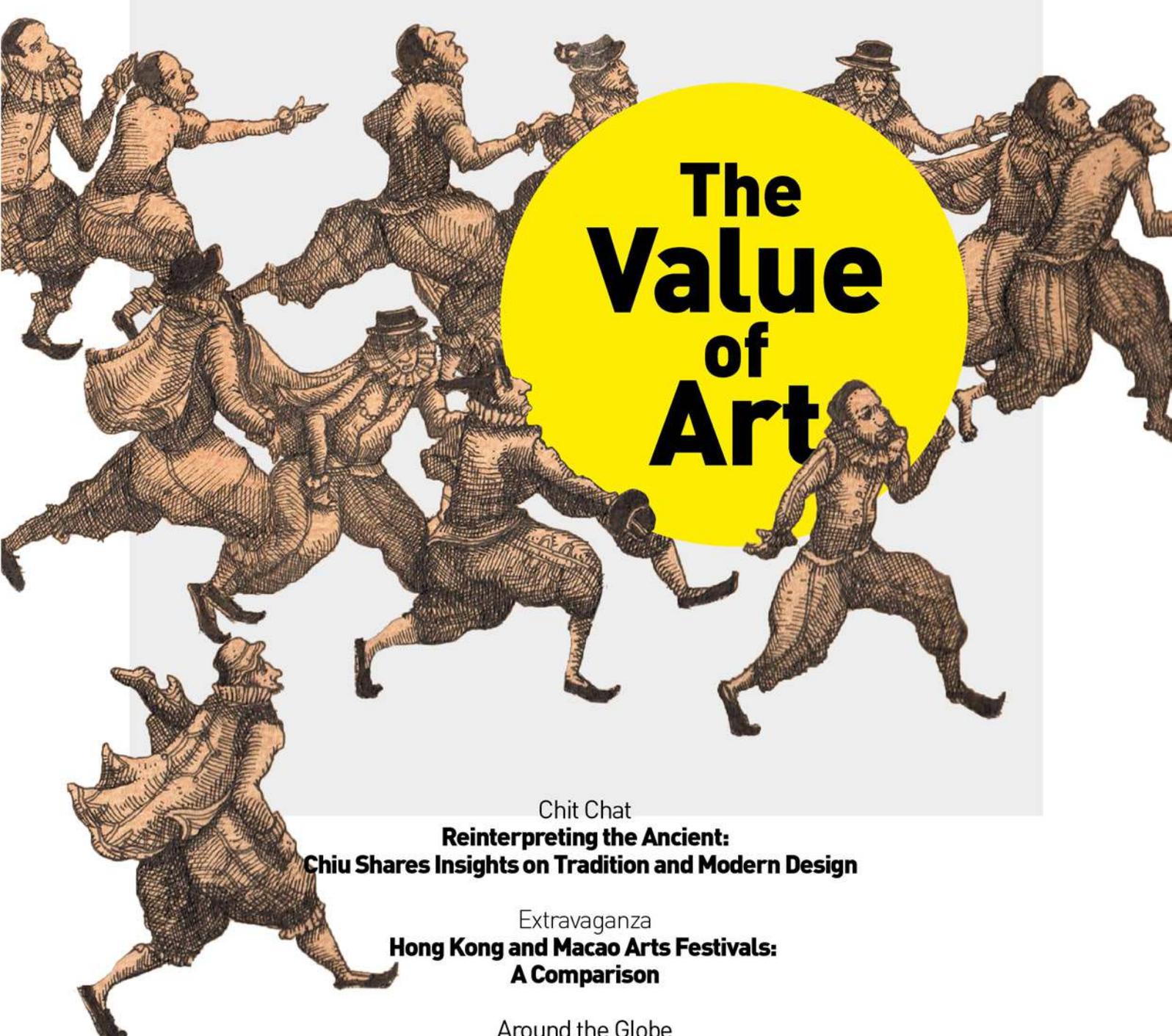


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#03 / 2015 03



The Value of Art

Chit Chat

**Reinterpreting the Ancient:
Chiu Shares Insights on Tradition and Modern Design**

Extravaganza

**Hong Kong and Macao Arts Festivals:
A Comparison**

Around the Globe

**The Voice of Holland—
Sky-high Price Tags of Variety Shows**

Editor's Letter

From sketching to painting to printmaking, visual arts are the most accessible art form to the general public. It's hard not to come across its presence when you find yourself in a city. Every year, Macao is home to a vast array of art exhibitions and expositions that showcase works by various artists to the audience. However, Macao is still lagging behind when it comes to developing a thriving visual arts scene. The feature of this issue asks artists and curators from Macao to provide insights on the opportunities and possibilities in Macao's art markets.

Also, prominent designer Chiu Kwong Chiu is an artist known for his stunning take on the Forbidden City. His research on Hollywood Road and exquisite animated scrolls are also seen as a precious gift to the people of Hong Kong. In the column of Chit Chat, we invite this graphic designer well versed in Chinese culture and arts to share his thoughts on traditions, aesthetics and creative industries.

During the time between every spring and early summer, Macao and Hong Kong play host to a wonderful array of art festivals that would fill up the schedule of art lovers. In this issue's Extravaganza, we explore the operations of arts festivals in both cities and also the challenges facing them.

Around the Globe in this issue takes us to the Netherlands to look at how this small country has won the hearts of viewers all over the world with TV variety shows like "The Voice of Holland", and what revelations it reveals about promoting creative industries.

As always, our seven bloggers will share information and success stories on cultural and creative industries in Macao and beyond, which readers would find worthwhile to learn from.

Lei Chin Pang
Editor-in-chief

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The Value of Art: An Outlook on Macao's Visual Arts Development

Macao enjoys a vibrant visual arts scene of its own, as seen from the many art exhibitions taking place in the city year-round. To establish Macao as a leading arts market in Asia such as Hong Kong or Singapore, however, what conditions will be required? In this issue, we have invited Hong Wai and Fok Hoi Seng Eric, two leading Macao artists, together with James Chu and Ho Kin U, prominent visual arts advocates, to discuss the value of art.

Hong Wai

Fok Hoi Seng Eric

James Chu

Ho Kin U



The Importance of Artists and Art Collectors

Currently living in France, Hong Wai is one of the few leading international artists from Macao. Representing a fusion of Chinese brush painting and contemporary art, her works have attracted art collectors both in and outside Macao. In 2013, she was one of the artists representing Macao in the Chinese contemporary art show "Like Thunder Out of China" in Canada, organised by Arsenal Montreal Art Center, alongside other world-famous participating artists such as Ai Weiwei. Speaking of last year alone, Hong sold a considerable number of her works to major buyers, including a private buyer who worked as a senior executive at an international luxury fashion brand. As such, the value of Hong's works is indisputable.

However, Hong's achievement today is no mere coincidence. After finishing her Master's studies in France, Hong decided to stay on in France to seek out opportunities, and embarked on a PhD on Chinese contemporary art.

Other than talent, the prerequisite of a positive, nurturing environment is also conducive to

the growth of an artist. With an established art market and schemes to nurture artistic talent, France has provided Hong with a conducive cultural environment, helping her to develop her potential to the full.

In France, art practitioners can apply for different government subsidies to support their careers, as well as enjoy tax benefits. Moreover, art buyers are also eligible for tax exemptions in purchasing art, which sets the trend for private art collecting and promotes the development of the art market. As far as leasing is concerned, property rental prices in France are capped at an annual increase of less than 5%, a measure that provides a more stable living environment for artists.

Hong also pointed out that, other than supportive government policies to encourage creative work and art trade, there are also various community-based agencies in France that promote these trends. "Each year, different art assessors will visit art degree shows at universities with art gallery owners and curators, in order to spot the latest artistic

talent. These graduation shows or competitions are not amateurish by any standard. In fact, each art student values so tremendously his or her opportunity to take part. For these emerging artists, well-connected art assessors will certainly help to raise the profile of their work among art galleries and collectors."

