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#17 /2016 10

# A Lowdown on Arts Administration

Extravaganza

**Maruko Beckons – Are Foreign Thematic Exhibitions  
a Threat to the Local Manga and Anime Industries?**

Brand Story

**Nam Fan Lou – The Inheritor of the Art of Fan-making**

Budding Talents

**Conquering the Internet with Her Grandmother –**

**Independent Singer Kylamary's Mission to Make an Impact with Her Music**



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**Produced by:**

100 Plus Cultural Creative  
Development Limited

**Published by:**

Cultural Affairs Bureau of  
the Macao S.A.R. Government

**Editor's Letter**

To groom talents in arts administration, Macao has launched a number of arts administration study programmes as well as subsidy programmes. In this issue, arts administrators are invited to share their insight and insider stories of the industry in Macao in the Feature.

In Brand Story, we have fan-making brand Nam Fan Lou in the limelight. Its representative Monita Chao hopes that the art and craft of fan-making can be passed down to next generations. In Extravaganza, organiser of the Chibi Maruko Chan Animation 25th Anniversary Exhibition, Lo Tak Chong, Managing Director of MACEXPO Exhibition Co.,Ltd., as well as Kuan Man Chon of Maple Studio, talk about how overseas manga and animation can be reference samples to Macao's anime industry.

We have musician Kylamary in Budding Talents in this issue. Snapshots and MV that feature fashionable images of Kylamary and her grandma have gone viral on the internet. Recently become an independent singer, Kylamary expects that she can make an impact with her music. Also, our bloggers continue to offer fresh perspectives to the development of the cultural and creative industries all over the world.

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The views and opinions expressed in this publication are those of the authors and the interviewees, which do not necessarily reflect the opinion of the Cultural Affairs Bureau of the Macao S.A.R. Government.



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# A Lowdown on Arts Administration

By Lei Ka Io

Photo courtesy of Old Sin@Calvan sin studio,  
Titus sky@In's Creation and the interviewees

Not many people are aware of the work that goes by the name of arts administration. Even for those who work in the field, sometimes the role of an arts administrator can be confusing. In Macao, the diversity of arts groups has led to a rise in the number of arts events and activities that in turn led to much demand for arts administrators. Nonetheless, proper arts administration courses in local universities are still lacking. In this issue, we talk to various graduates and professional arts administrators in Macao as well as a scholar who has designed relevant curriculum to a local institute, so as to find out more about the ecology of arts administration.

## Si Kei Chan and Her Experience in Britain

Chan completed her studies in Arts Management in Britain. After she took part in an MC contest as a high school student, she was invited by Hiu Kok Theatre to work as a crew member. Subsequently, she joined theatre administration courses, a decision that led her to change her practice from being an actress to a theatre administrator. She thought of studying arts at university, but her plan met with disapproval from the family.

"My family thought that young people who have a university education should work in a proper job such as in the government or in a gaming enterprise." Finding it difficult to go against her family's wishes, she decided to study public administration at the University of Macau. As soon as she graduated, Chan returned to Hiu Kok to work as an arts administrator. Nevertheless, she still harboured the dream of studying arts at university, and so after a few years of saving up, Chan went to the UK for further studies in 2013. "Back then, I thought that since I have already made up my mind to study abroad, I might just as well go to a distant country. I chose to go to the UK where the theatre has a long tradition and the arts scene there is well-established."

One of Chan's classes involved a placement and a report to evaluate the experience. At first, she was baffled as to how to secure a good placement opportunity, given the fierce competition in London. A capital where top students from all over the world come to study, she supposed there would be dim chance of getting a placement. "There is a lot of competition even for jobs that are unpaid."

Despite having submitted her CV to nearly 30 major arts groups and festivals organisers in London, she heard nothing from these institutions, and was tremendously disappointed. "No matter what, I need to believe in myself. After all, I have worked in the arts field in Macao, and in this sense I am an experienced candidate."

In London, many arts institutions give priority to candidates with a strong



Comuna de Pedra was interviewed by BBC when doing street marketing during the Edinburgh Fringe Festival in 2015

background. Supposing there are candidates with similar backgrounds or experience, those coming from Europe are more competitively placed in getting the jobs since they share the same culture. Besides, those coming from top-tier, cosmopolitan cities are also more favoured since the employers are more familiar with theatre groups in these cities. Chan pointed out that most employers would be unfamiliar with Macao. "They simply don't understand how Macao is like."

The policy in Britain has also posed some restriction on the opportunities to get a placement. Many theatre groups in London have made use of internship schemes as a way to recruit staff without paying them. Chan remarked that, given the economic downturn in their own countries, many students from Eastern Europe have arrived to Britain to study, and have stayed there after graduation. "At that time, there was no such thing as Brexit, and so it was quite easy for the European students to find work in Britain." Moreover, in London, there are policies to sponsor local recruits, such as funding for arts groups to hire local young people.

Seeing how hard it is to get an internship, Chan's tutor suggested her to change her approach by focusing on smaller arts groups with niche in their practices. Surprisingly, this proved a pragmatic approach, and so Chan got internship offers from a children's puppetry theatre and a community theatre. As a result of recommendations from the two groups, she applied and secured an internship at the London International Festival of Theatre. "To secure a job in London, it all goes down to who your referees are. You must provide at least two referees, and it makes a big difference whether your referees are local. It will be most ideal if they can take a glance at your CV and recognise those names right away."

Having taken part in so many internships offers Chan more experience than is required for the university programme, but she is still keen to observe more on how local theatre groups plan and execute their programmes. She noticed that the theatre groups in London are very on trend, and have access to government as well as private funding. Instead of looking at their artistic ambitions, these institutions put a lot of emphasis on whether the theatre groups



offer synergy to their own objectives, and whether these groups can generate returns. Hence, some theatre groups have to cater to the markets and adjust their directions in order to capture the sales. In such a commercially-driven environment, theatre groups always under considerable financial pressure. "Some group have one-third of funding cut, while some have as much as two-thirds cut. When they are faced with staff cuts, they tend to rely on the interns to get the work done."

Chan learnt a lot about the actual operations of theatre groups from her internships. When she worked on audience outreach at the London-based puppetry theatre, she realised that a membership scheme is instrumental in maintaining audience loyalty, in which the audience agrees to sponsor the theatre group and in return they can redeem a certain amount of tickets. In planning their shows, the group is also very sensitive to the needs of the audience. For example, they will dim the lights gradually instead of turning the lights off right away at the start of the show, so that the young audience will not be scared.

While Chan was living in Britain at that time, she maintained close relationships with arts groups in Macao. In fact, she helped two of the Macao-based theatre groups with their participation in the Edinburgh Fringe Festival. These opportunities proved valuable in offering her work experience in marketing and promoting performances in an

international arts festival.

The Edinburgh Fringe Festival is a well-known festival where arts administrators and creative professionals get together and collaborate. For those theatre groups keen to go beyond Macao, they would require marketing collaterals to explain their ambition and performances, lists to demonstrate their accommodation and travel details and requirements for performance venues. "The collaterals need to help the Festival team understand whether they can hire you or not, and whether the performances are suitable for the Festival." Chan had never worked on these tour brochures before. As she sought out and talked to other arts groups about collaborative opportunities, she was able to look at their relevant collaterals for references.

### Carol Lei: Emphasis on Training at HKAPA

On the other hand, Carol Lei chose to study for a Master's degree in drama at the Hong Kong Academy of Performing Arts. For her, the similar culture shared by Macao and Hong Kong meant that she could take part in the theatre activities in both places. At the same time, she liked the emphasis on training at the HKAPA. "There are other schools in Hong Kong offering similar programmes, but I am not so keen on the theory-based courses." Her MA degree proved extremely useful in offering her with insights on aspects such as venue safety training. When the time came for her to plan a show, she was aware of the importance to organise the access points of a performance venue to serve crowd management.

After obtaining her master's degree, Lei first sought out opportunities to work in Hong Kong, but as a foreign national in Hong Kong, this proved difficult, as personal connections are crucial in getting the job. "It is not that the boss will hire you just because he or she knows you. But then he or she would know more about your work ethics, artistic taste and ambitions, which would help a lot in ensuring compatibility." She said, "For example, if you love rock while your boss is into the classic, then it is unlikely you get hired."

In Macao, there are as yet no universities offering arts administration degree programmes. This meant that those who are keen to undertake such studies have to opt for study overseas. For individuals like Chan and Lei, their experiences from abroad have certainly offered much value-added insights and contributed towards the arts scene in Macao.



Once working in Hong Kong Federation of Drama Societies, Carol Lei (left) was responsible for the administration of the 10th Chinese Drama Festival. She hopes that her Hong Kong experience is useful to Macao.



