

Study on Macao's Arts Policy on the Inheritance and Innovative Development of Local Cultural Heritage

Wei Bi^{1,a}, Lichuan Lin^{2*}

¹College of Humanities and Social Sciences, Macao Polytechnic University, Macao, 999078, China

²College of Art and Design, Guangdong University of Finance and Economics, Guangzhou, 510000, China

^abeebvv@qq.com, *811530567@qq.com

Abstract. As an important pivot point of the Belt and Road, Macao is a city of culturally diversified development, and the development of heritage and innovation of Macao's local cultural heritage is currently full of opportunities and challenges. Taking arts policy as an entry point, we explore the research on the development of promoting the inheritance and innovation of local cultural heritage. To clarify the definition of arts policy, and to analyze the background of the emergence of Macao's arts policy and its transformation; secondly, to collect and analyze the data on Macao's local cultural heritage; finally, to explore the impression of Macao's arts policy on the innovation and inheritance of the local cultural heritage, to sort out the specific framework for its promotion, and to explain it. As an important carrier of cultural support, Macao's arts policy needs to give full play to the government's main function, promote the cultural value of Macao's local culture, strengthen the cultural core, consolidate and continuously iterate the arts policy according to the context of the times, so that the local cultural heritage can be effectively protected and innovated.

Keywords: Macao, art policy, local cultural heritage, cultural inheritance and innovation

1 Introduction

The Central Committee of the Communist Party of China (CPC) and the State Council printed the Outline of the Plan for the Development of the Guangdong-Hong Kong-Macao Greater Bay Area (GD-HK-Macao) on February 18, 2019, which calls for various parts of the region to profoundly carry out and implement the construction of the GD-HK-Macao Greater Bay Area. As one of the core engines of regional development, Macao needs to build a base for exchanges and cooperation where Chinese culture is the mainstay and multiple cultures coexist.^[1] Macao is the "gateway" city of Guangdong, Hong Kong and Macao, and as a pivot point of the "Belt and Road", it is a cultural city with a relaxed atmosphere for creativity. Macao has obvious colonial imprints and landscape features, and has developed a unique cultural

heritage based on the profound traditional culture of China. Therefore, the Macao government should consolidate and strengthen the implementation and iteration of relevant art policies for the sustainable development of Macao's local cultural heritage. In the context of "culture plus", the Macao government should strengthen the structural optimization of the cultural industry, and promote the preservation and inheritance of Macao's local cultural heritage, as well as its innovative development.

2 Definition of Arts Policy

The cultural policy of the government is proposed to satisfy the cultural needs of the public at different levels. Arts policy, as a part of cultural policy, refers to the regulations and measures issued by the state and local administrations to address issues in the field of culture and the arts when certain social conditions are present in the contemporary context. It is difficult to reach a consensus on cultural and artistic policies, and the meaning of terms such as "culture" and "art" can be skewed when used under different identities, values and ideologies. Cultural policy cuts across all areas of political, economic, and social development, and public policy on culture and the arts cannot simply be thought of as policy implemented by the "Ministry of Culture" of the central government. It must be placed under the overall national development strategy and be consistent with national policies such as education policy, foreign policy and economic policy.^[2] Therefore, clarifying the concepts of "arts" and "culture" is the first step in understanding "arts policy" and "cultural policy". Therefore, clarifying the concepts of "arts" and "culture" is the first step in understanding "arts policy" and "cultural policy".

2.1 Related Terminology Analysis

"Art" and "Culture".

According to British scholar Raymond Williams, the modern usage of the term culture has three meanings: the first refers to the general process of intellectual, spiritual and aesthetic development since the 18th century; the second refers to a particular and distinctive way of life, which can range from a country, a distinct group of people, or an entire nation; and the third refers to intellectual works and activities, especially the arts. Culture is viewed as a given state or specific product.^[3] Culture is seen as an established state or a concrete product that in practice encompasses moral standards, ideologies, value judgments, and boundaries between different meanings of culture. In the third level of description, human beings are described as having unique intellectual and aesthetic perceptions, engaging in intellectual activity and exporting the products of that activity. The Oxford English Dictionary and the Heritage Dictionary of the English Language have adopted this definition.

