or no later than the first quarter of the next year. Multi-year projects could only apply in a yearly base, with no guarantee to the subsequent years.

In general, the limit for the grants is around 28,210 EURO. An additional of around 17,000 EURO at max could be granted if the projects involving travel to overseas. However, the grant will not cover fixed expenses (rental, power and

¹² "ICM Annual Reports 2014." ICM Annual Reports 2014. Cultural Affairs Bureau Macao, Mar. 2016. Web. [in Chinese]. 1 Apr. 2016. <http://edocs.icm.gov.mo/reports/ICMAnnualReports2014_Final_20160309.pdf>.

water consumption, etc.), the cost for renovation, the purchase of equipment or the cost of buying shows.

1.4.2 Talent Training Programme in Arts Management

The programme subsidize for organizations to hire arts managers. Arts managers, in this case, gain experiences with practical job such as curation, organizing, planning and administrative works.

An organization must be non-profit and active for at least 1 year to be eligible to apply for this programme. The arts manager, however, must fulfil one of the following conditions:

- He/she possesses of Bachelor in Arts Management/Administration or above
- He/she has at least 5 years of working relevant experience
- He/she must finish at least 120 hours of Arts Management study
- He/she must finish the Arts Administration Certificate Programme (see Section 1.4.5)

The applicants will choose 1 of the 3 sponsorship categories, according to the actual status:

- 1st grade (total 35 quotas): work for 432 hours quarterly, maximum grant amount will be around 1,410 EURO per month. Only the organizations which had ever received 2nd or 3rd grade grant before could apply for 1st grade grant.
- 2nd grade (total 30 quotas): work for 240 hours quarterly, maximum grant amount will be around 790 EURO per month.
- 3rd grade (total 15 quotas): work for 120 hours quarterly, maximum grant amount will be around 395 EURO per month.
- Basically each organization can apply for 1 art manger. For the organizations which get 1st grade grant for 3 consecutive years, they are eligible to apply for 1 extra art manager.

The application will be assessed by a board of juries on the activities in the previous year, the quality of the yearly plan, the working hour and the experience of the art managers.

In 2014, a total of 82 art managers received the grant, at the total amount of 863,155 EURO¹³.

1.4.3 Subsidy Programme for Cultural and Arts Studies

This programme, first launched in 2013, sponsors Macao residents to further arts and cultural studies in academies abroad.

The scope of subsidies include degree study of the following: cultural heritage protection studies, performing arts, visual arts, movie/cinema, design, comic, arts management, literature, cultural study, arts education or cultural and creative industries.

The amount of grant varies from around 3,385 to 11,284 EURO for Bachelor study and 4,514 to 13,541 EURO for Master study. The grant recipients are required to return and serve in Macao for a period equal to the sponsored period.

In 2014, 89 students received this grants (including the students in 2013). The total grant amount were around 668,021 EURO¹⁴.

1.4.4 Community Arts Projects Support Programme

This programme encourages arts organizations to start arts projects that involve the communities or the minority in the society. It is a project-base programme for which the maximum length of the project is 2 years. Similar to the Financial Support for Local Association Activities/Cultural Projects Programme, the grant will not cover fixed expenses (rental, power and water consumption, etc.), the cost for renovation, and the purchase of equipment. The limit for this grant is 28,210 EURO.

¹³ "ICM Annual Reports 2014." ICM Annual Reports 2014. Cultural Affairs Bureau Macao, Mar. 2016. Web. [in Chinese]. 1 Apr. 2016. <http://edocs.icm.gov.mo/reports/ICMAnnualReports2014_Final_20160309.pdf>.

¹⁴ "ICM Annual Reports 2014." ICM Annual Reports 2014. Cultural Affairs Bureau Macao, Mar. 2016. Web. [in Chinese]. 1 Apr. 2016. <http://edocs.icm.gov.mo/reports/ICMAnnualReports2014_Final_20160309.pdf>.

In 2014, a total of 248,250 EURO were granted from this project¹⁵.

1.4.5 Arts Administration Certificate Programme¹⁶

This is a supplemental programme provided for amateur art managers, a certificate programme with the collaboration of Instituto de Formação Turística (IFT, in English: Institute for Tourism Studies). It provides an alternative chance for the people who are interested in working in the administrative work in arts or culture. The quota for each academic year is 25. The government will also provide tuition grant if necessary.

1.5 Alternative support to Arts and Culture

Other than the ICM, there is one alternative and significant funding source for Macao cultural activities, the Fundação Macau (in English: Macao Foundation). Founded in 2001, the purpose of the foundation is to support the development and the study of Macao's culture, society, economy, education, science, scholarship, philanthropy and the activities of prompting Macao. According to the contract between the gambling operators and the government, 1.6% of the gross revenue from the gambling business will be allocated to Macao Foundation as the financial source.

The management authority of Macao Foundation is the Board of Trustees, which is chaired by the Chief Executive. The Board of Trustees has the authority to approve applications over 56,420 EURO. Under the Board of Trustees, the Board of Directors manage the operation of the foundation and approve application under 56,420 EURO.

¹⁵ "ICM Annual Reports 2014." ICM Annual Reports 2014. Cultural Affairs Bureau Macao, Mar. 2016. Web. [in Chinese]. 1 Apr. 2016. <http://edocs.icm.gov.mo/reports/ICMAnnualReports2014_Final_20160309.pdf>.

¹⁶ "IFT OFFERS CERTIFICATE IN ARTS ADMINISTRATION TO CULTIVATE PROFESSIONALS FOR CULTURAL & ARTS INDUSTRY." Public Relations, Institute for Tourism Studies, 20 May 2016. Web. 21 June 2016. Article ref: 1198/018REL/RP/16. <https://www.ift.edu.mo/_IFTWebServices/Web_Sup/press_release_detail.aspx?language=en&news_id=419>.