Debbie Tai coordinates the community dance project "Macao's Industries - An Ode to Sunset"



## Industry Trends: Job Openings and Remuneration for Arts Administration

In recent years, the Cultural Affairs Bureau has launched the "Arts and Culture Management Training Programme" and subsidised arts groups in grooming arts administrators, leading to gradual changes in the ecology of the sector. With more arts groups being willing to hire, people are becoming more interested in joining the field. The two CEOs of Macao-based theatre groups, Debbie Tai and Joanna Chan, reminded us that not everyone with a passion for the arts has a good chance for success in the industry.

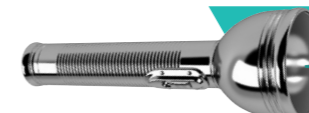
### Debbie Tai: Greater Expectations from the Industry

With the launch of an additional operating venue, Zero Distance Cooperative is hiring new recruits, particularly arts administrators, to join the team. Debbie Tai, the Chairperson, said that their job advertisement has attracted an overwhelming response. "I thought I would receive a few CVs, but it turns out that there were some 20 job applications." She felt that the recent sponsorship scheme of the Cultural Affairs Bureau has offered more promising career prospects for young people interested to become arts administrators, and has also enabled arts groups to hire full-time managers.

A few years ago, arts administration is seen as a lacklustre career, without much social recognition. Tai recalled that, in

the old days, theatre groups would rely on volunteers rather than full-time workers when they have performances. "In the past, as long as you are willing and hardworking, you will be hired. Now that there is more to each candidate's profile, we as employers have greater choice but it also means that the competition is stronger for the candidates."

More choices meant that there are also greater expectations for the applicants. In a job interview, Tai would focus on the relevant experience and education background of a candidate. She encouraged those who have an interest to join the industry to look for opportunities to demonstrate themselves during their school years, and to seek more advice from those with more experience, so as to learn more about the profession.





### Joanna Chan: The Demand for Keen Workers

Another theatre group, Dream Theatre Association, is filling their shortage in arts administration by their part-time staff. However, these staff are not recruited directly by the theatre. Instead, they are those handpicked by Chan from schools where she taught drama. In her half-year drama teaching stints at these schools, she identified keen students willing to join the team. "In this period, I came into contact with some students who have potential and who also understand our philosophy." Since they have been taught by her before, there is no need to train them from scratch. "After all, we are looking for those who are willing to take up responsibilities."

In terms of salary, Chan remarked that they are an employer with conscience: their wages are higher than that offered by McDonalds. According to Chan, arts administration expenses are often overlooked when theatre groups plan their budgets, and this means that the personnel are sometimes underpaid. Theatre groups are more willing to spend their resources on the performance production and on the artistic team. "Many people have a misconception that arts administration is pretty straightforward but, in fact, there are lots of work involved to produce a show, from beginning to end."

It is typical that an arts administration job does not come with a very high salary. Tai pointed out that, on average, an arts administrator would be paid around at a monthly salary of MOP\$8,000-15,000, depending on the financial position of the arts organisation. "Honestly, this level of wages is mainly to cover basic maintenance. For example, if you are looking for a remuneration to buy a property or a car, then this is not the right kind of job for you." In terms of job functions, there is a limited scope for promotion for an arts administrator. Take her own role at Zero Distance Cooperative as example. Since the arts administration team consists only of four persons, all of whom she directly supervises, there is little room for middle-tier management, unlike the team structures found within government or gaming enterprises.

At the same time, typical theatre groups cannot offer attractive benefits such as medical benefits. Their working hours are sometime irregular and have to be adjusted in accordance with performance schedule. "We don't work on a six-day routine, nor can we guarantee things like paid holiday leave and maternity leave. Most of the time

we have to finish up what we are doing before we can take a proper break," Chan said. Given the inadequate government allocations and pressure from the box office sales, it is hard for them to offer anything extra other than the monthly salary. Since the majority of their operating funds comes from the government, the timetable of the subsidy application will impact on the working pace of the group, and so it is often that they have to catch up with project progress. "In scheduling our performances, we also have to avoid clashing with large-scale events such as the Parade Through Macao, Latin City and other music festivals since there tends to be a shortage of technical staff around that time."

What's more, according to Chan, staff turnover is highly common in arts administration.

"Many people decide to leave because they simply cannot cope with the stress that comes with it," Chan added. For example, quite a lot would change to a freelance job. In this way, they can take on more roles such as MC, acting or lecturing, in addition to arts administration.

For those who are willing to accept its setbacks such as low wages and less favourable benefits, it is not always easy to succeed in the field, as experience is of paramount importance. Tai emphasises the need for teamwork in arts administration. "Suppose you were an artistic type who are very keen to pursue your own goals, to the extent that you cannot easily accept advice from others, this is not a very appealing job for you." In planning a programme, arts administrators often have to coordinate various parties, hence good communication skills are vital. Tai reiterated that one way to make people feel respected is to make personal calls instead of relying on text messages to convey important matters. Instead of urging the producers to submit their scripts, for example, it will be more effective to remind them of the creative philosophy behind the work.

"Anything that lies outside the creative work belongs to the arts administration," she said. "You have to be determined to resolve all kinds of issues. In order to do that, you need a bold, fearless heart."

Joanna Chan of Dream Theatre Association



## The Future in Arts Management

As the executive directors of Macao Design Centre and the Macao Dance Association respectively, Zoe Sou and Chloe Lao are seasoned arts managers. Despite the different nature and positioning of the arts groups, their roles share some common ground: they are there to translate the creative thinking of the companies into actual operation.

### Zoe Sou: Connecting the Stakeholders

"In fact, I am only a director by name," Zoe Sou of Macao Design Centre said jokingly. "In real life, we all work very hard on different aspects of the business, not to mention that we are not very well-paid!"

One supportive function the design centre offers to designers is secretarial support, a function that is provided by Sou's team. She said that while the designers are brilliant in creating, they may not be so strong in articulating their creations. "If you ask them to write an article

to introduce their creations, they may have to think really hard. We can offer them a ready solution on that by giving them the copywriting support they needed."

For designers keen to showcase their work in exhibitions via the centre, Sou would help them to coordinate these activities. In some unforeseen cases, Sou would even handle it personally. On one occasion, a designer intended to exhibit a large-scale horse sculpture in the lobby of a gaming enterprise. However, as the installation piece is covered with mud, and features growing plants, the mud got spread everywhere by the visitors. This was met with fury from the gaming enterprise, and they demanded that Sou rectify the situation immediately. As a result, she arrived onsite with the workers and cleaned up the venue. "It surely was messy." She smiled, saying: "The designer couldn't conceive that this kind of follow-up work would ever happen. In other words, our role is to help facilitate their projects."

Besides, Sou has regular meetings with her four other partners at the Design Centre to discuss the development strategies and to put concepts into practice. "For example, one of my bosses might want to stage an activity to sell or distribute mooncakes, and another boss might actually know of a mooncake supplier. My job is to be the middleman to connect the stakeholders."

For Sou, the shortage of expertise staff is one obstacle that they have to overcome. "Not only are we unable to hire anyone, we also have very little money to hire them." She pointed out that initially, the Design Centre should be run by six to seven full-time staff, but they have to reduce to a team of four given their financial difficulties. With a downsized team, the workload for everyone becomes heavier. "We are operating on a self-sustained, commercial manner." Sou said: "My boss wants me to take on some more lucrative projects, so that we will have a good budget to hire more staff." Such financial pressure at the Design Centre meant that there is a substantial staff turnover, which in turn inhibits new joiners. She explained that applicants found it more



Zoe Sou introduces Macao Design Centre to visitors in the China Beijing International Fair for Trade in Services

Whenever writers and artists visit Macao Design Centre, Zoe Sou will be responsible for the reception.



appealing to get an easier job for the same salary, whereas the work expectations are much higher at the Design Centre.

### Chloe Lao: Arts Managers Need to be Resilient

Shortage of staff is only one of the various resource issues faced by arts managers. In order to grow, an arts group has to raise funds or resources. Chloe Lao, CEO of Ieng Chi Dance Association, felt that arts managers should be more careful with their resource planning, bearing in mind that resources do not refer only to funding; it can also mean venue and in-kind sponsorships.

"Arts administrators need to be very clear about their roles, and realise that they are not just a team member," Lao said. According to Lao, arts administrators are faced with different hurdles in their work every day, and so they have to be creative in coming up with their solutions. "You cannot just execute or do as you are told. At work, I have acquired this habit of coming up with several options for any activity."

Recently, the dance association requires an expensive set of equipment for their performance. To hire this set of equipment for the show, they will have to use up to one-fifth of the estimated budget. As a result, Lao attempted to get sponsorship from a big company. "Since this company is used to sponsoring bigger events, our event is quite small-scaled by their standard. They were very surprised that I would approach them." After subsequent persuasion, the dance association was able to hire the equipment for a much more affordable price. "I tend to seek out companies that we do not know or have never approached before," she said. "This can make our business less stressful, and in turn the sponsorships can encourage more support for the arts."