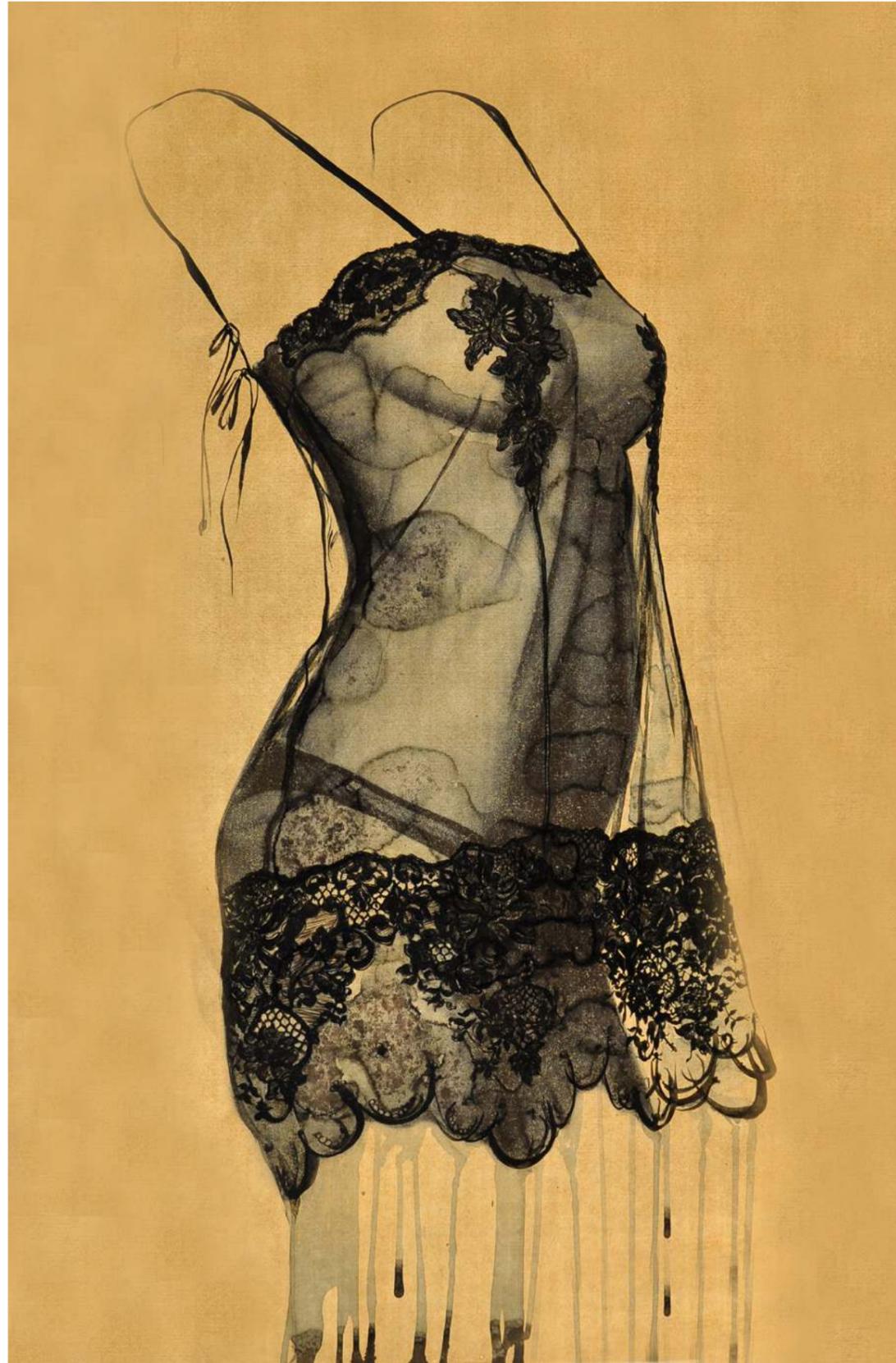
Compared to the sophisticated art scene in France, Macao's art market is still being developed. Nonetheless, Hong felt that the art students and emerging artists in Macao should keep their hopes up. She said: "In recent years, more and more corporations are keen to collaborate with art organisations in Macao, such as to showcase artworks made by homegrown artists in the public space of casino arcades, so as to promote public awareness of Macao's art. In 2012, MGM Macao organised an excellent art show, "Discovery: A Creative Journey Through The Works of 20 Macau Contemporary Artists", which demonstrates that art is not just confined to exhibition halls. Since a sophisticated art market and audience are still lacking in Macao, public space has become a great venue for

artists to showcase their work, making art more accessible to the public."

Hong believed that the nurturing of a local art audience in Macao is vital, while the next step would be to promote art collecting. "A mature and successful art market does not only rely on art education and policies. Sales strategies are also highly important. After all, no government can support all the artists and, at the end of the day, artists would need to make a living out of their sales. The best way for an artist to further his or her career is to succeed in selling their artworks to art collectors."

France-based
Macao artist
Hong Wai
-
Photo courtesy
of Hong Wai





Hong Wai's "Forbidden Sins" series are sought-after artworks among collectors

Photo courtesy of Hong Wai

Fok Hoi Seng Eric: “Art Goes Beyond Paintings and Exhibitions”

In recent years, a well-known visual artist in Macao, Fok Hoi Seng Eric, made a series of artworks called “The Paradise” based on his inspiration from antique maps. In 2013, he was invited to participate in the Bologna Illustrators Exhibition, one of the most prestigious exhibitions for illustrators. As a post-1990s artist, how does his international reputation help him?

Fok is one of the rare few in Macao who made it as a full-time artist, earning income from making and selling artworks, putting on exhibitions, teaching and undertaking commissioned projects. He revealed that sometimes sales from some significant clients could help support his living for a considerable period, and while the income from various arts activities could be unstable, his average combined earnings are on par with the monthly salary of a secondary school teacher. Nevertheless, he said, an artist’s expenditure is also considerable.

“I am by no means a spendthrift. Honestly, it costs me quite a lot to buy art frames and

art materials, and I need to pay to enter exhibitions as well. For example, previously I took part in an exhibition in Taiwan, where I shared half of the exhibition cost with the organiser. Despite that, I had to pay over a thousand dollars, excluding materials, insurance and the airfare.”

Although some costs are eligible for government subsidies, he preferred not to make those applications, given the considerable time and opportunity cost involved in seeking the subsidies.

Fok described a typical artist in Macao as being a local *cha chaan tang* (literally tea café) owner. “When an artist has the chance to exhibit in a show, he or she is likely to be spending lots of time in compiling materials, especially the image files of the artworks, not in making art. While sketches are sufficient for small exhibits, larger exhibits will require high quality photography. In other countries, artists may rely on their assistants to help prepare information for shows and to undertake administrative tasks.

As you know, these processes are all quite time-consuming. Sometimes I feel that I am a *cha chaan tang* owner who is responsible for everything, from buying the food ingredients and food preparation, to cashier payment and cleaning dishes afterwards. Unlike what most people imagine, local artists do not spend all day making art!”

Fok emphasised that it is not difficult for artists in Macao to exhibit their works, given the sheer number of big and small exhibitions held throughout the year. However, the challenge lies in how to make art a genuine enterprise, so that artists can have the space and time to create, and to sell their work to art collectors. Fok said: “To ensure the artistic and market value of an artwork, one needs a suitable environment and supportive measures. It is not just about showcasing the artwork in an exhibition. At the moment, Macao does not have such a mature art market, even though it does offer the space for artists to make and exhibit art.”