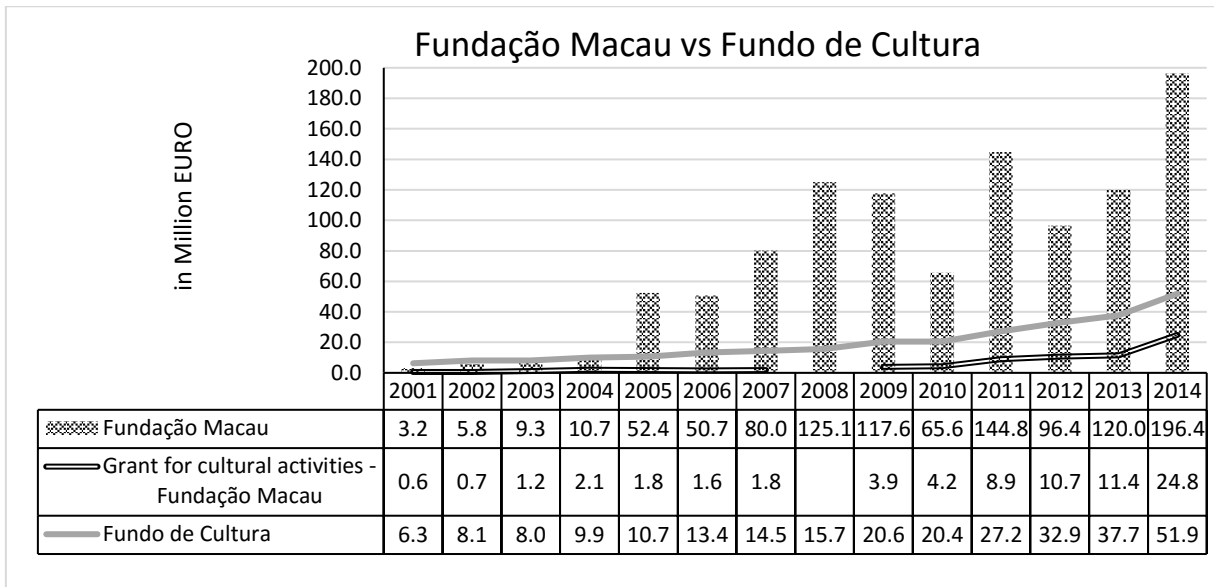


Chart 9 The grant from Fundação Macau in compare with Fundo de Cultura^{17 18}

The amount of grant from Macao Foundation raised rapidly following the growth of the gambling industry. The grant for cultural activities equalled to around one fifth of the budget of Fundo de Cultura in the early years, and now increased to around one third. It became one big financial source of funding. However, the foundation was long been criticized for the unclear assessment process. Since no detail of information about the grant recipients is disclosed, it is not possible for the public to supervise the flow of the funding.

Macao Foundation is an organization with complex mission, which is not specialize in arts or culture, they do not assess the cultural by artistic quality or influence.

Chapter 1 conclusion

Macao has once experienced a rapid economic growth. However, arts and culture did not get the corresponding attention in policy level. The resources were not allocated appropriately and strategically, even with the huge fiscal surplus over the years.

¹⁷ Macao SAR. Macao Foundation. Annual Report 2001-2014. Web. [in Chinese]. 25 Apr. 2016. <http://www.fmac.org.mo/updatafile/fcUpdatFileSort_4>.

¹⁸ The total amount granted for cultural activities in 2008 was not identified. The figure of 2014 was announced as a collective amount of cultural, sports and leisure activities.

In recent years, thanks to the accumulated experience and the talent development, the quality of the policy address has been improved. A stable and well-structured system was gradually formed, although we missed the best opportunity to develop the system. Most of the current programmes have only been launched for a few years. It requires the accumulation of experience and the input from the stakeholders. The integration of departments improves the deployment of resources, or makes the distribution of resources become single? The answer to this question is yet to be seen.

As we are going through an economic adjustment period, a cut on budget can be foreseen. If the resource of Macao Foundation can be better planned as a complementary, a great synergy can be expected.

Chapter 2 Analysis on the current Cultural Policies

According to Macao's political system, the Chief Executive is responsible for creating the policies or directions for arts and culture, based on the development positioning of Macao, the financial and economic status of Macao and the development strategy of China, etc.

So we have a set of collective policies about arts and culture currently. But it is far to be considered as a "cultural policy" strategically, theoretically or academically. In the arts and cultural sector, we are facing problems, like short of funding to the organizations, short of venue, high human resources cost, weak audience base, lack of commercial involvement, etc., which always entangle each other.

Recently, in this economic adjustment period, Macao government launched a series of public consultation, covering topic of tourism, social security, social welfare, social services, cultural heritage, environmental protection, education and new landfill. The most important public consultation is the "5-year plan of development of the Macao SAR", which guides the development of Macao as the "World's Tourism and Leisure Centre"¹⁹.

In terms of arts and culture, following of the increasing attention from the government and the accumulating experience of the cultural workers and artists, the arts and cultural activities becomes more and more rich and abundant. However, the lack of strategic planning and prospective thinking in the policies making it hard to go through the development bottleneck. The government and the people in the industry are both alert of this problem. They have the same expectation on a complete cultural policy to rationalize the kinks. In this chapter, I am going to analysis the 8 main issues we face base on the experiences of our own and our peer groups:

- Funding
- Space
- Human Resources

¹⁹ In December 2008, the National Development and Reform Commission of China announced "The Outline of the Plan for the Reform and Development of the Pearl River Delta (2008-2020)", stated that Macao should strengthen the position as "World's Tourism and Leisure Centre"

- Audience Market
- Commercial Input
- Database
- Cultural and Creative Industry
- Cultural Heritage

2.1 Funding

Funding is always the main focus point in cultural policy study. The strategy and the system of funding are the great tools for the government to shape the ecology for the development for arts and culture.

With the 4 subsidy programme and 1 supplemental programme (see Section 1.4), the "Financial Support for Local Association Activities/Cultural Projects Programme" is a project-base and one-year-base project which focus on supporting organizations or individuals to organize cultural activities. The "Community Arts Project Support Programme" is a project-base and max-2-year project which focus on driving the connection of cultural and communities. The "Talent Training Programme in Arts Management", "Subsidy Programme for Cultural and Cultural and Arts Studies" and the "Arts Administration Certificate Programme" aim at provide support and training for amateur arts/cultural workers to upgrade themselves toward professional.

It is easy to see the spectrum of these programmes cover most amateur organizations and individuals, and drive them to move toward professional. In early years, these initiatives met the needs as most of the artists and organizations were amateur. However, as more artists and organizations started to work as professional, they find it too hard to move on as the funding support stayed at the amateur level.

The limit of 1-year budget has long been discussed among the circle. The one-year-base activities/projects programme limited the length and scale of the projects. The government can only approve the budget of 1 year by law, so they cannot commit funding over 1 year. With the "Community Arts Project Support Programme", the ICM tried to operate funding for 2 year by administrative

operation. But if we talk about 3 or 5 year funding, that will involve the need of mid-term review, and require extra manpower in administration and the committee. It is still too good to expect in short term.

Another problem about the funding is the project-base principle. The grant from the above programme will not cover fixed expenses. That make sense for amateur organizations. But again, when the organizations move on, that have to save the cost in project for these fixed cost (see Section 1.4.1 and 1.4.4). With the increasing personnel expenses, which means the income for the creators will be limited (see Section 2.3).