Every arts group has its own artistic philosophy. The challenge for an arts manager lies in the manner in which he or she realises the abstract artistic thinking in real terms, and to promote it to the community. Four years ago, Ieng Chi Dance Association joined up with Macao Heritage Ambassadors Association to launch a project named Heritage Stroll with Poetries. In this project, they combine dance performance with poetry reading to offer a guided tour for the community. In this way, they can promote Macao's various cultural

heritage sites to the community. In this project, the approach of multi-disciplinary arts highlights cultural significance behind these heritage sites. Taking into account the designed route, Lao spoke to each individual heritage site, asking them to offer a short-term loan for the project. One of the hardest venues to secure proved to be churches. "As you know, a church is a place of peace. As soon as the clergymen realise that we intend to stage a dance performance there, he or she is ready to reject our proposal." She had to reiterate the project's worthy cause in promoting cultural heritage, and of course to reassure them that they will keep their noise level down. "The key is to see their point of view, and to appreciate the nature of association between our plan and their needs." It is not difficult to understand that communication skills are a must for a successful arts manager.

Having joined the dance company since 2012, Lao was sought after by government departments, the performance sections of gaming enterprises and overseas arts groups. Nevertheless, she decided to stay with the dance group.

"The gaming enterprises are willing to pay a good salary and remuneration, but it is not the kind of job that I wanted." She pointed out that one's artistic ambition cannot be realised overnight. It will simply take a number of years before she can see the results of hard work. An arts manager must be able to handle the disappointments as they come. "The outcome of our work is not always so tangible, and this can create a feeling of uncertainty for some." She has decided to continue with her job at the dance association, so that she can contribute to the dance sector, which she is passionate about. Moreover, she is keen to experiment and seek new collaborative ways to showcase the art form in different media or artistic formats.

Sou emphasised that the challenge in arts administration does not lie in the difficulty of the job nor work pressure, but in maintaining one's inner balance. "To excel in this field, you have to recognise that your efforts are not commensurate with monetary reward, and to accept that sometimes good work may be overlooked. It is not always easy for your friends or even your parents to understand your work, but the most important thing is that you are passionate about what you do, and that you persevere in it."



Chloe Lao is the producer of Wish upon Our Stars

## An Introduction of Arts Management Education in Macao

As arts groups in Macao are mushrooming, arts administrators are also on demand. Relevant study programmes have emerged accordingly. The Institute for Tourism Studies' Certificate in Performing Arts Events Management is one of them. Lim Kok Wai, Benny, Assistant Professor of the Department of Cultural and Religious Studies, Chinese University of Hong Kong, is the designer of this programme. He believes that arts administrators do not only need to get their own job done, but also have to think about what performing arts are all about.

Co-organised by the Cultural Affairs Bureau and the Institute for Tourism Studies, the Certificate in Performing Arts Events Management was launched this year. Lim has designed six modules for the course which combine theory and practice.

Module one introduces theories of performing Arts, which include history of music, theatre and dance, an introduction to aesthetics and performing arts. "We have stressed that the role of an arts administrator is like an agent." Lim considers that arts administrators have to bridge artists and other stakeholders. To do this, it is necessary for them to equip with knowledge in performing arts and have the ability to talk about arts with other people.

Module two is about performing arts marketing. This includes sales, market analysis, audience development, fundraising and branding. Lim advocates that arts have certain social functions. Arts groups have to do sales and marketing not because they have to make profits from the sales but because their mission is to engage more audiences with arts and give them more opportunities to see arts.

Module three is about performing arts administration. Strategy, the design

of organization structure, human resources, financing, leadership and governance are included in the syllabus. "Arts administrators have their own responsibilities. They need to think how to do things better and cannot only rely on their own experience." Lim points out that an arts administrator has to have solid knowledge in management in order to initiate long-term planning for an art group. Module four is about events and production management which emphasises planning, budgeting, logistics and risk management of an arts event.

Module five focuses on stage management and techniques while module six is about concepts of stage, lighting and sound design. They specialise in the techniques required behind the scene. Lim points out that most of the small-and-medium-sized arts groups in Macao are totally amateurish. Possessing limited resources, the administration of these groups very often is a one-man operation.

"You not only have to execute all administrative work. You may also have to be in charge of certain dance performances, and you likely have to take care of the technical details of a performance." Lim says that the purpose of the last two modules is to allow arts administrators to collaborate with designers when it comes to coordinating an event.

"An excellent arts administrator is not only to provide support to an artist. The role of an arts administrator is far more than that." Lim believes that an arts administrator has to be accommodating to artists, try to create a better environment for them and fight for more resources. For example, many arts groups in Macao do not have sponsorships from individuals or private enterprises. An arts administrator can pioneer such funding opportunities.

To Lim, arts administration studies are not only about teaching administrative skills. The value of arts is diversified so when we see arts we need to think from different perspectives.

"So is it possible to sell arts as if they are products? If yes, why would so many countries subsidise the arts?" Lim believes that such arts administration study programmes are to stimulate students to think about such questions.



Lim Kok Wai, Benny is the helmsman of the Institute for Tourism Studies' Certificate in Performing Arts Events Management.



Held in the Macao Convention Center during summer months this year, the Chibi Maruko Chan Animation 25th Anniversary Exhibition was very well-received and attracted lots of locals and visitors alike. Audiences' pictures with Maruko were viral on social media. Seventy thousand tickets were sold and the record was impressive. Lo Tak Chong, managing director of MACEPO Exhibition Co. Ltd., shares his experience with us as a co-organiser of the event. Kuan Man Chon, person-in-charge of the Maple Studio also has an opinion of such exhibitions.

By Chan Lap Hang  
Photo courtesy of Titus sky@In's Creation & Old Sin@Calvan sin studio

# Maruko Beckons

Are Foreign Thematic Exhibitions a Threat to the Local Manga and Anime Industries?

• Lo Tak Chong and Eva Ng of MACEPO Exhibition Co. Ltd. are the organisers of the Chibi Maruko exhibition



- Maple Studio's person-in-charge Kuan Man Chon expresses that investors should invest in grooming local creative talents and help organise exhibitions of their works



"No matter you are drawing manga, or working in the creative industries, so long as you excel in your field, there is always a way out. Macao is small, but it doesn't mean that Macao has no way out." The success of the Maruko exhibition may give inspiration for local talents in the creative industries, according to Lo. "As everyone knows that, famous animations like Maruko and Crayon Shin Chan impress us with snappy dialogue and memorable plots that tell stories of everyday life. Without these elements the characters are only an image. Contents are vital because they can make the characters vivid and provide a strong storyline, and eventually make the animations popular. However, I found that some manga artists in Macao only focus in expressing their own thoughts, drawing the characters and stories with their own styles. The whole process is a one-man operation and they may not be able to take care of every aspect. In this regard, I think that drawing manga should be like a TV production – there is a division of labour among the director, the playwright and the actor/actress. It's better to look for partners who are your friends. One focuses in drawing while another one works on the script. By doing so there will be a chance of success."

Moreover, Lo expressed that when it comes to business talk, he found that people in the creative industries in Macao and Taiwan hold different attitudes. "Take the Play Hub Expo in Macao as an example, I had visited the creative zone there and talked to the exhibitors. After I left, bosses of certain exhibitors from Taiwan would actively liaised with me. Macao is on the contrary. Local exhibitors aren't really that active and there have been no further talks." Lo suggested that professionals in the creative industries in Macao, especially those younger ones, should be more proactive so as to get more businesses.

The Maruko exhibition was not a local creation. Kuan Man Chon believed that there are pros and cons. He pointed out that such exhibitions are good for Macao as it can make local people understand more the manga and anime culture and industry. "In the past, most parents saw manga and anime negatively and refused to allow their kids to watch them. But now it's different. Those kids who used to watch manga and anime have now

become parents. That means that the public see manga and anime more acceptable to them and are more willing to spend money on related items. The market will therefore become bigger," said Kuan.

However, Kuan believed that if Macao relies on such exhibition, people may misunderstand that manga and anime are only related to the works themselves and therefore neglect other derivative works such as the imitative doujin works and cosplay. This is actually harmful to promoting the manga and anime industries. "Also, when we talk about promoting the creative industries in Macao, the foreign products that are imported to Macao are already well-received in the international market. If we only import those products, I am afraid that people will compare them with our local works and prejudicially think that local works are amateurish."