This brings us back to an important question:

Macao visual
artist Fok Hoi
Seng Eric

-
Photo courtesy
of Hazel Ma



what are the needs of a sophisticated art market, and what is lacking in Macao for such a market to happen? Fok considered that the reason for this inadequacy lies in under-optimised resources. “Art is a market-led phenomenon, and an art market demands artworks of sufficient quality. In Macao, resources are mostly available to associations rather than to artists, granting artists a lesser role. In other words, policies that nurture professional artists are sadly lacking.”

A further issue, as Hong also mentioned, is the absence of discerning local art collectors.

Fok conceded that, surprisingly, his sales abroad far exceed what he could make in Macao. “In Europe and the United States, many of my clients would decide to buy my work provided that they are within their budget. They embrace art as part of their everyday life. For example, when I exhibited in Portugal, I managed to sell as many as seven exhibits on the day of the opening.”

How can Macao lift barriers and improve the

conditions to foster the local art market? Fok said: “In some regions, art transactions are tax-exempt. For example, in the UK and Taiwan, art imports benefit from a tax-free customs policy. Initiatives like these will indeed encourage the growth of art markets. Nowadays, some commercial galleries have been set up in Macao, although it is still an initial stage, and that these galleries are still faced with different issues. For example, these galleries may find it hard to find artists, because of the small number of artists in Macao. At the same time, art galleries and artists are so interdependent on each other. Art collectors and artists are like the two sides of the same coin, while art galleries serve as their brokers. Even now, there are far too few brokers of influence in the sector.”



Fok Hoi Seng Eric got inspiration from antique maps and created "The Paradise" series. The artworks were showcased in the Bologna Illustrators Exhibition 2013.

Photo courtesy of Fok Hoi Seng Eric



ART MO International Art Fair puts its focus on contemporary visual arts -
Photo courtesy of ART MO Ltd.

"Be it in design or art, the worst that can happen is that the subject is not visually appealing. We should be confident that intrinsically good artworks will always attract people. To mistake something below-standard for good art: that is worrying," says Chiu Kwong Chiu.

Photo courtesy of Design and Cultural Studies Workshop



Reinterpreting the Ancient: Chiu Shares Insights on Tradition and Modern Design

In appreciating the legacy of Chinese culture and the burgeoning of creative industries, it is impossible to overlook the influence of Chiu Kwong Chiu, whose impact on these fields is both in-depth and wide-ranging. Be it traditional Chinese culture, the origins of Western arts or modern design aesthetics, Chiu demonstrates his ability to bring together diverse elements seamlessly. Marked by vitality and skilled craftsmanship, Chiu's creations and multimedia works such as *Notes on Along the Qing Ming River*, *We All Live in the Forbidden City Series* and *Made in Hong Kong: Hollywood Road* have revitalised traditional crafts and architectural design.

We are honoured to talk to Chiu, design guru and creative mastermind who excels in the art of fusion, as he discusses the transformative potential of tradition, the power of creativity, and his concepts on beauty.

L: Cultural Commentator Lei Chin Pang

C: Graphic Designer and Director of Design and Cultural Studies Workshop, Chiu Kwong Chiu

L: The pursuit of beauty is inherent in both the practice of art and design. How do you understand beauty?

C: Since I was small, I have been inspired by the relationship between what happens in the real world and what I read. As a child, I love drawing, and have always been fascinated by the possibility to conjure a new world by perceiving an object, and reflecting some sense of reality. I am intrigued by the convergence of imagination and reality. Drawing is a

selective process by itself, for you will only take in what you like and discard the parts that you don't. I suppose the concept of beauty is derived from this process of assimilation and distillation.

L: How do you see the aesthetic judgment in China nowadays?

C: I would like to share with you my experience. Back in 1984, when I was studying in France, I watched a World Cup match – the Soviet Union vs Brazil – with

my classmates from Africa. My African classmates adjusted the colour and light settings of the TV, which revealed a darker skin tone of the football players, while the football was so bright that it looked like it was glowing. I found this colour contrast most amusing. Since they grew up in Africa and were used to more colourful schemes, they must have found the default colour settings of TV images too subtle. Therefore, they adjusted the colours manually such that it looked almost as if it was a match between two

teams of dark-skinned players. Actually, it is only natural that people from different places have their own preferences. If we always imitate the preferences of others, then we will lose sight of our own likings. I think that this is a problem being faced by the Chinese community. We look for recognition from the others, and do not have the courage to express our own aesthetics.

L: So what constitutes beauty by Chinese standards? Why are you so fascinated with it?

C: Western art emphasises the liberation of one's mind from within. It's like music: one's sentiments are revealed in the performance of music. It is also the same for Western paintings. On the other hand, when I appreciate Chinese paintings, I feel a sense of weakness in my knees. It is as if the Chinese paintings have the power of drawing me in and holding me in awe.

L: You have successfully transformed this introvert culture into something visually appealing. To a certain extent, it is all about releasing what lies within.

C: I don't think it is an issue of being eye-catching or not. It is far worse if one doesn't know how to distinguish the good from the bad. Nowadays, China is somewhat trapped in this dilemma. Be it in design or art, the worst that can happen is that the subject is not visually appealing. We should be confident that intrinsically good artworks will always attract people. To mistake something below-standard for good art: that is worrying.

L: Can you tell us more about your most memorable work?

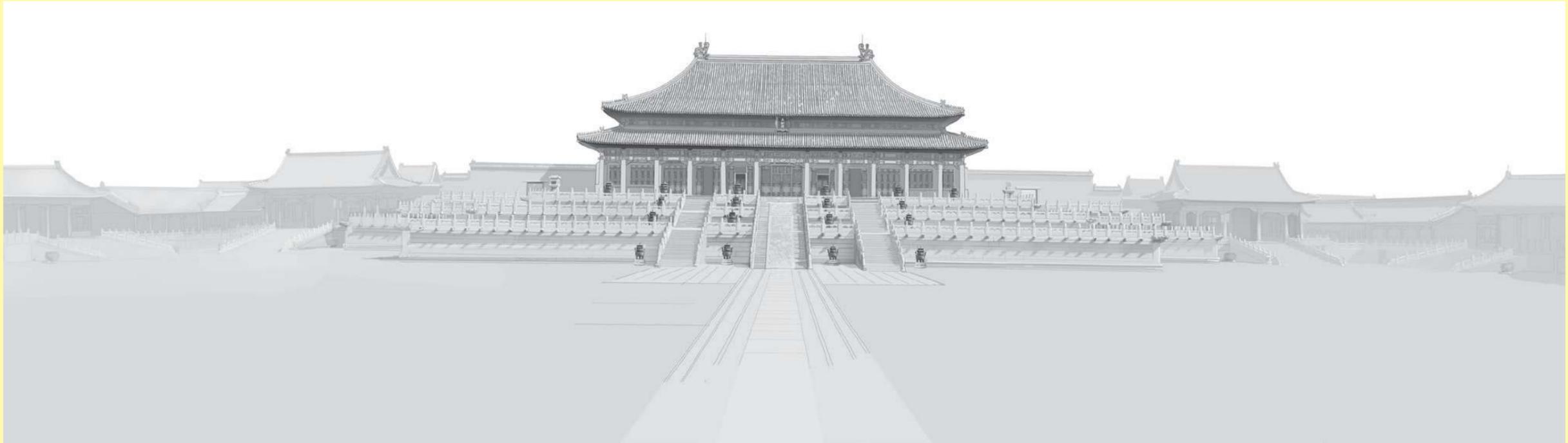
C: I remember the poignant moment when I stood on the roof of the Hall of Supreme Harmony in the Forbidden City in Beijing. In the past, a civilian would never have

"If we always imitate the preferences of others, then we will lose sight of our own likings."