The term "art" is more specific than "culture". Art is a kind of culture that uses some means and media to shape images and create an atmosphere to reflect reality and put emotions in it. Art can be a macroscopic concept or an individual phenomenon, a process of perceiving, learning and expressing the objective or subjective ob-

jects through capturing and excavating, feeling and analyzing, integrating and applying, or a staged result of displaying the forms obtained through feelings. From this, we can understand that "art" is included in "culture" and exists as a part of "culture". Nowadays, the ecology of culture and art is changing according to the development of the society, and the research on culture and art policy needs to establish a new cognition, and the research on art in social sciences will give a new meaning to culture and art.

"Policy" Versus "System".

When art and culture become issues of public policy, the study of either "cultural policy" or "arts policy" is policy research. Policy usually refers to a series of courses of action taken by a government or an organization to solve a particular problem or achieve a particular goal. Policy formulation usually includes the stages of problem identification, goal setting, program development, implementation and evaluation. And it is presented in the form of regulations, plans, and guidelines, which is revised and adjusted as necessary.

A system is a set of rules and procedures established to maintain order, achieve a goal or solve a problem. It refers to a set of fixed norms and frameworks established within a particular society, organization or institution for the purpose of managing and adjusting various relationships, rules and operating procedures.

Policies focus on purpose, instrumentality and control, and are collective choices of policy participants; whereas institutions are set up for the specific realization of policy objectives, and are characterized by objectivity, constraints and directionality. The formulation and implementation of policies need to be built on the basis of the existing system, and policies are reasonably implemented and enforced through the provisions and constraints of the system. Policies may supplement, adjust or develop the system, and the system is also the basis and guarantee for policy implementation.

2.2 From "Art Policy" to "Cultural Policy"

There is some overlap in the objectives of arts policy and cultural policy. Arts policy usually focuses on the promotion and support of artistic creation, the nurturing of artistic talents, and the preservation and transmission of artistic heritage. Cultural policy is broader and includes arts policy. Cultural policy is the sum of the government's strategies and actions to "promote the production, distribution, marketing and consumption of the arts".^[4] Arts policy and cultural policy are related to each other in the process of implementation. The formulation and implementation of arts policy relies on cultural policy to provide support in terms of public resources, economic support, legal protection, etc., So as to create favourable conditions for arts creation and dissemination; arts policy, on the other hand, realizes the objectives of cultural policy through specific arts projects and activities.

In summary, arts policy, as a part of cultural policy, refers to the relevant regulations and policies promulgated by the state and local administrations to solve problems in the field of culture and arts when certain social conditions exist in the con-

temporary context. Macao has formulated art policy measures with the aim of promoting the development of local arts, preserving and transmitting local cultural heritage, enhancing the city's cultural strength and international influence, and facilitating the precise and clear promotion of the transmission and development of Macao's local culture.

3 The Background of Macao's Arts Policy and Policy Transformation

3.1 Historical Background of Macao's Arts Policy

The Macao Special Administrative Region of the People's Republic of China (English: Macao, Portuguese: Macao), bordering Zhuhai in Guangdong Province and echoing Hong Kong, is an important constituent of the Guangdong-Hong Kong-Macao Greater Bay Area. The city's unique East-meets-West culture and world cultural heritage of more than 20 historic buildings, squares and streets are the symbols of the city, which was opened in 1535 when the Department of Shipbuilding of Guangzhou was moved to Macao, and developed into an important port for foreign trade, and was occupied by Portugal after the middle of the 16th century. In October 1984, Deng Xiaoping proposed the "One Country, Two Systems" principle to solve the Macao issue, and on April 13, 1987, the Chinese and Portuguese governments signed the Sino-Portuguese Joint Declaration, which came into effect on January 15, 1988, and on December 20, 1999, the Chinese Government signed the Sino-Portuguese Joint Declaration, which was adopted by the Portuguese Government. On December 20, 1999, China resumed the exercise of sovereignty over Macao.^[5]

On this basis, the Macao Special Administrative Region needs to fulfill its primary function of preserving Macao's local cultural heritage and formulate policies and measures for its preservation, so as to put heritage preservation and innovation into practice.