When it comes to encouraging local artists to be more productive, Kuan hoped that investors should not only import foreign products to Macao. Ideally they should not consider quick turnovers but also to invest in grooming local talents. After this they can organise exhibitions with local works as the themes and let more people see and understand works by local artists so as to enhance their visibility. Kuan supplemented: "Creative industries in Macao also need an integrated system. For example, someone has to specialise in marketing research and product promotion in order to make the works visible in different aspects and places, and eventually try to make it a brand. Also, people in the creative industries also have to strike a balance between getting fame and getting profits. If one prices a product high just because it's labelled as a 'creative product', it may immediately become the talking point in the city. But as to survival in the business world, this idea is pretty dangerous."



- Lo Tak Chong believes that manga and anime production should be like a TV production - there is a division of labour among the director, the playwright and the actor/actress.



- The Chibi Maruko exhibition is very well-received. Seventy thousand tickets are sold during summer months.



Back in the ancient days, talented scholars and advocates are always fiddling elegant fans in their hands when they are reciting poetry or brainstorming for ideas. The culture of fan has a long history among the Chinese community. Nowadays, mini-fans and air conditioners can be seen everywhere, and the fan-making art is seemingly declining. However, there are still people who are working in anonymity, and Macao's Casa de Artesanato Nam Fan Lou is one of them. "The pace of urban life is rapid and very few people pay attention to arts that represent spiritual life, such as fans. But I still want to do it and inherit the traditional culture in it," said person-in-charge Monita Chao.

# Nam Fan Lou

## — THE INHERITOR OF THE ART OF FAN-MAKING

By Jason Leong  
Photo courtesy of Old Sin@Calvan sin studio

• Nam Fan Lou's Monita Chao is committed in promoting fan art and the Chinese culture it embodies

Nam Fan Lou is situated at an inner street close to the Escola Secundária Luso-Chinesa de Luís Gonzaga Gomes by the Tap Seac Square. The store on the ground floor is used for retailing, while the second floor is used as a gallery of books, paintings and fans by famous artists. Despite its low flow of people, Nam Fan Lou is extremely well-known amongst the fan industry. "We opened in 2003. We are the only sizable fan store with handmade products, which are of higher quality and better value for money compared to those in the mainland. Therefore, many tourists come especially to check us out," Chao said with a smile.

At present, 40% of Nam Fan Lou's fans are handmade locally in Macao by veteran fan makers. The other 60% are manufactured in mainland factories. The original factory was located at Zhuhai, but due to increase of rent and salary, it was moved to Suzhou and Hangzhou where fans are produced in large amount. "We ran out of sorts. Production costs in Guangdong region are too high now, and there are not many fan lovers in Macao. If we want to continue operation, we need to think of something."

There are many types of fans—those used by scholars, those used by imperial concubines and palace maids to cover their faces, those originated from Japan and Korea with exposed fan sticks, palm-leaf fans and black paper fans. Materials are even more fancy—ivory, sandalwood, tortoiseshell— you name it, they have it. The more complex the pattern on the fan stick, the easier it breaks during manufacturing. Factory production lines cannot manufacture something this fine— it requires craftsmanship. This is the reason Chao has insisted on hand-making a portion of her products locally. Nam Fan Lou joined the "Macao Cultural and Creative Map" and became one of the hotspots recommended by the government. Thus it has innovatively added "Macao elements" to its products, embroidering texts such as "Macao" to satisfy tourists.

Chao eventually stood up and started gesturing to the decorative fans behind her. "This one was custom-made for the government in 2014 as souvenir for other places. There are hand-painted prints on it, together with gold thread embroidering, silk screen printing and laser technology. The cost is very high— it costs more than \$200. This on the other hand is a souvenir for Benz which they distributed at their exhibition, since westerners are extremely interested in Chinese arts. This here is ordered by Wynn Macao. They provided the print with their specific pattern on it, which we presented on the covering of the fan."

At present, Nam Fan Lou's revenue is mainly divided into two parts — retail and large-scale orders. Since 2004, it has mostly been used as souvenirs for large-scale events organised by the government or big brands. In good times, it receives orders every month. However, the number of orders decreased with the fall of gaming income. "Retail has been piecemeal. Most people only look at the fans at the cabinet

because they think paying \$50 to \$60 for a fan is expensive and not worth it. However, insiders would know that we use top quality materials compared to the mainland."

Chao said that the most memorable order was the first large-scale one more than ten years ago as the souvenir of the 2004 International Museum Day. Nam Fan Lou has just opened back then with a brand-new cabinet. The museum curator happened to have passed by the store and requested a quotation after a simple visit. It was not the cheapest among the quotations, but Nam Fan Lou emerged as the successful bidder. The curator explained that it was due to the quality of their products. Since then, Chao realised that setting a low price may be favourable for the store to seize the market in the short-term, but in the long run, it will be more favourable for its development if its quality stands out.

Into its 13th year, Nam Fan Lou's business is fluctuating and unstable. Why does Chao insist on the fan-making art? "I think someone has to put themselves to fault in order for a traditional craft to pass along." Nam Fan Lou is formerly an art supply store established by Chao and her friends in the 1980s — the famous Livraria Ngai Chi Hin. Back then, Chao has been studying traditional Chinese painting for years, and has struggled to find supplies. Thus she started running her own art supply store for the convenience of her creation, and at the same time served art talents. However, the number of art lovers in Macao is rather limited, and Ngai Chi Hin was closed in the early 1990s. "It was a shame. After that I went to work in Hong Kong, but I still loved Chinese arts. Fan and traditional Chinese paintings are originated from the same place, and a lot of experts' fans featured paintings and calligraphy. In the end I came back to Macao to establish Nam Fan Lou by chance."

When talking about history, Chao is always carrying a smile. However when we switch to the present, she couldn't conceal her sighs. "The pace of urban life is rapid and very few people pay attention to crafts such as fan art. But I still want to do it and inherit the traditional culture in it."



• Souvenir custom-made for commercial organisations. Complex pattern on fan stick stands out in light blue.



• Nam Fan Lou tailors products for various organisations for years. Fans on the wall are its proud products.

# Conquering the Internet with Her Grandmother

## Independent Singer Kylamary's Mission to Make an Impact with Her Music

By Jason Leong  
Photo courtesy of Calvin@Calvan sin studio  
Venue provided by Café Voyage

There are a lot of excellent Macao songs which go unnoticed. Some say it is due to the lack of marketing, or insufficient dissemination channels. Nonetheless, a new force has suddenly come to the fore—a singer gained popular responses online with fashionable photos and MV posed with her grandmother. The creator is none but Macao singer-composer Kylamary.

The interview took place in a café. When Kylamary first arrived, she was in all blacks with eye-catching big metal rings and earrings. Together with her deep makeup, she seemed compelling but unapproachable. "Relax, many people find me arrogant but it is in fact just an image. I can talk about anything," she said, tapping my shoulders.

In addition to her outstanding image, Kylamary has an equally strong music style. Last year she won prizes including the "favourite song" and "golden song" at a prize giving ceremony by the TDM with her song *The Summoning* with a strong sense of rhythm. This year she embarked on a new initiative. The promotion of her work *Revolution* included a series of uniquely-styled photos of herself and her grandmother, which featured all-black gowns, thigh-revealing red pants and young-looking dungarees, complemented by various exquisite scenes. These were later made into an MV which received positive feedback and shares online. It was very successful from the perspective of marketing.

"Choosing Grandma as the leading character fits the main theme of the song. Dressing Grandma with luxurious clothing is a portrayal of the lyrics which says 'living oneself out is the way to go; there's no need to struggle'. It tells the imagination of living yourself out regardless of your age," said Kylamary.

Kylamary said jokingly that it took her big effort to convince her grandmother, who has been enjoying a comfortable lifestyle in the Coloane, to agree to her pitch so that work

can progress smoothly. "Luckily my friend and I told Grandma that she will look exactly like me after dressing up. Grandma loves me the most and that's why she said yes."

It is one thing to agree but another when it comes to execution. One of the designated outfits for a photo featured red leather trousers with a split which shows the calves up to the knees. At that time, the team thought the outfit maybe too exposing for an elderly. However, Grandma put that on without demur, and radiated in confidence to the surprise and admiration of everyone.

Kylamary said the song was well-received thanks to the society's need for sentiments. "The creation has outstanding results and arouses public resonance. After seeing our photos and the MV, people start to think if they can get closer with the elderlies at home. The pace of urban life is so rapid that such simple things as love and relations have become so precious. Therefore my music aims at highlighting the affections of a family and prompts the public to ponder their relationships with people around them."

Originally signed under a Macao records company, Kylamary became an independent singer at the beginning of the year, managing her own shows, music productions, and meetings with clients. Despite getting busier, it suits better to her personality, and gives her more space and time for free creation. The song *Revolution* is a proud work of hers since becoming independent. "Many people think I am a Rock and Roll or Band sound singer by looking at me. Certainly, these are involved in some of

• Kylamary said she wants to prompt the public to rethink their relationships with people around them through music

my creations, but I actually sing soulful songs the best, those which make people cry from their hearts. My favourite singer is Sammi Cheng of Hong Kong, and her motto 'making an impact with one's life' is also the major style of my singing and songs."