"We All Live in the Forbidden City" large-scale multimedia exhibition

Photo courtesy of Design and Cultural Studies Workshop





Computer
graphics of the
Hall of Supreme
Harmony

-
Photo courtesy
of Design and
Cultural Studies
Workshop



the chance to see this kind of thing, and yet someone like me who grew up in a village in Hong Kong could witness this. I imagined how the lives of palace maids and eunuchs would be like. Triggered by this, I had the urge to make an animation of a clock to immortalise them. Bearing witness to the stealthy gossips among eunuchs and the weeping of palace maids for centuries, it couldn't have been easy for the clock. In this context, the creative piece did not rely much on technology. What I mean is, while computing or animation has become a useful tool, sometimes this tool may dictate what we do. Moreover, we have to be careful not to let the drive for efficiency dominate us, or to achieve speed at the expense of genuine fulfillment.

L: Nevertheless, your *Forbidden City* project has been so successful in promoting Chinese culture. Needless to say, the use of animation and technology has been instrumental.

C: Let me point out that the use of technology has become increasingly powerful in reinterpreting the visual, although this also has its drawback. I think that if we were to explore the inner strength of cultural arts, it is important to control the expression of technology, otherwise what we demonstrate is purely technology, not cultural value.

L: You have created a multimedia piece based on Hong Kong's oldest street, Hollywood Road. From your point of

view, what cultural heritage can Macao leverage on?

C: Macao is a coastal city that has retained the charm of its modest character as a fishing port, with the legacy of its Portuguese and Christian culture as well as Confucian values. I think it is a very rare thing to find such a rich mix of elements within a small city like this, although I imagine that it is the consequence of a long period of consolidation and development.

L: In your opinion, how can Macao best capitalise on these cultural resources?

C: When I worked on the *Forbidden City* project, I taught some students at a

1. "Hollywood Road" is an exhibition that showcases the history and heritage of Hollywood Road, the oldest street in Hong Kong, through the media of photography, drawings, video recordings and installations.

2-3. Illustrations of Hollywood Road by Chiu Kwong Chiu
-
[Photo courtesy of Design and Cultural Studies Workshop](#)



university, helping them to discover the meaning and value of culture. I believe that a major asset Macao has is its student community. Even if we were to have the most attractive projects, the availability of resources will become pointless if there is not sufficient training to nurture talent.

L: What kind of talent do you mean? Do you mean creative or marketing talent?

C: I mean creative talent mostly, although overall what we do need is a vibrant community of diverse talent. As valuable assets become valuable products, marketing talent is essential as well. The importance of marketing is not just to showcase the products, but to help one understand the messages behind them

and to encourage certain trends. In this way, the entire cultural tradition will become a chain effect, with the support of dedicated creative talent and marketing. I feel that in China, we are still in need of such a seamless, cultural chain, because even though we do have different streams of culture, they do not form a holistic chain. In this respect, Macao has fared better, since it offers an environment conducive to creative work. What we need is to open up more outlets to broaden the learning horizons of young people.

"I believe that a major asset Macao has is its student community. Even if we were to have the most attractive projects, the availability of resources will become pointless if there is not sufficient training to nurture talent."

Arts practitioner Flora Cheung is a staunch supporter and regular audience for arts festivals in both Macao and Hong Kong

Photo courtesy of Bob Leong



Hong Kong and Macao Arts Festivals: A Comparison

Dividing her time between Hong Kong and Macao, arts practitioner Flora Cheung has previously worked in venue management at the Macao Cultural Centre and the Leisure and Cultural Services Department in Hong Kong, and has witnessed the recent development of arts festivals in both Macao and Hong Kong. At present, both festivals have established a considerable reputation in the communities. In fact, some art-lovers from Hong Kong would travel to Macao to enjoy the arts festival there, and vice versa. Cheung counts herself as one of them. With her engagement in creative arts, what are her views towards the two festivals and their mutual impact?

A staunch supporter and regular audience for both festivals, Cheung makes it her habit to go and see at least several shows at both Macao's and Hong Kong's arts festivals each year. As Cheung remarked, there has been an increase in audience from Hong Kong at Macao Arts Festival in the last few years, who are attracted to the large-scale shows being staged at the festival there. Moreover, the tickets to these shows are sold at affordable

prices, making the programmes highly appealing. "Take the example of *Cats* in 2007. In Macao Arts Festival, the highest-priced tickets for the show cost MOP480, while the cheapest balcony seats in Hong Kong for such a show would amount to over HK\$300 each." While *Cats* was not actually featured in the arts festival that year, Cheung hoped to illustrate the success of Macao Arts Festival to lure an audience beyond Macao with its competitive-priced tickets. "What's more, the merit of travel packages such as those initially pioneered by The Venetian Macao, complete with discounted ferry tickets and hotel accommodation, makes it easier to attract an overseas audience."

Cheung considered that, other than ticketing, another difference that differentiates the two festivals lies in the administrative structure. Being an official arts festival organised

by Macao's Cultural Affairs Bureau, Macao Arts Festival is funded by the government, whereas Hong Kong Arts Festival is run by a committee, and Hong Kong Government offers part of the funding while the rest of its funding comes from Hong Kong Jockey Club and other commercial partners. The

"...the key mission of the arts festival is to promote local arts development. Hence one is faced not just with the issue of audience, but the long-term development of local drama groups."

latter festival operates on a self-sustained basis and hence relies considerably on the ticketing sales. "Basically, government support and private sector funding account for around 30% respectively, while the remaining 40% comes from ticket sales."

Cheung observed that, in the Hong Kong Arts Festival, the same show may be funded by different sponsors on different dates, which highlights its commercially-driven modus operandi that caters well to Hong Kong's market. It also has to do with the positioning of the Hong Kong Arts Festival. "After all, the target audience of that festival tends to



be more middle-class. Some sponsors are keen to invite their own clients to watch the shows they have sponsored, they would even host their own cocktail receptions before the showtime."

For Cheung, Macao Arts Festival is still in the process of finding its own direction. "In Hong Kong, since the festival relies on ticket sales, the programmes are very audience-oriented. On the other hand, in Macao, the key mission of the arts festival is to promote local arts development. Hence one is faced not just with the issue of audience, but the long-term development of local drama groups, for example, and the challenge of promoting local arts internationally." In recent years, with the growing number of performances, many local art groups are busy with rehearsals for their own shows even during the festival, and have hardly the time to enjoy or appreciate shows staged by others. Chung believed that it is less than ideal for art practitioners to overlook the works of their peers.

One other important aspect that



distinguishes the two arts festivals lies in the resource spending. "In Hong Kong, the operation of the arts festival can be difficult or challenging. Even though it receives some government funding, the festival involves many art groups and hence faces considerable competition. On the other hand, it is encouraging to see the substantial government support for Macao Arts Festival, which gives the latter more leverage." At the same time, she pointed out that an increasingly discerning audience in

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1. Dóci Papiçám di Macao Drama Group regularly performs in the Macao Arts Festival

Photo courtesy of The Cultural Affairs Bureau

2. Barefoot Divas is one of the highlights in this year's Hong Kong Arts Festival

Photo courtesy of BAREFOOT DIVAS v4@ Bindi Cole

"I am a Singer" by Hunan Television has propelled Hong Kong singer G.E.M. to super stardom



The Voice of Holland — Sky-high Price Tags of Variety Shows

"I am a Singer" by Hunan Television has propelled Hong Kong singer G.E.M. to super stardom. Reality singing talent shows have become ubiquitous across China all these years, and the genre reached the peak of its popularity when Zhejiang Satellite TV's "The Voice of China" debuted two years ago, the adaptation of the original Dutch TV show "The Voice of Holland".

In 2012, Canxing Production, a subsidiary of STAR Greater China, has picked up exclusive rights to produce "The Voice of Holland" format in China from Dutch television production house Talpa. This three-million-yuan Chinese version, co-produced with Zhejiang Satellite TV, was a phenomenal success and generated unrivalled ratings.