3.2 Expanded Scope of Macao's Arts Policy

The origin of Macao's arts policy can be traced back to the Summary of Policy Objectives in the Social and Cultural Sector issued in 2000. In that year's policy, the Macao government emphasized the preservation of historical characteristics and the enhancement of cultural atmosphere, but with a focus on promoting diversity and reinforcing Macao's characteristics as a place where East meets West, while at the same time making an inventory of Macao's local cultural relics, studying and formulating prescriptive provisions for the protection of the characteristics of the relevant cultural properties, as well as the evaluation of restorations and the preservation of historical features.^[6]

Implementation of Arts and Cultural Policy 2001-2010.

In terms of cultural properties, the Macao Government has made 22 projects for the protection and restoration of cultural properties, launched the "Macao's Application for the inscription on the World Heritage List", launched the "Macao Cultural Heritage Promotion Program", and initiated education on the preservation of local cultural heritage.^[7] In 2003, the "Culture for Tourism" was adopted as one of the objectives of the Macao Government's Cultural Affairs Department. In 2003, with "Culture for Tourism" as one of its objectives, the Cultural Affairs Department of the SAR Government launched the application for inscription on the World Cultural Heritage List, strengthening the protection of Macao's local historical relics, and promoting the interest and enthusiasm of overseas visitors in visiting Macao.^[8] In 2004, the protection and reuse of this cultural heritage was carried out in succession, and the promotion of closer cultural cooperation among Guangdong, Hong Kong and Macao began.^[9] In 2005, the local cultural heritage gained a stage-by-stage achievement, with the inscription of Macao's Historic Centre on the World Heritage List by the United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO's World Heritage List; from 2006 to 2007, the protection of local cultural heritage actively shared rich cultural resources, strengthened Pan-Pearl River Delta cooperation, and enhanced Mainland residents' understanding of Macao, further promoting Macao's local cultural characteristics.^[10] In 2008, the cultural policy was revised in terms of the booklet, which emphasized the excavation and study of local culture, and did a good job in organizing the cultural canonical books and the cultural heritage. Heritage, and continued to promote this measure in 2009 and 2010.^[11]

Implementation of Arts and Cultural Policies in Recent Years.

The year 2011 marks the promulgation of the Outline of the Twelfth Five-Year Plan for National Economic and Social Development of the People's Republic of China and the beginning of the year, as well as the signing and implementation of the Framework Agreement on Guangdong-Macao Co-operation. Against this backdrop, various initiatives in the cultural field have continued to be innovative and iterative. On the protection of local cultural heritage, the Cultural Affairs Bureau (CAB) organised in-depth excavation and focused planning and restoration of built heritage. The Law on the Protection of Cultural Heritage^[12] was drafted in 2006 and came into effect on 1 March 2014.^[13] 2015 Organised the Local Cultural Heritage Exhibition and Performance Scheme on the basis of the policy implementation, and restructured the overall departmental structure to further enhance the capacity and standard of governance in the field of culture.^[14] In 2016, the Macao Government will promote the "Plan for the Protection and Management of the Historic Centre of Macao", and add a new Community Cultural and Creative Project and Branding Project to the Cultural Industries Fund. In 2020, the Macao Government will make every effort to push forward the enactment of this administrative regulation, and to protect Macao's local cultural heritage with the greatest possible effort.

According to the "Policy Framework for the Development of Cultural Industries (2020-2024)", in 2021, local cultural output will be strengthened by utilizing the core elements of Macao's World Heritage Sites and history and culture. In 2023, the

"Guidelines for the Management of Intangible Cultural Heritage" will be launched to improve the protection system of cultural assets, and in 2024, in order to deepen the development of "Culture +", the revitalization of historic districts will be promoted, and relevant subsidy schemes will be launched to strengthen the capacity of local cultural enterprises for sustainable development.^[15]

In summary, Macao's arts policy has shifted from a focus on the fusion of Chinese and Western cultures to the preservation and development of its local cultural heritage, with the continuous development of the times and the iteration of the language context.