From winning three consecutive times in the TDM singing contest to signing contract and receiving training in Hong Kong; returning to Macao and becoming an independent singer, Kylamary has considered giving up more than once, but has persisted till now out of her love for music and singing. "Currently I am also taking acting roles in stage dramas and mini-movies since I want to develop diversely. In the future I hope to plan my own concert and produce more songs to play in mainstream media for a fixed year. Most Macao singers are rolling out one song per year right now to participate in the prize giving ceremony but I do not wish to be like this. As a singer, I want to achieve more."

Kylamary added that going into the future she and her team hope to continue giving play to creativity and make more new attempts like "Revolution" so as to attract the public's attention to refocus on Macao's musical creations.

"Revolution" MV:  
<https://vimeo.com/170346739>

• The interesting style and photos of Kylamary and her grandmother are applauded by many



# EVENT CALENDER

## 21st Macao International Trade and Investment Fair (MIF) - Macau Creative Pavilion

**Date:** 20/10/2016 (Trade visitors); 21/10/2016-22/10/2016 (Public)

**Time:** 12pm to 8pm, 20/10/2016  
10am to 6pm (21/10/2016-22/10/2016)

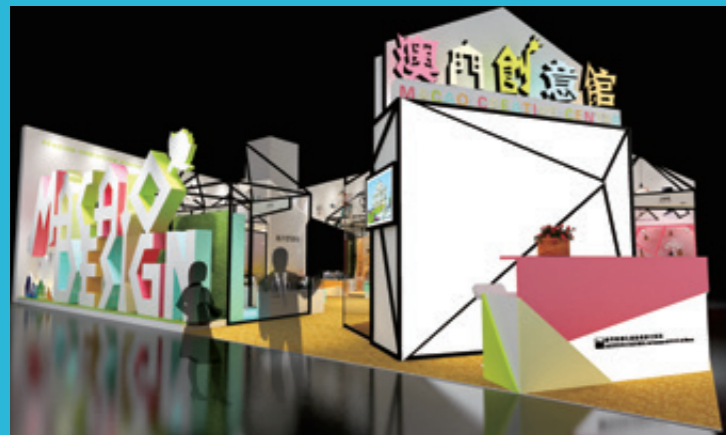
**Venue:** The Venetian Macao - Conference & Exhibition Centre

**Ticket:** Free (Trade visitors have to register in advance)

**Details:** This is the seventh year that the Cultural Affairs Bureau runs the Macau Creative Pavilion in the MIF and facilitates local units in the creative industries to participate in the forum. With the size of 135sqm, the Macau Creative Pavilion aims to promote brands and products crafted and designed in Macao, as well as to raise public awareness of what's going on in the creative industries in Macao.

**Organiser:** Cultural Affairs Bureau of the Macao SAR Government

**Web:** [www.macaucchi.com](http://www.macaucchi.com)



## "The Kidult Man" Children's Theatre

**Date:** 11/11/2016-13/11/2016

**Time:** 8pm, 11/11/2016; 3pm & 8pm, 12/11/2016; 11am & 3pm, 13/11/2016

**Venue:** Old Court Building, Avenida da Praia Grande

**Ticket:** \$150

**Details:** Mr. Pan was diagnosed with having Kidult Man Syndrome, which drives him into a sleeping mode and would not be able to react in an "adult way" when he faces any "adult issues". However, nobody knows, not even Mr. Pan, that when bedtime comes, after the third snore, a little boy will come out from his belly button. The adventure then begins...

**Organiser:** Comuna de Pedra

**Web:** [www.facebook.com/events/172518706501688](https://www.facebook.com/events/172518706501688)



## The View Finder to Asian Film 2016

**Date:** 21/10/2016-30/10/2016

**Time:** Please refer to schedule

**Venue:** Small Auditorium, Macao Cultural Centre

**Ticket:** \$60

**Organiser:** Macao Cultural Centre

**Web:** [www.ccm.gov.mo/Event.aspx/Detail/7965](http://www.ccm.gov.mo/Event.aspx/Detail/7965)



## St Petersburg Ballet Theatre – Swan Lake

**Date:** 2/12/2016-3/12/2016

**Time:** 8pm, 2/12/2016;  
3pm & 8pm, 3/12/2016

**Venue:** The Venetian Theatre

**Ticket:** \$888/688/488/388

**Organiser:** The Venetian Macao

**Web:** [hk.venetianmacao.com/entertainment/shows-and-events/st-petersburg-ballet-swan-lake.html](http://hk.venetianmacao.com/entertainment/shows-and-events/st-petersburg-ballet-swan-lake.html)



## SIGGRAPH Asia 2016 Macao

**Date:** 5/12/2016-8/12/2016

**Time:** Please refer to schedule

**Venue:** The Venetian Macao

**Organiser:** Koelnmesse

**Web:** [sa2016.siggraph.org/en](http://sa2016.siggraph.org/en)



## Bubble World – Lo Chong Hong X Lau Ip Duo Exhibition

**Date:** 23/9/2016-16/10/2016

**Time:** Mon to Fri: 6pm-9:30pm;  
Sat to Sun: 2pm-9:30pm

**Venue:** MMM Workshop (Ground floor, Kam Lei Building, 45 Rua da Barra, Macao)

**Ticket:** Free

**Organiser:** Find Art Association

**Web:** [www.facebook.com/events/1302146019798255](https://www.facebook.com/events/1302146019798255)



## Carmen by National Dance Company of Spain

**Date:** 3/11/2016-4/11/2016

**Time:** 8pm

**Venue:** Grand Auditorium, Macao Cultural Centre

**Ticket:** \$300/250/200/150

**Organiser:** Macao Cultural Centre

**Web:** [www.ccm.gov.mo/Event.aspx/Detail/7964](http://www.ccm.gov.mo/Event.aspx/Detail/7964)



## Love Comedy on the Rocks

**Date:** 28/10/2016-29/10/2016

**Time:** 8:15pm

**Venue:** Grand Theatre, Hong Kong Cultural Centre

**Ticket:** HK\$480/280/180

**Organiser:** Zuni Icosahedron

**Web:** [www.zuniseason.org.hk](http://www.zuniseason.org.hk)



## "Style - Encounter Moment"—The 3rd Fashion Exhibition of Subsidy Programme for Fashion Design on Sample Making

**Date:** 7/10/2016-1/1/2017

**Time:** 10am to 8pm (Closed on Mondays)

**Venue:** Macao Fashion Gallery

**Ticket:** Free

**Organiser:** Cultural Affairs Bureau and Macau Productivity and Technology Transfer Center

**Web:** [macaofashiongallery.com](http://macaofashiongallery.com)



## 60th Anniversary of the Macao Artists Society – A Retrospective

**Date:** 25/8/2016-4/12/2016

**Time:** 10am-7pm, Tue to Sun

**Venue:** Handover Gifts Museum of Macao

**Ticket:** MOP5/2 (Adult/Student)

**Organiser:** Macao Museum of Art

**Web:** [www.mam.gov.mo](http://www.mam.gov.mo)



Recipient of Macao Literary Prize and Macao Novel Prize, Joe Tang is a writer and cultural commentator, and has published novels, including *The Floating City*, *Assassin*, and *The Lost Spirit*. The latter two titles were translated into English and Portuguese. Joe's portfolio also includes commentaries on art and plays. They include *Words from Thoughts*, *Philosopher's Stone*, *Journey to the West*, *Rock Lion*, *Magical Monkey* and *The Empress and the Legendary Heroes*.

Joe Tang

## — The Magic of Hobbiton —

My family and I went to New Zealand to visit our relatives there during our summer holidays, and we also took this opportunity to travel around the country. I am sort of a fan of *The Lord of the Rings* and needless to say the legendary Hobbiton is on my travel list. For those who have read the novel or seen the films, you'll know that Hobbiton is home to the Hobbits in the Middle-Earth in *The Lord of the Rings* written by English author J.R.R. Tolkien. It's a fictional village but New Zealand filmmaker Peter Jackson had spotted perfect locations in his home country for Hobbiton. After *The Lord of the Rings* trilogy was screened, its book and film fans immediately flocked to the village for a visit, successfully turning Hobbiton to a world-famous attraction. It has also brought enormous tourist revenues.