The ICM launched "Talent Training Programme in Arts Management". This programme aim to subsidize the expenses of hiring arts mangers. It provides a basic income for arts manager in organizations. But the shortcoming of this programme is, the quantity of activities and the amount of working time are the key criteria for application. Organizations have to do more projects in order to maintain this income.

It is obvious that the 2 strategies of the funding system is 1) move from amateur to professional, and 2) more projects = more funding. Without the time for artists to think, to meditate, to brew, to cumulate, they are just another machines in a big factory. The quantity of projects increased, and the quality decreased inversely.

2.2 Space

Macao is the most crowded city in the world with 21,000 population/km² (see Section 1.1.1). Space and immovable property are the most valuable resources in the city. The price for rental raised along with the GDP over the years (see Appendix 1), making it almost impossible for arts/cultural organizations to operate a space for their activities. Few years ago, the government proposed a project to "activate industrial buildings" to encourage rental market in industrial buildings, in order to re-energize the empty industrial buildings left behind by the manufacturing industries. But it only drove the rental price went up higher and higher, pushing the arts and cultural organizations to leave the last remaining islands.

Recently, some companies started to rent some big flatted factories, and then segmented them into smaller units. With the support of funding from the government, e.g. Young Entrepreneurs Aid scheme²⁰ or Fund of Cultural Industries (see Section 2.7), they sublet these small units to individuals or arts and cultural organizations. But this kind of small units are not quite suitable for performing arts organizations. Moreover, we have no law or regulation about space for performance activities. That means all the unofficial performance spaces are illegal.

A space for creation is very important for professional organizations. Even if we put down the legal issues, the fixed cost of running a space is still a heavy financial burden. This burden drives the organizations to run more projects to earn money.

2.3 Human resources

There are 2 symptoms of human resources issue. The first symptoms is the salary for technical crews increased, the second symptoms is the income of the creators decreased.

The increasing number of arts and cultural production pushed the need for technical crews raised up rapidly. Meanwhile, the education level of these people went up with the support of the Subsidy Programme for Cultural and Arts Studies. The shortage and the structural change in the supply level and the increase in demand level making double impact on the price. Together with the inflation, the salary for technical crews and thus the production cost increased sufficiently over the years. However, the amount of funding was not increased accordingly, making the income for creators so limited. Some full-time professional creators have to increase the number of productions in order to maintain their income. But at the same time, it affected their quality and limited their experimentality.

²⁰ In order to encourage young people of Macao to explore new options and opportunities. The government provided a plan to support for young entrepreneurs, with the aim of providing financial support to whom have the idea of creating their own business but do not have sufficient capital in the early stages of business creation. All Macao permanent residents, aged 21-44 years, who are creating their first business can apply for this plan. The ceiling of the support is 33,852 EURO with a maximum of installment in 8 years. "Introduction." Introduction - Plan to Support Young Entrepreneurs. N.p., 19 May 2014. Web. [in Chinese/Portuguese]. 28 July 2016.
<https://www.economia.gov.mo/zh_TW/web/public/pg_ead_lsye_intro?_refresh=true>.

2.4 Audience market

Comparing to the increased number of productions, the participation rate of residents in cultural activities remained low at 21.2% for performances and 8.5% for exhibitions²¹. In broader speaking, there are still majority of people with income increment less than the economic growth. People who working on shift or with long working hour, have less intension to participate in cultural activities. For example, in 2015 28% of the labour force working in the gambling and hotel industry (see Appendix 2), in which the participation rate are only 14.4% for performances and 4.4% for exhibitions²² (see Appendix 3).

Another obstacle for the people to participate in cultural activities is, according to a cultural critic²³, the overall cost for attending a cultural activity is higher than expected. With the weak urban design and the severe traffic problem in Macao, people have to spend a long travel time (sometime longer than the performance itself) to reach the performance space which is out of their living area, and spend more money for meal around the area. It also make people reluctant to participate in cultural activities. Although ICM increased the education investment in basic education, the result of young people participating in cultural activities is yet to see the improvement.

Because of this low participation rate, organizations cannot rely on the income from ticketing. Since 2013, the biggest theatre group in Macao started to produce a long-run series. They chose some love comedies which matched with the public taste, and performed it for 10-12 days consecutively²⁴. They aimed at expanding the audience base and tried to run a production with the ticketing. It is not difficult to calculate: counting for average 70% attendance rate, there would be around 840-900 audiences. Average ticket price after discount was around 15 EURO. Total income would be around 12,600-13,500 EURO, which will cover around 80% of the production cost. This is a satisfying result. However, some

²¹ "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2015. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/5055c381-7ace-4e37-85cd-5a0174caa521/E_IPCC_FR_2015_Q2.aspx?disposition=attachment>.

²² "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2015. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/5055c381-7ace-4e37-85cd-5a0174caa521/E_IPCC_FR_2015_Q2.aspx?disposition=attachment>.

²³ MOK, Sio Chong. "When We Talk about "arts and Culture", What Are We Exactly Talking About?" Chong+neng = 忠+寧. N.p., 6 Aug. 2010. Web. [in Chinese]. 20 Apr. 2016. <<http://blog.roodo.com/chongneng/archives/13358787.html>>.

²⁴ Normally, the average number of performance in theatre is 3.

other cultural workers and critics did not think that the artistic level of these series met with their expectation. Some opinions think that they attracted audiences with love comedies, did not mean that the audiences could be shared to other cultural activities. It has only limited effect on expanding the whole audience market.

Another example is BOK festival²⁵. It is co-organized by 2 theatre groups. The BOK festival started since 2013, and they got the grant from ICM and Macao Foundation for the first 3 years. This year they got only 50% of their budget from grant. The other 50% of the budget they got covered by ticketing and some sponsor from other companies and cultural organizations²⁶. This is a very good try to run a cultural activity relying on the ticketing income in Macao.

2.5 Commercial input

The last example was just a rare case in Macao. The commercial input is an income segment which arts managers always want to grab. However, impacted by the low number of audiences, seldom enterprises are willing to invest. Under the influences of globalization, large enterprises with financial capability tend to contact international performing groups or artists from Europe or the United States. Only a few public entertainment projects could attract the support from small-medium sized enterprises.

In Macao's low tax rate system, it is hard to drive the enterprises to invest in arts and culture with taxation tools. The government started to encourage business in cultural and creative industries since 2007, some entertainment production houses appeared in the market. They can probably change the ecology of the downstream of the industrial chain. But in the economic adjustment period, big impact in the upstream is not expected.