Created by John de Mol and broadcast on Dutch channel RTL4, "The Voice of Holland" sets itself apart from many other singing talent shows. It brings together a group of amateur singers and subjects them to evaluation by renowned musicians, who would select the ones they consider the most promising and put them through intensive training. As these obscure apprentices are groomed by their star coaches to battle against each other in the final round, the show captures their inspirational spirit as they reach for their dreams.

The strong domestic ratings of "The Voice of Holland" have prompted TV stations and production companies from China, the United States, France, Britain and Belgium to pay high prices to acquire the rights to the show. According to Dutch official data, Holland is the world's third largest exporter of television formats. Apart from "The Voice of Holland", "Big Brother" (a reality show that has taken the world by storm) and "Deal or No Deal" also come from Holland.

Despite its small size, Holland has developed an international reputation for its TV variety shows, and the key to success comes down to one single word: open-minded.

Holland, a very liberal and tolerant country, is the world's first nation to legalise same-sex marriages. It also boasts one of the most well-known red-light districts in Europe

with common sightings of legal marijuana joints. The same spirit of freewheeling diversity goes for its TV industry. A small country with a population of just 17 million is surprisingly served by a total of 11 satellite TV stations. Naturally, it's the survival of the fittest under such fiercely competitive circumstances.

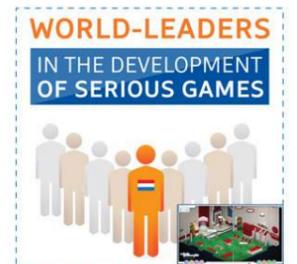
Holland retains their business savvy from the ancient days when it was a leading power in maritime trade. For example, fully aware of not having enough resources to make their own TV series that can rival their American counterparts in quality, the Dutch decided to just import TV series from abroad. By investing their resources and efforts in what they are good at - variety shows, Holland has become well known around the world as an exporter of this particular specialty.



1. Coaches of "The Voice of Holland" -
2. The adaptation of the original Dutch TV show "The Voice of Holland", "The Voice of China" has been a phenomenal success and generated unrivalled ratings in China.
3. 35% of total spending in the online games market in Europe comes from Holland - Photo courtesy of www.hollandtrade.com



Gaming



According to the statistics provided by Holland's Ministry of Foreign Affairs, in 2011, Holland's creative industry generated 7.1 billion euros, which accounted for 1.9% of the country's GDP. About 172,000 people work in this industry alone. If the success of Dutch reality shows caught you by surprise, wait till you hear this: about 35% of total spending in the online games market in Europe comes from Holland. Given the low-key character of the Dutch, you might not know Holland's creative industry constantly ranks among the top ten in the world, just as you might not have guessed "The Voice of China" is an extension of "The Voice of Holland".

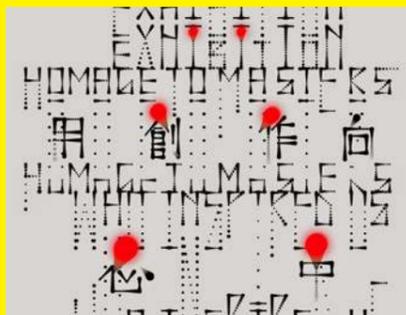
Let's take a look back at Hong Kong and Macao's television industry. There's one and only TV station in Macao. In Hong Kong, ATV has long been in a state of half-torpor while TVB has been churning out the same

old fare for over 20 years. It's not often that the status quo was challenged, but the ambitions of HKTV were cut short when their application for a free-to-air license was rejected for political reasons.

The open-mindedness of a place and its people is the prerequisite for creative industries to thrive. In terms of this, Hong

Kong and Macao lag far behind Mainland China and Taiwan, both known for their abundance of choices in TV channels.

Event Calendar



Homage to Masters Who Inspired Us— Works by 10 Hong Kong and Macao Artists

Date: 7/3/2015-10/5/2015 (Closed on Tuesdays)
Time: 4pm, 7/3/2015 (Opening ceremony)
Venue: Ox Warehouse
Ticket: Free

Details: Every creative and artist type would be influenced by certain artistic role model during their formative stages. In this exhibition, the artworks by 10 Hong Kong and Macao artists pay tribute to the masters that have inspired them.

Organiser: Ox Warehouse
Web: www.oxwarehouse.blogspot.com



"Classic Recurrence · Centennial Evolution"— Exhibition of Women's Fashion

Date: 13/2/2015-10/5/2015 (Closed on Mondays)
Time: 10am-8pm
Venue: Macao Fashion Gallery
Ticket: Free

Details: The display showcases 100 years of fashion in the 20th century, from late Qing costume through cheongsams in the 1930s to square shoulder padded suits in the 1990s.

Organiser: Macao Fashion Gallery
Web: www.macaofashiongallery.com

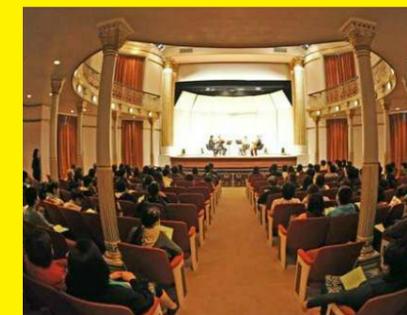


The Script Road - Macau Literary Festival

Date: 19/3/2015-29/3/2015
Time: Various
Venue: Various
Tickets: Various

Details: The festival brings together renowned Chinese and Portuguese-language writers for 10 days of poetry readings, literary discussions and film screenings. In this 4th edition, highlights include a series of thematic talks and workshops on children's literature and the Script Road Concert at the Cotai Arena, with Macao's Blademark, Hong Kong's LMF and Brazil's Gabriel o Pensador leading the concert.

Organiser: Ponto Final
Web: www.thescriptroad.org



Obsessed with Beethoven

Date: 27/3/2015
Time: 8pm
Venue: Dom Pedro V Theatre
Tickets: MOP100, 80

Details: Obsessed with Beethoven is an extensive celebration of Beethoven's music, including the masterpiece *Wind Octet in E-flat major, Op. 103*, as well as *String Quartet No. 1 in F major, Op. 18, No. 1* and *Grasse Fugue, Op. 133*.

Organiser: Cultural Affairs Bureau
Web: www.icm.gov.mo/om/en/Season/detail.aspx?id=5003



Heritage Stroll with Poetries

Date: 21/3/2015-31/3/2015
Time: Various
Venue: Rua da Praia do Manduco and various locations

Details: This year's Heritage Stroll with Poetries has two themes: "Treasure Hunt in Rua da Praia do Manduco" engages participants to uncover and record history of old shops in Rua da Praia do Manduco, while "Songs to Waterwells" includes guided walking tours, poetry reading and performing arts at various locations.

Organiser: Macao Heritage Ambassadors Association and Ieng Chi Dance Association
Web: 2015stroll.weebly.com



"Omnipresence" Book Club

Date: January to June 2015
Time: Various
Venue: Various
Ticket: Free

Details: Playwrights and theatre directors from Macao, Malaysia and Taiwan select, examine and discuss six books during a period of six months. Other activities include talks about literature and performing arts, two theatrical workshops and a play.

Organiser: Step Out
Web: www.facebook.com/events/1506837059592251/



Taiwan International Festival of Arts — Hamlet by Yukio Ninagawa

Date: 26/3/2015-29/3/2015
Time: 7:30pm (26/3/2015-28/3/2015), 2:30pm (29/3/2015)
Venue: National Theater, Taipei
Tickets: NT\$3,600; 3,000; 2,400; 1,800; 1,200; 900; 600

Details: Yukio Ninagawa directs his best-loved play, fusing Japanese and European cultural traditions as well as their ravishing visual impact. In this new version of *Hamlet*, popular Japanese actor Tatsuya Fujiwara takes the title role. Fujiwara made his stage debut when he was 15 and has become the youngest Hamlet in Japanese theatrical history. The performance is part of the director's 80th birthday celebrations.