Located on the outskirts of Matamata in the North Island in New Zealand, Hobbiton is a small town with only 13,000 residents. It has become a well-known attraction because of its stunning scenery shown in *The Lord of the Rings* series. I have had a lot of thoughts after visiting there for several hours. First, what impressed me the most is that a right balance is struck between tourism development in Hobbiton and keeping the serenity of the area. Visitors to Hobbiton can board shuttle buses that leave from the visitor centre in Matamata, or drive to the entrance of Hobbiton and then board a bus with a guide who will escort you through Hobbiton. The whole tour lasts two hours and the final spot is the Green Dragon Inn, where you can take a rest and enjoy a complimentary Hobbiton brewed beer. The atmosphere is

relaxing.

However, when it comes to developing an industry, if one thinks that one should ride on the wave of success, profit maximisation is the next step. If that is the case, the Hobbiton-themed tourism project undoubtedly has enormous potential to be developed. For instances, a Hobbit theme park can be built, a Middle-Earth-themed cosplay parade, a Lord of the Ring themed boutique hotel and restaurant, or even "Hobbiton Service Apartments" and "No. 1 Middle-Earth Vilas" can be added. Don't forget that Hobbiton boasts a total of five million sqm of farmland! However, New Zealanders do not do so. Instead, they have kept a balance between recreation and money making. As I recall, the atmosphere there was relaxing and the number of visitors was just about right. Together with the picturesque scenery, we really felt that we had arrived in the Middle-Earth. Now, take a look of Macao. With people flooding the Avenida de Almeida Ribeiro and the St Paul's Ruins where always need crowd control, it's difficult not to feel disappointed.

Hobbiton in New Zealand also gives me some other food for thought. In this highly globalised world, we should think wider when it comes to the development and operation of the cultural and creative industries. Take Hobbiton as an example. Originally written by English author J.R.R. Tolkien, the stories were adapted for screen by a film company in the United States (with investors from other countries). The New Zealand filmmaker spotted a small town in his country and

turned it to Hobbiton in the Middle-Earth. This not only enriches New Zealand's tourism resources, but also boosts local economies. For example, our six-person family spent a total of HK\$2,000 for the entrance fees. Apart from that we also bought food in a bistro and gifts from a souvenir shop. Other spending in the small town includes fuel charges, shopping and meals. All together we had spent a considerable amount of money in this trip.

"Cultural Industries" is a catchphrase nowadays but actually it's not difficult to understand what it is. Honestly it's all about the ability to tell good stories. To do this it's essential to have both talents and connectivity – that is to be clear on the positioning and allow one to put his or her talents to good use when stepping into this globalised industry with endless opportunities. Therefore, we in Macao, instead of making quick money, should really look to the bigger picture – that is to do what we are good at to the best; refuse to be opportunistic; and be sensible. With these qualities, I am confident that this small city can also contribute a lot to the industry.



Supervisor of Audio-Visual CUT Association. One of the directors of *Macao Stories 1*, also involved in *Macao Stories 2 – Love in the City* and *Macao Stories 3 – City Maze*. *Macao Stories 2 – Love in the City* received a special mention at Portugal's Avanca Film Festival, and was shown at film festivals in Tokyo and Osaka.

Ho Ka Cheng

## — When a Film Festival is Born in a City —

The concept of "city festivals" started to come into existence in Europe as early as the 17<sup>th</sup> century. It was until the 1970s and 1980s that city, culture and economy had gradually found linkage with one another and become important elements in tourism and creative industries. Now, "city festivals" have some more important functions. They turn culture, tourism and recreation to key contributing factors to economic growth, as well as to enhance a city's image. On 30<sup>th</sup> September, the Cultural Affairs Bureau hosted the Macao International Music Festival Forum to explore the relations between arts festivals and a city's cultural development, and how such festivals can promote urban sustainability. In the past, the Macao International Film and Video Festival (MIFVF) and the Guangdong-Hong Kong-Macao Film Production Investment and Trade Fair were highly valued by local filmmakers. Film related events organised by local associations or foreign organisations, such as the Chinese Film Media Awards, the Asia Pacific Film Festival, the Asian Film Awards and the Gold Aries Award – Macau International Film Festival, are also important.

However, the upcoming International Film Festival & Awards - Macao (IFFAM) is a different game. This festival is officially organised by the Macao SAR Government and supported by gaming enterprises. World renowned filmmaker Marco Müller is invited to be the director of the festival. He formerly served as director of the Venice International Film Festival and he himself is a sinologist. When Müller took the helm at Venice, he reformed the festival and for a number of times the highest prizes Golden Lion were awarded to Chinese films.

The professional team of IFFAM composes of a director, a manager, ambassadors, international film advisors and programme advisors. They include Johnnie To, Ann Hui, Huang Jianxin, Shi Nan Sun, Dong-hoon Choi and James Schamus (business partner of Ang Lee) etc. Prominent Asian producer Lorna Tee serves as manager of IFFAM. She is the general manager of Irresistible Films (the film company of *Cold War* and *Rise of the Legend*). Honorary advisors include presidents and CEOs of Galaxy Entertainment Group, Sands, Wynn, MGM and Sun Entertainment Culture Limited etc. All of

the above confirm that IFFAM's focus is on commercial and genre films. The nature of the festival is similar to arts festivals, music festivals and the Grand Prix – it's a large-scale city festival, but this time films are in the limelight.

Apart from presenting prizes (the competition category), there are also non-competition screenings, an exhibition, master classes, a

micro-film competition, a micro-film script writing competition, and filmmaking courses taught by professional instructors from the British Film Institute. I was also told that there is a film investment forum which will give local filmmakers more opportunities to meet potential investors. We can see that the government hopes that IFFAM can enrich the city's image and to produce long-term benefit for the development of the local film industry. In fact, in the Policy Address 2016, it is said that "hosting international film and TV festivals through cross-department collaboration could enrich the cultural elements offered by Macao and enhance the cultural appeal of Macao's tourism industry..." Also, in point number three of "Column 20: Major Tasks in Developing Cultural Tourism" in the "Draft of the Five-Year Plan (2016-2020)", it mentions that "through hosting international film festivals and promoting overseas [it is hoped that it could] enhance the festival's visibility internationally and attract more international visitors." Director of the MGTO went on a field trip to Cannes in May.

Using IFFAM to promote cultural tourism in Macao and to build up the city's image internationally gives us expectation to see movies officially become one of the themes of city festivals in Macao. As to the long-term development of the local film industry and the film culture, it requires long-term input and effort and it's never been easy. Whether IFFAM is merely a flash in the pan or a real driving force behind the industry, let us wait and see.



Photo courtesy of Macao Government Tourism Office



Yi-Hsin Lin graduated from SOAS; now living in England as a writer. Lin has participated in the curation of Chinese painting in Victoria and Albert Museum and British Museum. He is also a lecturer in Chinese art at Christie's Education and contributes to several Chinese-language art magazines.

Yi-Hsin Lin

## Goodbye, EU! The Cultural and Creative Industries in Britain after Brexit

On 24<sup>th</sup> June when it was announced that Britain is leaving the EU, it sent political shockwaves around the country. Sterling plunged to its lowest in three decades, and those wanting Britain to stay in the EU protested against it. Even leaders of major political parties in the parliament had to step down one by one. The "leave or stay" dispute is still going on. And naturally, the Brexit referendum has huge impact on the cultural and creative industries in Britain. Cultural organisations, museums, the art market and creative businesses are all severely affected by it. In the past, Britain and the EU have a lot of interflow schemes. They not only share similar history and culture, but also work closely when it comes to trade and economy. Now, facing such drastic changes, what would happen to the cultural and creative industries in Britain? What are the next steps? These questions are worth our on-going concern.

### Funding Sources for Cultural Organisations and Museums

The EU has been one of major funders of Britain's cultural organisations and museums. For instances, local arts groups in Britain received grants totalling €40 million in 2014 and 2015 from Creative Europe, a programme initiated by a group in the EU. Other funds such as the Europe Regional Development Fund

and the European Capital of Culture have also provided grants and subsidies to Britain. Now Brexit becomes reality. These partnership and cooperation agreements will not be changed until the negotiations between both sides are complete (which may take a few years). But Britain's decision to leave the EU casts doubt on whether the EU will continue to provide support to the country. It is clear that the British government has had budget freezes and cuts on the arts and culture sector in recent years. If Britain is not going to receive any grants from the EU, is it still possible for the country to run the sector on its own?