²⁵ "About Us." BOK Festival. N.p., Apr. 2016. Web. June 2016.

<<http://www.bokfestival.com/38364260442510520497-about-us.html>>.

²⁶ They got some support, i.e. ticketing, promotion, printing, beverage, props, etc.

2.6 Database

Objectively, a database focusing on arts and culture sector is still an absence. The government does not have a full picture about the ecology in arts and culture sector, i.e. number of arts and cultural organizations, number of arts and cultural workers, their age, their experiences and education level, their fields of endeavour, their membership in organizations, number of performances, number of audiences and number of publications, etc. In Taiwan, the people in the industry launched a "Survey of the income of theatre workers"²⁷ in 2013, and then a "Survey on the human resources and working condition of arts managers"²⁸ in 2016. Both survey provide backup for Taiwan government to formulate policies.

In Macao, however, the arts and cultural organizations' awareness of organizing and creating documentary is still very weak. It's not easy for third party to collect those information. On the other hand, the funding support from the government mainly focus on productions. Documentary and research projects did not get enough attention.

Since 2013, the DSEC started to issue an annual "Survey on participation of residents in cultural activities". Starting from 2014, ICM organized the publication "2013 Macao Theatre Annual Report" and "2014 Macao Theatre Annual Report"²⁹, as well as a "2014 Macao Dance Annual Report"³⁰ in the year 2015. These initiatives are good moves towards building a more comprehensive database for the study of the ecology. With combination of data about cultural and creative industries and cultural heritage, then we can better address the problems and find out the objectives to tackle them.

2.7 Cultural and creative industries

Before 2007, we have no "cultural and creative industries" in Macao. But since then, with implement of the policies and the support of funding, suddenly a lot of business started up in the name of "cultural and creative". According to the

²⁷ By WANG, Ko Yao, LAN, Pei Chih and Performosa Theatre.

²⁸ By WU, Chieh Hsiang.

²⁹ Published by Macao Theatre Cultural Institute.

³⁰ Published by New Generation Culture Association.

"Framework for the development of cultural and creative industry"³¹, cultural and creative industries refer to the economic activities which derived from the accumulation of culture, creativity and the use of intellectual property rights, to produce goods with cultural content and provide related services and experiences. The activities should aim to create wealth and employment opportunities, and promote the overall living quality.

The "Framework" divides 4 main categories for cultural and creative industries:

- Design (brand, creative product, fashion, accessories, graphic, advertisement, exhibition, interior, industrial, architecture, etc.)
- Performing arts (drama, opera, dance, music, musical, festival, agency service, production house, modelling, compose, technical support, etc.)
- Art collection (drawing, painting, photography, sculpture, antique, auction, etc.)
- Digital and media (publication, comic and related, digital games, robot, IT service, etc.)

The government aims to promote the industries with cultural tourism³², cultural merchandise³³ and then cultural finance³⁴ progressively. But back to basic, in this immature arts and culture market, are we really doing the business of arts and culture, or we are just doing business by arts and culture³⁵?

³¹ "Framework for the Development of Cultural and Creative Industry." (n.d.): n. pag. Macao Cultural And Creative Industries Website. Web. [in Chinese]. 26 June 2016. <http://www.macaucci.com/cci_quadro/quadro_chinese.pdf>.

³² "In the early stage of development of cultural and creative industries, cultural tourism is a suitable carrier. Through the integration with tourism industry, to accumulate the effect of local brands, thus to boost the categories related with tourism to have greater development." "Framework for the Development of Cultural and Creative Industry." (n.d.): n. pag. Macao Cultural and Creative Industries Website. Web. [in Chinese]. 26 June 2016. <http://www.macaucci.com/cci_quadro/quadro_chinese.pdf>.

³³ "Cultural merchandise is the main development direction of the central government of China. Macao may align with this policy, in conjunction with the Macao overseas contact, especially long-term cooperation with Portuguese-speaking countries, to make advantage in cultural merchandise." "Framework for the Development of Cultural and Creative Industry." (n.d.): n. pag. Macao Cultural and Creative Industries Website. Web. [in Chinese]. 26 June 2016. <http://www.macaucci.com/cci_quadro/quadro_chinese.pdf>.

³⁴ "Promote Macao gradually become the centre of service and agency for copyrights and intangible assets." "Framework for the Development of Cultural and Creative Industry." (n.d.): n. pag. Macao Cultural and Creative Industries Website. Web. [in Chinese]. 26 June 2016. <http://www.macaucci.com/cci_quadro/quadro_chinese.pdf>.

³⁵ The original essay talks about Taiwan. "From the Cultural and Creative Industries of British, U.S. and South Korea, Taiwan Is Just Doing Business by Culture." The News Lens. Ed. I Chien Tsai. N.p., 28 June 2015. Web. 28 June 2016. <<http://www.thenewslens.com/article/15943>>.

2.8 Cultural heritage

The historic centre of Macao was inscribed to the UNESCO World Heritage List in 2005. Over these 11 years, the demand for land to fulfil the development need was getting bigger and bigger. The conflict between cultural heritage protection and urban development is stronger than ever. With regards to this conflict, the government formed a "Cultural Heritage Council" in 2014³⁶, to serve as an advisory body to issue opinions on matters related to cultural heritage and historical assets. However, since its inception, the executive-led council has long been criticized with the overriding of professional opinion by executive opinion in several controversial cases, which greatly reduce its acceptability and authoritativeness in the society.

As the shortage of land supply remains a constant condition, the debate or controversy will keep on happening. The council will only be symbolic more than practical function if the system and the combination of the committees remain unchanged. In this situation, some of the contemporary buildings which marked the development of the city will be sacrificed for the new development before they can be next cultural heritage³⁷.

Of course we cannot keep all the old buildings for future cultural heritage. But at least we have to keep the will and the tool to contend to power of development, and this tool deserves more autonomy and authority.

³⁶ Cultural Heritage Council. Administrative Regulation No. 4/2014. Government Gazette (no. 8, series 1, 66-71 p) [in Portuguese]

³⁷ The latest case is Old Hotel Estoril in 2016.

we better stay positive and try to work out solutions for ourselves. In the next chapter, I am going to find some suggestion for the issues.