Organiser: Taiwan International Festival of Arts
Web: tifa.npac-ntch.org/2015/en/theatre/hamlet-by-yukio-ninagawa/



Hong Kong Arts Festival - Gandini Juggling: Smashed

Date: 17/3/2015-22/3/2015
Time: 8:15pm (17/3/2015-21/3/2015); 3pm & 8:15pm (22/3/2015)
Venue: Studio Theatre, Hong Kong Cultural Centre
Tickets: HK\$340, 240, 140

Details: Nine extraordinary performers, 80 apples and a mountain of crockery, the award-winning *Smashed* is a sensational mix of juggling, circus skills, dance and unconventional entertainment. This show is inspired by the work of Pina Bausch and has notched up more than 4,000 performances in 40 countries.

Organiser: Hong Kong Arts Festival
Web: www.hk.artsfestival.org/en/programmes/gandini-juggling-smashed.html



Joana Vasconcelos at MGM MACAU

Date: 16/3/2015-31/10/2015
Time: 24 hours
Venue: Grande Praça, MGM Macau
Ticket: Free

Details: Portuguese artist Joana Vasconcelos brings to Macao a magical universe of cultural exchanges and meeting of opposites. Central to the exhibition is *Valkyrie Octopus*, the largest piece to date in her iconic *Valkyries* series which had been the nucleus of the artist's work. This is Vasconcelos's first solo exhibition in China.

Organiser: MGM MACAU
Web: www.mgmmacau.com/node/9831



Art Basel in Hong Kong

Date: 15/3/2015-17/3/2015
Time: 1pm-8pm (15/3/2015), 12pm-8pm (16/3/2015), 12pm-5pm (17/3/2015)
Venue: Hong Kong Convention and Exhibition Centre
Tickets: HK\$150-HK\$650

Details: The show's six exhibition sectors present an exceptional selection of works, including museum-quality pieces by proven masters and new artworks by emerging artists. Expect an extensive array of visual arts like paintings, sculptures, drawings, installations, photographs, film, video and digital artworks from the 20th and 21st centuries filling up all exhibition halls.

Organiser: Art Basel in Hong Kong
Web: www.artbasel.com/en/Hong-Kong



Rai Mutsu

Macao poet, novelist and columnist; winner of Macao Literary Awards (Fiction Category), and has won in other categories including Poetry and Prose. Published works include *The Largo do São Domingos Countdown*, a collection of his short stories; *Ferris Wheel and A Fictional World*, a collection of poetry and prose; and a series of promotional videos about Macao's literature, co-published with other poets.

Let Artists Concentrate on Writing

People know me through my writings. But if I rely on writing to make a living, I would have to “sell” my works to “clients” with an absolute price. To create more monetary value, I would have to go beyond writing to make my works better known.

To transform art into money is the core of the cultural and creative industries. You have to first have a good creative idea, and then turn it into a marketable product. Some of these products are tangible, like art pieces. But how do we transform intangible ones to money? It takes an abundance of time to write a novel or a prose. If these are just turned to a publication, this is far from industrialisation. Even in other countries, only very few could make a living by simply publishing books. Ironically, writers are essential for the creative industries: movies need scripts; the media need contents. But usually one could only rely on fate for good works to end up in good producers' hands, and industrialisation is the bridge to connect these two, so that writers can be, in their element, focus on writing, and producers are free from shouldering unnecessary responsibilities.

The creative and culture industries actually need agents or coordinators to turn creative ideas into money for artists. Several recent Macao movies did well in this regard, perhaps due to the fact that producers are meant to do this kind of job anyway.

Intermediaries and coordinators do marketing for remuneration. In a healthy industry, it is impossible to have everyone volunteering. A clear concept of remuneration is the foundation to industrialisation.

Intermediaries look for business. Their connections and bargaining power are the key to secure deals. Artists across different disciplines need to co-operate with these intermediaries to put price tags to their works.

The creation of a story should entail various opportunities—writers get paid, intermediaries get commissions, producers look for investors, director, actors, musicians, operators and advertising agents and product designers. These form a chain of the industry. In order for the chain to run smoothly, it all comes down to how mature the creative industry is: it needs comprehensive budgeting and planning — and a best launch time has to be determined. A painter has to consider how his or her painting is to be marketed, even though it should be the responsibility of a marketer.

The most fundamental element of the cultural and creative industries is to let artists concentrate on their works. Without good works, the proposition above would just be empty talk. To provide a platform and a suitable environment for artists, clients and the market is therefore equally important— without a proper platform, there won't even be creative works.

I am quite positive about the industrialisation of the cultural and creative industries. The first step is to build up the impression that culture is worth something, and present Macao's best products to audiences and potential clients. I believe that the magazine you are reading right now is doing exactly this.



Joe Lei

Lyricist and songwriter in Hong Kong and Macao. Written over 300 songs. Capricorn. Says what's on his mind.

Insurrectionary Musical Revolution by YouTube — Lessons Learned from the Demise of Hong Kong's Music Scene (3)

With the changes in the media environment, idols once so glamorous are starting to fade. Popularisation of technology has also hit the music industry in many ways — how are the readily available online resources impacting the fate of singers?

YouTube Sparks Intense Competitions

I recall that there used to be a music programme on TVB's Jade channel that aired on Sunday afternoons when I was young. Back then, very few programmes featured music videos from Europe, America or Japan, so I would sit in front of my telly every Sunday to catch up on the latest music recommendations. For students who could not afford gramophone records like myself, TV and radio programmes were the main channels for us music-thirsty youngsters to keep updated. Listening to music was very passive at that time: we only received what TV and radio producers chose, thus it was very difficult to get hold of non-Cantonese pop songs.

Then twenty years have come and gone — now probably no one would sit in front of a radio to wait for DJs to play the songs they like. The emergence of YouTube has changed the way people interact with music: with a few clicks on iPad, you get any songs you want, be it European, American, Japanese or Korean. People get to choose the genre and country of music too easily that songs are no longer cherished. The dazzling array of music available have made fans realise that there are always someone better — in terms of singing, looks and even quality of music videos.

As Dayo Wong Tze-wah mentioned in his 2014 Talk Show, we are in the era of globalisation, and only the best candidates gain spotlights.

In the past, media exposure to music is limited and fans didn't compare much. But times have changed. Nowadays, the competition doesn't come only from local peers, but from the whole world. No one would show sympathy to unfavourable factors like small markets or low production cost. You get abandoned easily if you are not up to the global standard. Look at the countless pretty idols Korea is generating, and all the mainland reality music shows that feature super stars. When competitions come from all over the world, no one is to be blamed but yourself if you are not good enough for audiences.

Hong Kong Youngsters Are Losing Pride

Macao people or mainlanders from the 70s and 80s would probably describe Hongkongers were proud of being brash. Indeed they had every right to be proud: when Hong Kong's music and movie industries were flourishing and at their best, Macao, with not a single original work, could only step aside and be envious. Hong Kong equaled progressive, rich and prosperous, while Macao and the mainland was perceived poor and backward.

But times have changed. The mainland and neighbouring ports have become rich, and things are no longer the same in Hong Kong. The economy is worsening in this city. Hongkongers, especially the younger generations, have lost their pride. “Made in Hong Kong” is no longer a label to be proud of. When one loses pride of their own city, their own idols and singers lose the pride too. To revitalise Hong Kong's music industry, the priority is perhaps for the city to regain its confidence — but it is also something that cannot be attained forcibly. (To be continued)



Wong Cheng Pou

An experienced arts educator and columnist who lived in Tokyo and London from 1980 to the 90s. Especially interested in creative industries.

A Bigger World

The sun will never shine on the same spot twice.