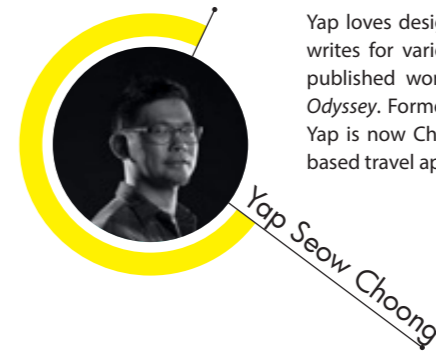
### Brexit's Impact on the Art Market

Several summer expos were held in London right after the Brexit referendum. They include Art Antiques London, The Art & Antiques Fair Olympia and Masterpiece London. Sellers and buyers' concern regarding how Brexit would affect the British art Market are immediately known. In the past the events attracted a lot of visitors. But this year it's been pretty quiet. A lot of exhibitors said they could feel the Brexit punch and foreseeably it would have a negative impact on the art market, but no one knows how long the impact would last. On the other hand, business organisations such as British Art Market Federation, The Association

of Art & Antiques Dealers, as well as Society of Fine Art Auctioneers and Valuers expressed that they will "wait and see", which perhaps is the best way to respond to the market. Cool heads and steady hands are needed to ensure that we can keep calm when facing all the uncertainty.

### Pre-requisites of Developing Cultural and Creative Industries

In the past, Britain and the EU adopted corresponding policies in cultural and creative industries. Now they are taking different positions and this would lead to an uncertain future. For instances, regulations regarding artist resale rights, export licenses and the import VAT have to be revised; policies of the banking and remittance services, customs and transportation, as well as talent imports also have to be rewritten. In the meantime, Britain isn't total in a disadvantageous position, but how to make a comeback really depends on the wisdom and vision of the parliament as it has to lead the society to get out of this turmoil. Now the decision to leave the EU is confirmed and Britain prefers to walk independently on her path, I am happy to see how the United Kingdom can make herself return to glory. However, the world economy and society are highly globalised now. My question is can Britain really survive on its own?



Yap loves design, travel and everything beautiful in life. He writes for various media about travel and design and has published works, including *Wander Bhutan* and *Myanmar Odyssey*. Formerly publisher of Lonely Planet (China Office), Yap is now Chief Content Officer of Youpu Apps, a Beijing-based travel app company.

Yap Seow Choong

## Colours of India

"India" is not only a noun but can also be used as an adjective. Walking on the streets in India, the colours that are so "India" can really stimulate and excite visitors. There are no places like India that is so good at using colours. People normally avoid using contrasting colours. For example, it's very rare to match pink with yellow. But in India, complementary colours are commonplace.

India is a breeding ground of creativity as it has diversified cultures. Hinduism boasts a variety of gods and deities and each of them has his or her own duties. This perhaps can tell that Indian people are very receptive to new ideas. While British people brought the English language to India, people in India have made clever use of the language and even composed a number of English literature.

Design is one of the derivatives of innovation. India has had no shortage of designers and good designs. One thousand years ago, the rulers of Khajuraho designed a number of erotic sculptures and added them to a group of holy temples. The grieving king of Agra designed a white architecture in the memory of his beloved wife. The symmetrical structure is simplistic in style, yet the details are intricate.

When the British people arrived in India, they added a number of grand buildings and developed New Delhi. They had ruled this country for almost 200 years. The cities of Delhi, Calcutta and Bombay are all filled with western architecture.

Arrived in the cradle of civilisation, the British didn't make thoughtless decisions as to how to deal with this country. Instead, they showed their respect to it. Transporting millions of people every day, the Victoria Terminus Station looks like a Gothic church. I

looked into the details of the structure in this over-crowded station and discovered that the interior is supported by steel columns with elaborate carvings. The exterior boasts splendid arches, turrets and a dome, all of which look more European than any designs in Europe. But when you take a closer look to the details, you will discover that on the edge of the corridors and on the surface of the stony beams, there are lots of Indian-style decorations. Peacocks and monkeys are among the many creatures decorating the colonial building and they showcase the unique style of flamboyance and splendour in India.

Indian style has become a fountain of inspirations for designers all over the world. An observer specialising in design once said that without inspirations from India, John Galliano would find it difficult to do what he wants to do. It's so true that India has become western designers' muse.

Like any other Asian designers, Indian designers also start from the traditional cultures of their own first and try to marry modern and traditional designs. This is especially the case when it comes to haute couture designers. They tend to specialise in designing wedding gowns and evening dresses with elaborate and flamboyant details and styles. In the fashion industry in today's India, it's not difficult to notice that most emerging designers come from a similar background. They are educated in top colleges overseas and have done internships with famous designers. They understand how design and marketing can work together. These designers tend to have their bases in big cities. Bombay and Delhi are top choices because these cities are wealthier and consumers are more open-minded.

I particularly like the designs by Rajesh Pratap Singh. He is very low-profile and reluctant to be interviewed. His designs really reflect his personality. Apart from simple lines and cuts, he added discreet ornaments at the sleeves, giving it a classic look. He usually uses high quality fabrics produced in India as clothing materials. Hailed from Rajasthan, this emerging designer is now based in Delhi and has five stores in the city. The stores are simplistic in design and feature both workwear and party dresses.

If you are not into simplicity, or if you are looking for the splendours of India, perhaps Manish Arora's designs are more of your cup of tea. His forte is to turn a rich palette of colours and motifs to something acceptable to western buyers. He is definitely one of those designers who know how to please audiences. His creations are outlandish and quirky in shape. Plenty of beads and crystals are used for decorations. Together with the funky colours of India, his designs often wow audiences with their dramatic effects. Arora usually gets inspirations from Indian movies and deities. His designs are filled with hues of pop art with an Indian twist. Like Singh, Arora boasts a number of stores in Delhi and Bombay. Well-known fashion brands in Europe, the United States and Asia like their works and franchise his collections. Now even if you are not in India, you can still be able to buy outfits designed by him elsewhere.

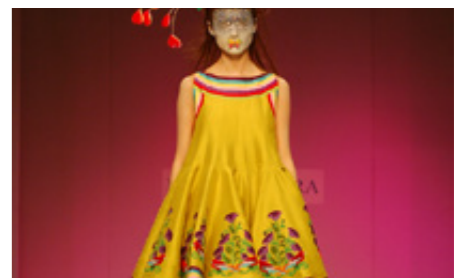


Photo courtesy of Rebecca Cotton. Manish Arora's design.



Japan-based writer and traveller, specialising in design, lifestyle and travel journalism. Ron previously served as an editor of *MING Magazine*, *ELLE Decoration* and *CREAM*.

Ron Lam

## — The Importance of Flea Markets —

It's important to pick the right day to visit Kyoto. I am not talking about the cherry blossom season or the fall foliage, but the 15<sup>th</sup> or 25<sup>th</sup> of every month, or any other days when flea markets are held, which turn quiet temples or shrines to a lively marketplace.

The Used Book Fair held in Shimogamo Tadasunomori in August is one of my favourite flea markets. Tadasunomori is the land of tranquility. With the size of 124,000 sqm, this piece of forest boasts hundreds of old trees and a meandering stream, and therefore summer heat can't really penetrate the woods. Organised by Kyoto Koshoken (Kyoto Antique Books Society), the fair is held three times a year and each is held in a different location. While it is held in the Miyako Messe (Kyoto International Exhibition Hall) during spring times, the fall edition is held in Hyakumanben in Chionji Temple. And the summer edition, which is called Shimogamo Noryo Furuho Matsuri in Japanese, is held in Shimogamo Tadasunomori. Used books (*furuho*) are of course the major attraction of the fair, but *noryo*, literally to enjoy the cool while walking outside, is also the highlight. The name of the fair simply reflects that people in Kyoto see reading as one of their leisure activities.

The book fair held in Miyako Messe is an indoor activity. There aren't any other activities apart from reading. However, the fair held in Shimogamo Tadasunomori is an outdoor one, and the atmosphere is more relaxing. Dozens of secondhand booksellers from Kyoto set up booths that straddle the forest. At the end of the booths, like any other festive fairs, there are food stands that serve snacks and beverages. Behind the booths you will see people picnicking

under the trees. People sit on the ground and read books they just bought, as well as enjoy their bento box lunches. Shimogamo is open to public year round, but it's especially lively on the market days, and people enjoy this primeval forest in the city to a tee.

There are several creative markets held monthly in Kyoto. For instances, there are flea markets held in Kamigamo Shrine and Umekoji Park. The most well-known market is the handicraft market held in Chionji Temple on the 15<sup>th</sup> of every month. Like the Used Book Fair held in Shimogamo, the handicraft market held in Chionji Temple is also a temple market. However, two of them have totally different goals. The Used Book Fair in Shimogamo aims to give secondhand booksellers in Kyoto an opportunity to exchange ideas and to make secondhand books as a more visible part of culture. The handicraft market in Chionji Temple is hoped to attract people to visit the temple again.

Most of the temples and shrines in Japan are funded by donations. Such funding is essential to the restoration of the architecture, care and maintenance of the gardens as well as other upkeep costs. In the past, Japanese people frequented temples as these places used to serve as a playground for kids. But now, people visit temples less than before because kids prefer staying indoors or playing in parks. Without frequent visitors, temples receive less donations and this has thrown this traditional Japanese custom into a state of crisis. This, therefore, gave birth to the handicraft market in Chionji Temple. It is hoped that the market can be a medium to connect people to the temple again.