Chapter 3 Suggestion for the future Cultural Policy

In this chapter I am going to refer to mainly the Czech cultural policy, to seek for some suggestion for the policies Macao. Although we have quite a different between Czech Republic (CR) and Macao, in terms of size, population, political structure, historical background, living culture and the civil level of the people, etc., I think there are similarities that we can refer to as we tackle the issues in Macao. For example, we have strong tourism industry related to cultural heritage; we are both actively promote our cultural and creative industries. One notable point is, CR issued the National Cultural Policy 2009-2014 in the year of 2008, when CR were hit by the global economic crisis. I see the commonality as Macao is entering the economic adjustment period, which I believe is, dramatically, a good chance to take a look in the cultural sector and to foster or prepare the rebound.

The following idea is mainly from the reference of "National Cultural Policy 2009-2014" and the "Compendium Cultural Policies and Trends in Europe – Country Profile Czech Republic September 2015" for update information.

3.1 Funding

In the "National Cultural Policy Czech Republic 2009-2014", it is clearly stated that:

"OBJECTIVE 3: THE ROLE OF STATE, REGIONS AND MUNICIPALITIES IN SUPPORT OF MAINTANANCE AND FORMING CULTURAL VALUES formulates an issue that is commonly considered a main role of state that is the material support of maintaining cultural values created in the past and present. In respect of reforming public administration it is not possible today that this objective can be realized solely by state bodies and administration. This objective can be effectively fulfilled only providing the political pledge to distribute 1 % out of the state budget to support culture is fulfilled." (National Cultural Policy Czech Republic 2009-2014 (English Version), 2009, str. 12)

The figure in 2013 was around 0.5%³⁸ in CR. The figure of Macao was 1.1% (see Section 1.1.4) in the same year. It seems that Macao has a relatively more funding allocated to culture.

However, in terms of the total share expenditure on culture out of total public budget expenditure, it was 2.95% in 2013. We do not have the corresponding figure in Macao, but if we count the cost of cultural/sports/events service of the government in 2013, it would be 1.6%³⁹ in total public expenditure.

In terms of the public expenditure on culture per population, in 2013, CR was 126.6 EUR, and Macao was 125.5 EUR⁴⁰.

Although the figure of Macao contained some expenditure on sports and events, the difference in the public expenditure on culture per population between CR and Macao, compare to the big difference of prosperity in culture, is not as big as expected.

What makes the expenditure on culture in CR so effective? It is difficult to analysis at this moment, as the breakdown of the expenditure of CR is not yet available in English; and those biggest figures in the breakdown of the expenditure of Macao fell into the category "Others".

One interesting phenomenon is, although the Ministry of Culture is the functional department responsible for culture sector in CR, the total expenditure of the Ministry of Culture was very low compare to the total public expenditure. Conversely. In the case of Macao, ICM dominates around two thirds of the money in the total public expenditure spent on culture. This proportion goes up higher after the integration of the departments from IACM to ICM (see Section 1.2) since 2016. This situation on one hand concentrates the resources to support the sector, on the other hand it lower the diversity, operability and the democracy of the resources. In the current situation, I believe it is better to have this resources

³⁸ PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Aug. 2014. Web. Sept. 2015. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>.

³⁹ General Account of Macao SAR for the year 2013 (2015) Government Gazette (no. 30, series 2 supplement, 14586 p) [in Chinese/Portuguese]. The cost of cultural/sports/events service of the government was 27.1 million EURO.

⁴⁰ For better comparison, the exchange rate of CZK and MOP to EURO were both calculated with the average exchange rate of the year 2013 respectively, i.e. 26.03 CZK for 1 EUR and 10.62 MOP for 1 EURO. PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Sep. 2015. Web. Jun. 2016. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

centralised to foster the development. The only concern is the consistency of policies if any personnel changes in the management level of the department.

To provide better funding system, the future cultural policies can consider expanding the spectrum to cover professional organizations by providing year-base funding and allowing the cover of the funding to fixed cost. If these funding can provide support for the income and living of organizations and artists, it can also change the "more projects = more funding" situation.

Some other references may probably open up other imaginations about the funding system in Macao. United Kingdom Arts Councils operate "Arm's length principle" in allocating the funds for arts and culture. ICM and Fundo de Cultura can be separated administratively which provide some flexibility on legislative level. National Arts Council of Singapore provides grant for different purposes, e.g. seed grant, major grant, creation grant, production grant, research grant, presentation and participation grant, market and audience development grant, capability development grant, arts fund, traditional arts repository grant⁴¹, etc., which could provide more clear and objective-oriented support to the artists and organizations.

3.2 Space

This is a fundamental problem in Macao. The land leasing from Hengqin⁴² and the new landfill may ease a little bit the problem, but the unbalance in demand and supply will never change.

In fact, a few arts and cultural organizations are operating several venues on their own budget. These small venues serve as book store, arts educational centre, pubs for live music, and even an 80-seat black box theatre. Macao do not have any law or regulation about space for performance, making the ICM impossible to support these literally illegal activities. While the organizations is awaiting for support on the venues, the government has no plan to put this problem to the legislation level.

⁴¹ "Funding." What We Do. National Arts Council of Singapore, 10 Mar. 2016. Web. 28 May 2016.
<<https://www.nac.gov.sg/whatwedo/support/funding.html>>.

⁴² Hengqin is an island in Zhuhai city, Guangdong province of China. Hengqin island is adjacent to Taipa and Coloane of Macao. In 2009, parts the island were leased to Macao as the new home to a satellite campus of the University of Macau and several state-owned banks.

The government's plan is to use the platform of cultural and creative industries to run the hub-like sharing office space (see Section 2.2). It is good to see the connection within the whole cultural sector, however, these space can only solve the problem of smaller/individual artists working part-time or with less expense. For the organizations of performing arts the spaces are still either too small or too expensive to sustain.

In 2011, the Ministry of Culture of CR run a project "Applying the Principle of Smart Administration to the Cultural Heritage Fund in the CR". One of the intention is to increase the potential of cultural heritage and cultural services of the CR and stimulate economic and social growth. A "Bringing Monuments Back to Life" aimed to restore and utilise cultural heritage objects or groups listed at UNESCO and on the List of Candidates of national cultural heritage⁴³. One case I experienced when I was staying in Prague is the venue Venuše ve Švehlovce. The old student dormitories renewed with basic equipment was open up as a new cultural centre in the community, which provide space for organizations of performing arts to station with an affordable cost. This movement is actually bringing new life to historical building, providing a new connection to them with live arts. Other than just being a museum or a space to showcase themselves, diversifying the ways of re-use of the cultural heritage can strengthen the relationship with the generation and help extending their cultural value.

3.3 Human resources

As mentioned in Section 2.3, the structural problem in human resources is demand-supply problem. The raise of general education level, the inflation, and the unchanged funding amount aggravate problem of low income of the creators. And then the creators have to work more projects to maintain their living, and thus further push the demand higher. This is the vicious circle of the problem.