As gaming revenue growth slows, a casino company delayed its listing plans in Hong Kong and Macao's high-end property market is also starting to feel chills. What can companies that are used to making fast money do to diversify? That depends on how adaptable you are. At the very least, you have to think fast on your feet to enjoy the thrill of change. As "diversification" becomes a buzzword, more people are discussing the possibility of turning that into a reality to find new paths for Macao's economy.

Suddenly, the media is starting to use the term "golden decade", which is similar to the Cantonese saying which translates as "water rolling into the pig cage". Of course, a pig cage has holes, meaning water, or wealth, can leave just as quickly as it can get in. In fact, Macao is almost drowning in wealth, having made hundreds of billions each year in gaming revenue. But even if the days of rapid growth are gone, if the government and entrepreneurial people can work together, we can still be comfortable for many more years. But how many years? Let's think about that.

At first, the number of gaming rooms will buck the long-term trend of growing and start to shrink. Some who are used to switching new sports cars every few months will stop doing so. At some point, layoffs will occur when workers outnumber tourists. Who knows, people may even start to sell their luxury properties, spelling the

beginning of the property market's collapse. And then people who only know how to shuffle cards or exchange chips will come out on the streets. These people benefited greatly from Macao's property boom. Suddenly in debt, they find themselves setting up meetings at the bank trying to cover their losses.



Any future scenario requires imagination. If you want to embrace a clear future, you need to use logic and a wide variety of economic analyses. At the very least, you can use your common sense to realise the situation in front of your eyes. But even if you know that now is the time to start changing the trajectory of your life, what will you do about it? Do you have the confidence to face new challenges?

If you're feeling lost and need a bit of guidance, I suggest you look to Korean designer Ahn Sang-soo for inspiration. It wasn't until he hit 60 that Ahn decided to give up his stable life as a university professor to open a design school in Paju Bookcity on the outskirts of Seoul. Starting from scratch, the ethos behind the school was "fearless". There are no tests to get into the school, only a few days of interviews where the candidate talks freely about his or her thoughts on certain subjects. If you don't know what you want to do, it's best to come to this school. Apart from the most basic equipment in classrooms, the school is made up of large empty spaces. Students live in their own creations, designing and making their own furniture and artwork. If they feel stuck, the teachers will help think through the process with the students.



Hung Kuo-hsiung

Consultant of Bai-mi Wooden Clog Village in Su'ao, specialist/lecturer of Yu Yu Yang Museum, Marketing Manager of Lee Gallery.

Lucky Gifts— The Story of Sun Cakes and Yen Shui-long

When I was young, each time my relatives visited me they would bring a box with sunflowers printed on it, filled with pastries that were just the right sweetness. That taste is unforgettable. Now, almost all visitors who go to Taiwan buy a box of these "sun cakes," but what is so special about them?

Sun cakes were invented a long time ago in a town in Taichung, in a bakery called Tai Yang Tang run by a couple. They decided to reinvent a classic Taichung cake made of malt into a crumbly cake with a rich filling inside, and wanted to open a new shop in the city. They enlisted the help of an old friend, Yen Shui-long, who advised the couple to call the snack "sun cake."

Yen (1903-1997) was born in Tainan and grew up with his grandmother and sister. He later studied at the Tokyo School of Fine Arts. He went to France in 1929, when one of his works, *Parc de Montsouris*, made it into the Salon D'Automne. He also studied at a crafts school, paving the way for his future career in crafts, advertising and design. Yen taught many students and built a solid foundation for the development of creative industries in Taiwan.

Influenced by Yanagi Soetsu, the father of Japan's "folk craft" movement, Yen started to emphasise the weaving and sculpting culture of Taiwan's aborigines. He improved upon the designs of straw mats and hats made in the central district of Dajia and then sold them elsewhere, bringing extra income to the communities there. He made bamboo wicker chairs and designed other furniture without the use of a single nail, using only bamboo sticks. Yen's creations were both beautiful and environmentally friendly. He was a true pioneer in the art of living a beautiful life.

When Yen studied in Japan, he was influenced heavily by Gauguin and Van Gogh, so many of his paintings depict Taiwanese aborigines or sunflowers. The name "sun cake" and the patterns and colours on the packaging are also reminiscent of the bamboo crafts promoted by Yen. The blue and white background looks like the sky and each side of the box features different sunflowers. The colours are lucid, the composition is detailed and the box exudes feelings of sunshine, passion and vitality. The package is at once elegant and modern. Being the 1960s, Yen was clearly at the vanguard of design.



Sunflowers used to be the icon of Tai Yang Tang Bakery

When the old Tai Yang Tang Bakery was still in operation, you could see a mosaic of ten sunflowers made by Yen. It was a beautiful piece of art, but during martial law, the police wanted to destroy it for political reasons. Luckily the owner of the store covered up the mosaic, allowing it to see the light of day again in 1995.

Yen's designs span everything from neckties, coffee mugs, screens, furniture and advertising to large mosaic art pieces. He wanted everyone no matter rich or poor to have the opportunity to appreciate art. He also enthusiastically promoted bringing art into everyday life, and left his mark at design institutes all around Taiwan. I am sure that Yen will be heartened if he knows that thanks to his artistic involvement, sun cakes are not only one of the most popular tourist souvenirs in Taiwan, but are also the pride of Taiwan's creative industry.

Though the original Tai Yang Tang closed its doors the year before last when its second-generation owner passed away, nine masters from the store decided to re-open for business, keeping alive the taste and spirit of sun cakes.



Yap Seow Choong

Former publisher of Lonely Planet (China Office).
Published works on travel and design, including *Wander Bhutan* and *Myanmar Odyssey*.

Thai Design

In recent years, the international media has taken an interest in Thai design. Thailand is a country that only used to grace the pages of travel magazines for its sights and food, but now finds itself a design destination as visitors go there to buy items ranging from knock-offs to local brand names. The creativity of Thai advertising, movies and design is extremely impressive.

A crisis can be an opportunity, even a commercial one. The 1997 Asian financial crisis destroyed many people's livelihoods, but also created new ones. The Thai advertising industry has always been active, and has cultivated a lot of talent. After the crisis, many of them started new careers and opened various design firms. Names like household goods brand Propaganda and clothing brand Greyhound were both created by advertising executives, who naturally have deep market knowledge.

Thai designers come from different backgrounds. Some were educated at top design schools overseas, others were born and bred in Thailand and made a name for themselves by their sheer creativity. They're young and not necessarily mature, but they are willing to dare and aren't afraid to fail. They can succeed in a cutthroat environment like Thailand's design scene. As Satit Kalawantavanich, creative director of Propaganda says, constraints merely help breed creativity as it forces people to think outside the box. Propaganda is a well-known Thai designer of home goods, and has even won international awards. One of its best-known items is "One Man Shy" from the MR.P line, a human-shaped desk lamp. In true Thai humour, the on/off switch is located on the figure's genitals.

Some Thai designers I know were not taught design at school. Some of them didn't understand industrial design when they first started out. This looks like a weakness, but in fact is a strength.

Without traditional training, these designers are not influenced by any design theories and simply use their gut and aesthetics to design items, giving contemporary Thai design a feeling of being different and fresh.

The government is also trying to promote creative industries in Thailand. A decade ago, few young people studied design or other subjects that were not traditionally "money-making" ones. Today, however, design is a hot course in universities. The government also opened the Thailand Creative & Design Center in the Emporium mall, which houses a useful design library for aspiring designers. Thai design is also successful because of Thai people's entrepreneurial spirit. For example, the newly revamped Siam Center is full of small shops selling things by local designers, from clothes to homeware. Some of them even offer shipping services. And with its 9,000 stalls, Bangkok's Chatuchak Market is another popular testing ground for young designers.