Also, handicraft markets play an important role in promoting the cultural and creative industries. The market in Chionji Temple, for instances, was founded in 1987. At the beginning only 86 vendors participated in the market. Now, 400 artisans from all over Japan take part in it every month. Some of them already have their own shops, and some are students who want to test the waters to see if their designs have any market. One of the problems of running an online store is that your customers can't see the real products and they have doubts about the quality. Running a brick-and-mortar store or a pop-up store in a department store requires an enormous capital outlay. Setting up a booth in the handicraft market only requires several thousand yens to rent a space. With such a low capital cost, vendors can directly reach their customers, talk to them and know how they see their products. This is an especially precious opportunity for young artists and designers.

I have befriended with some renown potters in Japan and they all coincidentally said that it's easier to make a living from pottery making now than it used to be because people are giving more attention to tableware and table setting (thanks Instagram). Moreover, there are more channels to promote one's artwork now, and crockery outlets are popping up, to the extent that even boutiques start selling ceramics. Handicraft markets, needless to say, are vital for artists to make their debut. To promote the cultural and creative industries, as well as to allow young artists and their artwork to be seen, participating in a handicraft market is probably the simplest and most cost effective way to achieve this.



An accountant by profession, Ashley is member of several anime and comics associations in Macao. She started writing fiction, illustrated and drew the comic strip of *Macao Daily* in the early 1990s. Later on she took the role of comics writer, and she is now the managing editor of *MIND*<sup>2</sup>, a comics magazine published by Comic's Kingdom. Ashley also participates in organising the Macao Animation, Comic and Toy Expo, an event run by Macao Animation & Comic Alliance.

Ashley Chong

## — Digital Comics vs Paper —

A bank in Macao once used a fairly well-known character from a Taiwanese comic book to promote its credit cards. Thanks to certain social media, this character was finally known to and accepted by the people in Macao.

The Internet is a borderless world and in theory any comics written in Macao can be circulated at high speed. It seems that "the market in Macao is small" could no longer be an excuse to limit the growth of the comic business. In recent years, several comic groups have set up online platforms and actively publish their works there. Independent comic artists also irregularly publish their latest works on those platforms. Not only can we see *yonkoma manga* (four-cell manga), there are short stories, too. Of course, the quality of such works is another question. Comparing to spending thousands of dollars to get your work to the printer (if you apply for subsidies from the government in the capacity of an association, you have to deal with piles of administrative work too) and distributed, publishing your work online is more hassle-free. You only need to focus on creating your work and once it's finished, you simply need to upload it to the internet. In a few minutes you'll get "likes" and your work goes viral. Anyway, artists in Macao aren't going to make money out of it. It's more important, especially for newbies, that the work is seen. The satisfaction from getting readers' feedback is definitely a reason that keeps artists creating work.

Reading comics online is a regular activity among comic fans. But they usually read works by famous comic artists or excellent comic books. For those unknown artists and works, comic fans are still willing to take a look if they come across them online but very soon they

will forget about them unless the reader has already known the artist in person or the reader is working in the creative industry and collecting information deliberately on local comics. Comics that can give a strong impression to readers, or attract readers to download and make it part of his or her collections is not commonplace in Macao. The internet is a two-edged sword. It has an ocean of information which is readily available to everyone. People don't really treasure such information at all. And most of the people still see that comics are only a form of entertainment. Unless the comics are excellent and boast something that encourages discussion, otherwise the attention given to them is a flash in the pan and soon they will be forgotten.

Back to the comic character we talked about at the beginning of this article, she has become so well-known not only because of the speedy circulation on the internet, but more importantly, it's because of the character herself. She is not pretty according to modern aesthetic sense. Even though she is fictional, her temperament is so real that she seems like a psychological projection to every one of us, especially women. This is the key why the character is a commercial success. There are also some online comics written by Macao artists. The comic characters and the scenes are very down-to-earth. The stories are ordinary yet heart-warming. They may not be able to rise to fame overnight, but they attract a steady growth of readers and the comic characters eventually become a company of the reader. These comics started getting attention from people outside the sector, and we can wait and see how things go in the future. Of course, Macao has its own problems and whether a

comic gets attention from the business sector is not the only criteria to judge whether the comic is a successful one or not.

On the other hand, some local artists prefer to get their comics printed. The orders and sales are fairly good. However, it is also true that today a book is no longer merely a book, just like Eslite Bookshop is not really a bookshop. Some readers also understand that reading comics via smartphones is different from reading a comic book. The two reading habits are not replaceable. For the comics that are published solely online, the quality of drawing and the story structure perhaps have to be compromised in order to accurately tell the plots and catch the readers' eye. This read-and-discard type of comics isn't really for artists to drill their drawing skills. They are just like songs sung in the Karaoke. Because online reading is so popular now, printed books are forced to repackaging as a "speciality" and provide more value-added substances that e-books cannot provide so as to attract more readers. A good book design, together with creative content ideas, will make a comic book "stronger". Artists and publishers are therefore more motivated to participate as they see it as a "fun" stuff. Moreover, books are easier to keep and pass down to later generations. This explains that even online information is flooding the world, printed comic books still have an active role to play.





Cheong Sio Pang

A full time researcher in university and an amateur art commentator, Cheong obtained his master's degree in Public Policy at Willy Brandt School of Public Policy at the University of Erfurt and is formerly a clarinettist of the Erfurt Philharmonic Orchestra in Germany. He loves classical music and now serves as conductor of the orchestra in Escola Choi Nong Chi Tai, by which he can connect art to everyday life. Cheong is also a book lover.

## — Music – Companion for Life —

The Macau Band Directors Association organised the Taiwan Pre-tour Concert at the Macao Cultural Centre's Small Auditorium as the rehearsal for the Macao Youth Symphonic Band's participation in the Chiayi City International Band Festival. Repertoires included the *English Folk Song Suite* by Ralph Vaughan Williams, *Night on Fire* by John Mackey, *Hymn to the Infinite Sky* and *Christmas Fantasia* by Satoshi Yagisawa, and *Concertino for Piano and Band* by Yasuhide Ito. The attendance rate of the concert was over 90 percent, with parents and friends attending to show support. With the well-developed online resources, families can own a set of nice audio equipment by paying a very low price, and it does not seem meaningful to attend a concert. However, listening to music in a concert hall is not mere appreciation – it also involves social and religious functionality. US scholar Doctor Nancy Baym pointed out in a simple way that music creates connection between people in the social network; but that is only a weak tie which is easily breakable. The genuine strengthening and sublimation of relationships must rely on other communication channels. For example, people get to chat during the intermission of concerts in a concert hall, or attend simple gatherings after the concert – these are ways that music can bring people together and enhance their relationships. In addition to music, other means of communication such as drama, dance, painting and reading gatherings can also inspire people through art.

I was particularly impressed by *Night on Fire* by John Mackey at the performance. I was fortunate to have listened to the performance by the symphonic band of the University of Texas at Austin at the University of Macau, and had a few words with John Mackey at the gala dinner. I realised how strong his symphonic band was, and the sound quality and the exquisite arrangement between phrases were simply breathtaking. An outstanding composer and the guaranteed quality of the skillful band complement each other well. *Night on Fire* is a Grade Six repertoire (symphonic band repertoires are divided into grades one to six, six being the highest), which is not easy for amateur bands. However, the band gave its best and demonstrated the effort they put in. The only thing is that they do need to spend more time on the coordination among different parts. Percussions are too loud, which I believe is related to the size of the hall and its usage. For long, Macao lacks a professional music hall to show the public that sounds are auditory enjoyment. The projection of sounds includes linear projection, stage reflection, ceiling reflection and wall reflection. However, the lack of ideal sound reflection will greatly reduce the expressiveness of music, and sounds will be "dead" when it hits audiences' ears. Different composers have their own standards on the calculation of reverb. For instance,

Bach's *Toccat and Fugue in d Minor* has the best auditory effect on four seconds.

The development of arts is helpful for the development of diversity in a city so as to reduce the contradiction among each other. The demonstration process of arts carries a sophisticated emotional projection, as well as rational understanding. Therefore, art is an essential way to perfect oneself. In addition, the engagement and understanding of arts at a young age have a decisive impact on children's acceptance of new things in the future. US scholar professor Steven A. Melnick proved that the enhancement of children's cognition through arts education not only relies on schools, but it also relies on the parents' artistic ability. Parents' sharing of understanding of arts with their children can effectively enhance children's cognition. Parents' responsibilities are bigger in inspiring and nurturing their kids in the so-called education process, and they should understand the significance of arts in an in-depth manner if they want their children to have higher ability.



Photo courtesy of Macau Band Directors Association