In Section 3.1 I mentioned that the change in funding system may solve the "more projects = more funding" situation. Meanwhile, increase the supply of talent in the production end is also necessary for providing better condition for the

⁴³ PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Aug. 2014. Web. Sept. 2015. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

creators. Together with the “Subsidy Programme for Cultural and Arts Studies” programme, ICM started a project “Cultural Ambassadors”⁴⁴ in 2012 which can bring more manpower into to cultural sector.

If we look at this issue from a higher perspective, although the salaries of the technical crews increased sufficiently through the years, their salaries are still lower than the overall employment median if they work less than 25 days/month⁴⁵. The figures of CR in 2012 and 2013 shows that the average wage in the cultural sector was 0.5% and 7% lower than the national average, over 45% and 57% of employees in the cultural sector work in branches where the wages are lower than the national average wage⁴⁶. With the better development in cultural and higher acceptability among the population in CR, these figures cannot make us more pessimistic in Macao.

We do not have any survey on the income and the working condition of the cultural sector. It is too arbitrary to guess any solution to this problem. A full study is in priority to make clear the problem. After that, we can also address the attendant problems, like social security, labour protection, gender equality and unions.

3.4 Audience market

The difficulty in development of audience market was to attract people with quality and inspirational cultural activities in their limited leisure time.

Long working hour is a general norm in Asia. In Macao, 28% of the labour force working in gambling and hotel industry (see Appendix 2) which require them to work on shift. If the people consider cultural events or performances are just another entertainment, why they should choose them over watching TV, staying

⁴⁴ “Cultural Ambassadors” is a project which provide arts education to the teenagers recovered from drug addiction.

⁴⁵ The median in 2015 is 2,031 EURO. Macao. Direcção Dos Serviços De Estatística E Censos (DSEC, in English: The Statistics and Census Service). The Statistics Database. Web. 28 June 2016. <<http://www.dsec.gov.mo/TimeSeriesDatabase.aspx>>

⁴⁶ PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Aug. 2014. Web. Sept. 2015. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>. PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Sep. 2015. Web. Jun. 2016. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

with kids or friends, taking a rest, going shopping or doing some sports in their treasurable leisure time?

Let's move away from the extreme case. For those who do not need to work on shift, they still have plenty of choices. So, put first things first, the core of the solution is to improve the overall quality of the cultural events, which can provide irreplaceable experience for the participants. Again, it demand the creators to concern quality over quantity at the top level. Then a study on the audiences market including their ages, interests, education level, reason for joining, etc. can provide the grounding for the organizations to make their marketing plan.

In recent year, ICM increase the support to arts and cultural elements in the basic education. This is a very good approach to cultivate the soil for arts and cultural to grow for the future. With good follow up of the programme, e.g. review and adjustment if necessary, a positive effect can be expected. Meanwhile, with the support of Macao Conservatory, there are rich opportunities for kids and youth to get in touch with arts and culture, which may help the development of the audience market and human resources in the future.

3.5 Commercial input

In 2013, the expenditures on culture in the private sector of CR was 7.01 billion EURO⁴⁷, 16% of the expenditures in the public sector (45.07 billion EURO⁴⁸). We do not have similar data in Macao for comparison, but no doubt this is a real dream for the culture workers in Macao. The small audience market makes the small-medium sized enterprises less interested while the big enterprises look oversea.

As mentioned in Section 1.5, 1.6% of the gross revenue from the gambling business of the gambling operators will be allocated to Macao Foundation for their financial source. Macao Foundation was then provide around 9% (average of %

⁴⁷ For continuity, the exchange rate of CZK to EURO was calculated with the average exchange rate of the year 2013, i.e. 26.03 CZK for 1 EURO. PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Sep. 2015. Web. Jun. 2016. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

⁴⁸ For continuity, the exchange rate of CZK to EURO was calculated with the average exchange rate of the year 2013, i.e. 26.03 CZK for 1 EURO. PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Sep. 2015. Web. Jun. 2016. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

for culture from 2010 to 2014) as the grant for cultural activities. The government could also consider to provide incentives or regulation for the private public utility companies with sole concession or banks, in order to encourage more input for the culture sector.

But at the end, quality is always the reason for the enterprises and consumers to be attracted.

3.6 Database

I mentioned several times in Chapter 3 that we do not have the detail to various problems. A simply and yet complete database is the fundamental for any good policy. The government should consider collecting data (or appoint/commission some academic or research organizations instead) about the 3 main sectors of stakeholders: public participation, artists and cultural workers, and the public resources.

3.7 Cultural and creative industries

The current strategy of promoting the industry with tourism imply that the target customer are the tourists and regional consumers (see Section 2.7). The risk is, with the downtrend of number of tourists and the economy as well, the industry is hard to sustain without the financial input from the government. This is an example of a top-down planning without a strong fundamental support base. The government has to put a lot of effort (money, space for creation, platform for promotion, etc.) to get only a little result. Too much and too fast subsidies from the government will disrupt the market, and disorder the development of the industry. The key factor is to improve the whole arts and culture ecology, and make it bottom-up initiative from the sector.

Strategic planning skill like mapping or SWOT analysis can be used to make better decision in the development of the industries. But once again, the database and the list of stakeholders is the basic requirement.

3.8 Cultural heritage

Two objective sentences in the CR cultural policy regarding cultural heritage were found quite enlightening:

"To use the benefits of the arts and cultural heritage and associated creativity to increase competitive strength in other areas and activities." (National Cultural Policy Czech Republic 2009-2014 (English Version), 2009, str. 11)

"Preserving cultural heritage as an environment conducive to the development of creativity." (Ms. Pavla PETROVÁ, Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic, 2015, p. 6)⁴⁹

These two objectives pushed forward the idea of preserving and promoting the tourism industry by the cultural heritage. In fact the CR cultural policy realize that the cultural heritage are not just some dead buildings that require our care, but they are great treasure and property that can actually conducive to the development of creativity, and thus provide extra value in the overall cultural sector. The key is how to make use of this added value.

In Section 3.2 I talked about utilizing the cultural heritage and other historical buildings to ease the demand of cultural organizations for space. About the usage of the cultural heritage in Macao, the current examples are museums, office for government departments and exhibition space (except churches and temples which kept their original purpose). Connecting the heritage with the living of modern people could help inheriting and maintaining these world cultural heritage. The government should put more implications of contemporary art to the heritage with a more vivid way of thinking, e.g. space for performing arts, art centre for kids or open office for arts and cultural organizations, so that the cultural heritage could become the fuel, the power, the environment, the capital which drive the development of creativity in this generation for the future.