There is an adage in the world of design: the more local something is, the more global it is. Indigenous culture is not a constraint, but in fact is something that can be harnessed to making a product successful if translated properly to foreign audiences. Thai design is steeped in tradition, but smart designers don't just simply sell the exoticism of these traditions. Instead, they will capitalise on it and repackage it to make quality goods that are attractive to a Western aesthetic. These include designers such as Planet 2001 and Yothaka. I particularly like lamps designed by Korakot Aromdee, a Bangkok-based designer who is the son of a fisherman. Inspired by the woven fishnets of his hometown, he creates lamps that bridge Thai traditions with modern design, while also bringing extra income to his hometown.



Ling Lui

A Hong Kong current affairs journalist interested in travel and addicted to text

Let the Music Play – How Iceland Rises from the Ashes of Banking Collapse

I am no expert in economics, but I recall what happened to a country that has gone bankrupt. I was travelling in Iceland in 2010, two years after its declaration of a national bankruptcy. When I withdrew the Icelandic Krona (ISK) from a local ATM, I got a bundle of paper money which values depreciated significantly, falling by 70%. This means that every time if you pay in cash, you gotta count piles of banknotes. It was a pain in the neck that I forgot to exchange the surplus before I left the country, and none of the money changers in Europe would deal in ISK.

I thought that's the end of economic growth in Iceland, but I was wrong. Instead, this country since then has been betting on its creative industries to rebuild its economy, turning itself to a hot and sassy destination. Every now and then literary, music and art magazines feature what's new in this island country. Cantopop singer Denise Ho once said that it will be a great honour if she would be selected to play Iceland Airwaves Festival.

All thanks, in part, to Johanna Sigurdardottir, Iceland's first female premier and the world's first openly gay head of state. I believe that women who have come out the closet all possess true grit and guts.

Iceland's economy used to heavily depend on the fishing and banking industries. When the economic crisis unfolded in Iceland in 2008, the stock market there had lost 90% of its value. The collapse of its banking system sank the country into financial meltdown. The year after, left-wing politician Johanna Sigurdardottir became prime minister of Iceland, and the government back then was urging her to apply her Midas touch to the ailing economy. However, Sigurdardottir insisted that developing a creative economy is the way to go. When the government asked her, "Why should we give money to artists?" She refused to go away and stuck to her guns on the issue.

The first thing Sigurdardottir did in her new role as prime minister was to cut state spending sharply and streamline the government's operation by workforce reduction. Instead, public funds were set aside for cultural initiatives jointly run by private and public sectors and for cultural

education. A number of defunct power stations have been transformed into vibrant arts precincts and become an innovation incubator.

Iceland boasts a diverse pool of musical talent. Eighty percent of the country's teenagers and young adults have learnt certain types of musical instruments or musicology. Homegrown talents like Björk and Sigur Rós are already world-famous. With a small population of 320,000, Iceland may not have a big enough audience out there to support the music industry. During Sigurdardottir's term of office, initiatives to promote local musical talent to an international audience were introduced. For instance, musicians can apply to the government, the municipality and the state-owned Icelandair for grants, subsidies or travel support. In 2012, 43 Icelandic bands toured abroad under these initiatives.

The first edition of the Iceland Airwaves was held in 1999. Since 2010, Iceland Music Export, a partnership with governmental and private funds, has taken over the role in running the festival. This ensures the acclaimed international event is professionally run and growing in tandem with the local economy. Over the last three years, the festival has attracted thousands of overseas visitors, a whopping 66% jump. The event also accounts for a 46% increase in foreign spending.

Iceland is now a huge music venue. Its festive calendar is filled with events like Aldrei Fór Ég Suður, Eistnaflug, LungA and Extreme Chill, attracting travellers from all over the world to attend. Backpackers pitch their tents on the grassy fields and join the locals to dance and sing. Businesses that benefit from the audience's spending as well as the music events include hospitality and F&B industries. Iceland has proved that it is rising from the ashes of bankruptcy by harnessing the power of music.

Sigurdardottir supported not only the music industry since the financial upheaval in Iceland, but also the movie and games industries. Today, Iceland has an unemployment rate of 5.7%, lower than Britain and the United States. The cultural and creative industries have become Iceland's second largest contributor to GDP growth, totaling one billion euros per year.



Sharky Chen

Editor-in-chief of
commaBOOKS Publishing
House

There is a Voice Being Heard – On Self-Publishing in Taiwan

Because of its freedom of speech and highly competitive market, Taiwan stakes a claim in the Chinese-language publishing world in terms of quality and quantity. Though the Taiwanese publishing industry at large has reported declining sales, local publishers continue to put out new releases that come in a variety of genres, which results in a very lively publishing scene as all kinds of publications play off against one another in different bookstores.

While self-publishing e-books is gaining momentum in Europe and the United States, amateur writers in Taiwan break into the market with an impressive array of publications. Self-publishing used to be very difficult and laborious involving a certain amount of capital. The publishing industry in Taiwan has come into its own from the front end of editing and design, to printing and marketing at a later stage (some can even provide direct outsourcing). Together with digital manuscript production and the rise of independent bookstores, many amateur writers are prompted to join the ranks of self-publishing authors.

Today, with the growing number of publishers and convenience of web search engines, readers no longer need to support titles from a particular publisher unlike in the past. Self-publishing works in the opposite way – it allows readers to follow the imprints or collect the publications on a regular basis. This phenomenon, in fact, has something to do with the constraints posed by self-publishing.

What makes self-publishers most different from traditional publishers is that they are short of resources. As high-minded self-publishers usually resort to working several jobs to make a living, they fall short of their marketing goals – a majority of them can

only rely on the internet, with a relatively few can create their own promotional materials or special displays at the bookstores. Not only does the heavy use of social media allow self-publishers to highlight the strengths of their imprints, it is also where readers can access behind-the-scenes articles on how a book is made. The internet brings together readers from different places and turns them into devoted followers with purchasing power who would discuss what's up with the imprints. As self-publishers have a close relationship with online communities, their readers tend to be a young demographic who are heavy internet users. This sets self-publishers apart from their traditional counterparts.

While the whirlwind popularity of self-publishing among young readers might not be followed by best-selling chart success, its steady growth allows for some genres to stand out. Therefore, some major online shops and bookstore chains have started to pay attention to the releases from self-publishers, sometimes even recommending self-published titles as their monthly selections to readers.

What self-publishers lack the most are resources. Bound by limited exposure, they are incapable of organising high-cost sales initiatives like an international book fair. Four years ago, four independent publishers (Alone Publishing, Homeward Publishing, Hong Kong's Click Press, and commaBOOKS founded by the writer of this article) launched a joint exhibition called "Read and Travel" at Taipei International Book Exhibition (TIBE). Presenting itself as the "book fair of book fairs", the medium-sized exhibition managed to score a success as it helped other self-publishers physically get their titles onto the bookstore shelves. As the event takes on a special

theme every year (such as airport departure lounge, retro station, a small universe, ethnic tribes), it has become the biggest highlight of the annual Taipei International Book Fair, attracting participation from many independent publishers in Hong Kong and China with exhibition booth sales exceeding TW\$ one million in 2014.

A vibrant self-publishing scene is not just commercially viable, but also brings dramatic changes to the publishing industry. Two years ago, Comma Books Publishing House and Alone Publishing launched their first cross-publishing marketing collaboration called "Project Midnight in Paris". Its success has prompted the Taiwanese publishing industry to ponder the possibilities of "cross-publishing collaboration". The project shows that Taiwanese self-publishers are not just into sharing resources, but also helping one another and exchanging ideas.

When you walk into any bookstore in Taiwan, there is no harm in asking the staff to recommend several self-published publications. Read them and learn first-hand how the diverse voices of a society are expressed through the medium of self-publishing. I believe self-published publications, with a relatively low print run, will make the best souvenir to keep from a trip to Taiwan.



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