⁴⁹ Extracted from "The State Cultural Policy for 2015-2020". PETROVÁ, Pavla, Ms. Compendium of Cultural Policies and Trends in Europe Country Profile Czech Republic. Rep. no. ISSN: 2222-7334. Council of Europe/ERICarts, Sep. 2015. Web. Jun. 2016. <<http://www.culturalpolicies.net/web/countries-profiles-download.php>>

Chapter 3 conclusion

In this chapter I tried to provide suggestion to every issues being pointed out in Chapter 2. Here I summarize these suggestions:

- 1) A simply and yet complete database about the 3 main sectors of stakeholders: public participation, artists and cultural workers, and the public resources could provide a clear overall picture.
- 2) Expand the funding spectrum to cover professional organizations, to change the "more projects = more funding" situation.
- 3) Finalize the law or regulation about performance space.
- 4) Utilize the cultural heritage to help the development of creativity and infuse new connection to those historic buildings.
- 5) Increase the supply of talent in the production end.
- 6) Encourage companies with sole concession or banks to input more in the culture sector.
- 7) Improve the whole arts and culture ecology, and make development of cultural and creative industries a bottom-up initiative from the sector.

Conclusion

We accumulated sufficient of talents and experience benefited from the recent rapid economic growth in Macao. It is now an opportunity for us to slow down a bit to think about our future in this economic adjustment period. With the fact that in the cultural sector each aspect of problems have some context related to the others, I suggested several principles and objectives from the inspirations of cultural policy of CR.

Although I met the aim of reference the methodology from Czech cultural policy by the findings in the above content. However, in a macro perspective, if we are aiming to create the cultural policy for Macao, we still need much more detail studies about this topic. It is still a very long way to go from here.

In the progress of my study, I found it very difficult to gather the data for my analysis. The data I managed to get was very limited, scattered and messy most of the times. That's why I emphasized so many times about the importance of a complete database, which ultimately provide all the facts about the picture of the past, present and the future.

Despite I found very useful inspirations from the Czech cultural policy, it is still not a perfect reference for Macao. We have to admit the fundamental differences between the two territories. On the other hand, I could not find a good relevant and identical city to reference, with similar sovereignty, political system, economic situation, cultural background, civil level, etc.

We have hardly any academic study about cultural policy for me to refer neither. The topic did not get the necessary focus, and was not treated as essential as it should be over the years. This situation started to change as more and more people in the sector alerted the importance and the power of cultural policy. I believe this study is a very good starting point. From which we can further by study and comparison with other cultural mature territories, and find more inspirations for the cultural development of Macao.

Appendix 1 Average transaction price of real estates

	Residential	Industrial	Office
	EURO/m ²	EURO/m ²	EURO/m ²
2004	931.96	<u>274.43</u>	<u>1,168.36</u>
2005	1,311.33	<u>377.68</u>	<u>1,517.94</u>
2006	1,566.35	<u>462.20</u>	<u>2,106.41</u>
2007	2,339.09	<u>605.73</u>	<u>2,023.13</u>
2008	2,631.01	<u>653.80</u>	<u>2,405.10</u>
2009	2,621.87	<u>685.96</u>	<u>2,443.02</u>
2010	3,499.89	<u>785.60</u>	<u>2,579.21</u>
2011	4,675.36	<u>1,354.21</u>	<u>3,958.02</u>
2012	6,472.81	<u>2,348.45</u>	<u>5,226.81</u>
2013	9,231.66	<u>3,805.12</u>	<u>8,409.50</u>
2014	11,261.00	<u>6,121.64</u>	<u>13,666.44</u>
2015	9,797.56	<u>5,705.71</u>	<u>12,801.17</u>

Table 1 Average transaction price of real estates⁵⁰

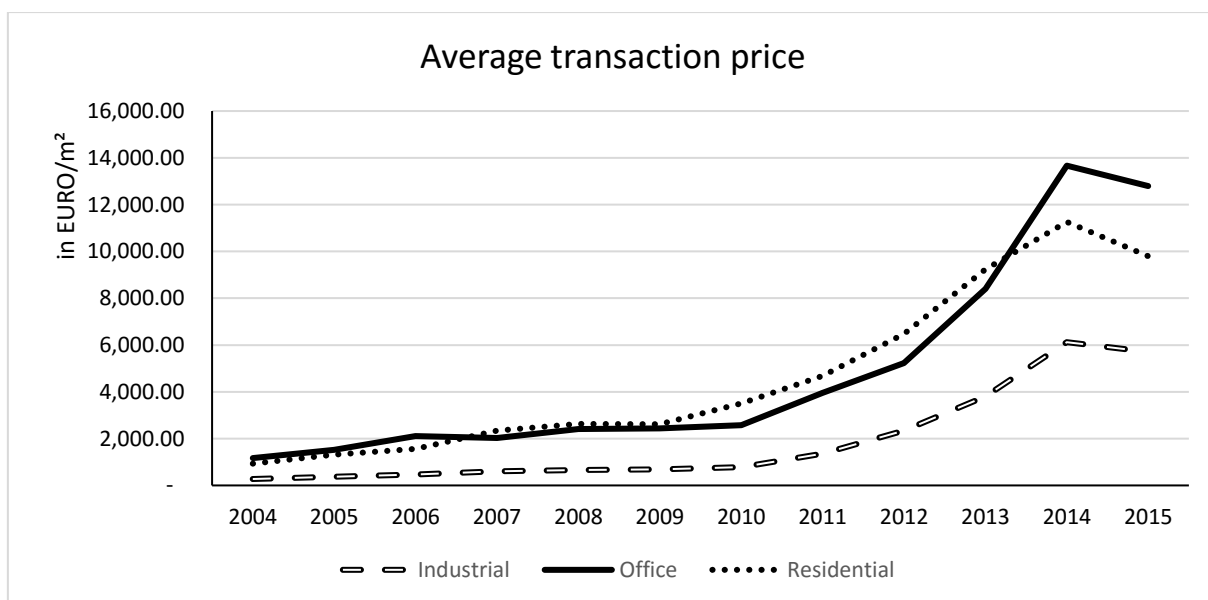


Chart 10 Average transaction price from 2004-2015

⁵⁰ Macao. Direcção Dos Serviços De Estatística E Censos (DSEC, in English: The Statistics and Census Service). N.p.: n.p., n.d. The Statistics Database. Web. 28 June 2016.
<<http://www.dsec.gov.mo/TimeSeriesDatabase.aspx>>.

Appendix 2 Employed population in gambling industry⁵¹

	Labour force		Labour force of local residents	
	Total (in thousand population)	Of which: Gaming & Junket Activities (in thousand population)	Total (in thousand population)	Of which: Gaming & Junket Activities (in thousand population)
2000	195.3	-	-	-
2001	205.0	-	-	-
2002	204.9	-	-	-
2003	205.4	-	-	-
2004	219.1	22.9	-	-
2005	237.5	30.8	-	-
2006	264.2	42.6	-	-
2007	293.0	62.6	-	-
2008	317.1	65.3	235.0	-
2009	311.9	61.6	241.0	-
2010	314.8	62.8	251.5	-
2011	327.6	70.1	258.6	-
2012	343.2	78.8	263.7	-
2013	361.0	83.3	270.1	78.4
2014	388.1	83.5	276.6	78.2
2015	396.5	83.5	278.8	78.2

Table 2 Employed population in gambling industry (in total labour force and in labour force of local residents)

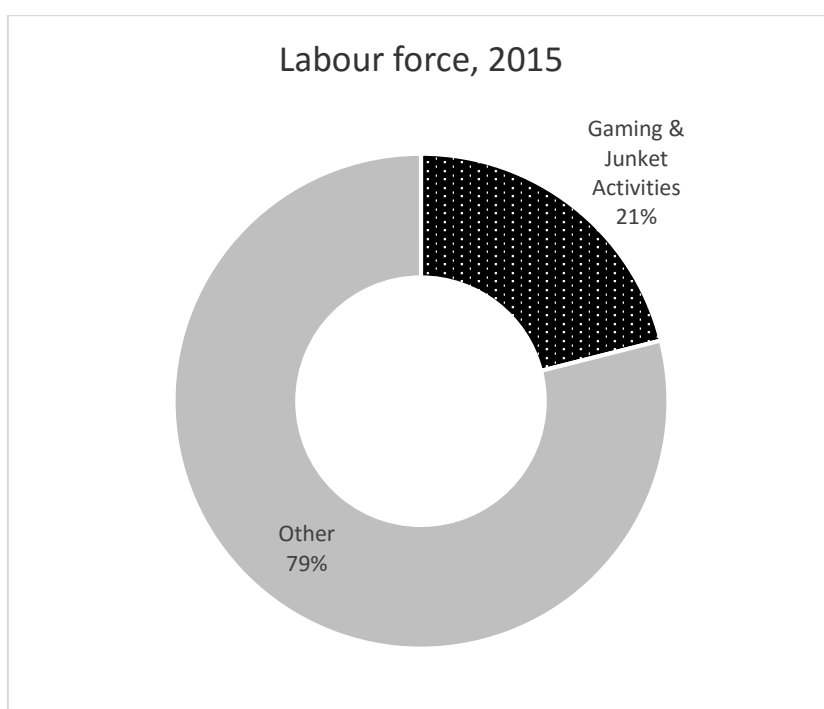


Chart 11 Labour force in Gambling industry, 2015

⁵¹ Macao. Direcção Dos Serviços De Estatística E Censos (DSEC, in English: The Statistics and Census Service). N.p.: n.p., n.d. The Statistics Database. Web. 28 June 2016. <<http://www.dsec.gov.mo/TimeSeriesDatabase.aspx>>.

Labour force of local residents, 2015

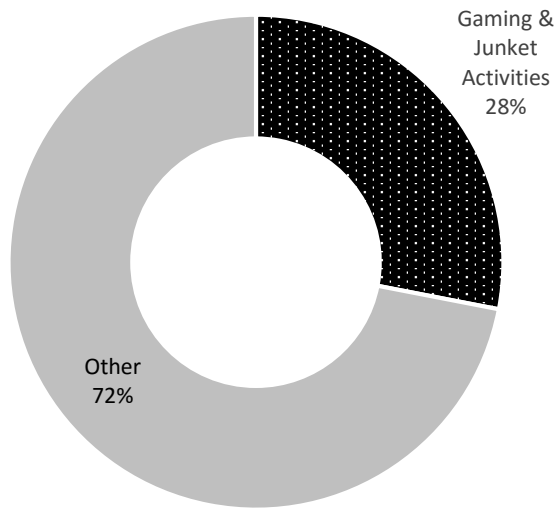


Chart 12 Labour force (local residents) in Gambling industry, 2015

Appendix 3 Survey on participation of residents in cultural activities

Cultural Activity Participation Rate (Local Residents)				
	(%)	2015	2014	2013
Going to cinema		36.7	34.1	33.1
Going to library		25.8	25.6	26.3
Visiting museum or World Heritage site		22.2	23	25.6
Attending performance		<u>21.2</u>	<u>24.6</u>	<u>21.9</u>
Attending art exhibition		<u>8.5</u>	<u>9.1</u>	<u>8.1</u>

Table 3 Cultural Activity Participation Rate (Local Residents)⁵²

Cultural Activity Participation Rate (Local Residents) by industry in 2015						
(%)	Gaming & Junket Activities	Hotels, Restaurants & Similar Activities	Retail Trade	Public Administration & Social Security	Real Estate & Business Activities	Education
Going to cinema	41.9	34.5	35.0	57.0	42.4	55.5
Going to library	18.0	19.8	18.2	37.5	19.3	48.5
Visiting museum or World Heritage site	16.1	20.1	14.5	32.8	20.7	34.9
Attending performance	<u>14.4</u>	20.0	17.9	34.8	21.9	42.3
Attending art exhibition	<u>4.4</u>	7.2	3.6	14.9	11.5	19.7

Table 4 Cultural Activity Participation Rate (Local Residents) by industry in 2015⁵³

⁵² "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2013. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/69c2cdae-1e66-4d9c-8c23-0ff53f4054bd/E_IPCC_FR_2013_Q2.aspx?disposition=attachment>. "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2014. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/5f183b91-9ea5-4046-aa2d-88d0ce64fbe2/E_IPCC_FR_2014_Q2.aspx?disposition=attachment>. "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2015. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/5055c381-7ace-4e37-85cd-5a0174caa521/E_IPCC_FR_2015_Q2.aspx?disposition=attachment>.

⁵³ "Survey on Participation of Residents in Cultural Activities." Survey on Participation of Residents in Cultural Activities. DSEC, Autumn 2015. Web. 26 Apr. 2016. <http://www.dsec.gov.mo/getAttachment/5055c381-7ace-4e37-85cd-5a0174caa521/E_IPCC_FR_2015_Q2.aspx?disposition=attachment>.

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