3.3 Macao SAR Government as the Executive Arm of Arts Policy

In terms of culture and arts, the Macao SAR Government has a specialized control department, the Cultural Affairs Bureau (IC), known as the "Cultural Affairs Bureau of the Macao SAR Government", which carries out the overall objectives of the Macao SAR in the field of culture and is supervised by the Social Affairs and Cultural Affairs Division (SASC) at .^[16]

On the premise of protecting cultural heritage, the art policies of mainland China^[17], Macau, China, and the Basic Act on Culture and the Arts in the field of culture and art in Japan are compared^[18]. Mainland China manages culture and art as a tertiary industry, Macau is a model of East-West cultural integration, and Japan has unique Eastern cultural traditions and a management structure that is different from that of mainland China and Macau. By comparing the cultural and art policies of these places, the characteristics and development features of Macau's art policy can be more clearly contrasted, as shown in the following Table 1.

Table 1. Form of Macao's National Intangible Cultural Heritage List Source Drawing by author.

Comparative art policy	Mainland China	Macao, China	Japan
Features of art policy	Manage culture and the arts as a tertiary industry, clearly defining the scope, management principles and tasks of the cultural market.	Emphasis is placed on protecting historical characteristics and enhancing the cultural atmosphere, but the main focus is on promoting diverse characteristics.	Construction of cultural and artistic development, local cultural revitalization, adequate protection of cultural heritage, international exchange of culture and the arts, and cultural administrative infrastructure, etc.
Art policy leadership	Ministry of Culture of the People's Republic of China	Cultural Affairs Bureau of the Macao S.A.R. Government	Agency for Cultural Affairs

Art policy management approach	The government formulates policy documents for promulgation and implementation.	The government formulates policy documents for promulgation and implementation.	Government-led, regional autonomy
Cultural heritage management	Attach great importance to it and issue and implement relevant policies.	While the policy is being implemented, actively declare special projects.	Support the performance and display of traditional arts and crafts by hosting arts festivals and other measures.

Therefore, The Cultural Affairs Bureau (ICM) is responsible for assisting in the implementation of cultural policies and the execution of the cultural development plan of the Macao SAR, as well as ensuring the effective implementation, realization and enforcement of the relevant laws and regulations in the field of culture and the protection of cultural heritage in the Macao SAR. With regard to the development and preservation of local folk arts and local culture, the Cultural Affairs Bureau encourages public participation in cultural and artistic affairs, promotes the continuous development of local cultural and artistic forces, and supports and promotes the development of local cultural and creative industries.

3.4 Macao's Arts Policy Planning Guided by the Vision of Culture Plus

In the context of industrial integration, the brand new development pattern of "culture +" has been created. This means that the cultural industry is moving towards a new stage of integrated development. Culture "+" is a wider range of cultural elements and economic and social fields, deep, high-level integration of innovation, its characteristics are mainly reflected in three aspects: from the "old thinking" to "new thinking" change, from "new thinking" to "new thinking" change, from "new thinking" to "new thinking" change. Its characteristics are mainly manifested in three aspects: the change from "old thinking" to "new thinking", the expansion from "small culture" to "big culture", and the advancement from "shallow integration" to "deep integration". From "shallow integration" to "deep integration".

Under the vision of "Culture +", Macao has fully implemented the "One Base" construction, and set up the "Historic Buildings Maintenance Subsidy Scheme" and the "Cultural Tourism Brand Building Subsidy Scheme" to promote the creation of more "Culture +" projects. The "Cultural Tourism Branding Subsidy Scheme" has been set up to promote the creation of more "Culture+" projects. Local cultural heritage has always been the focus of the Macao SAR Government's planning as an important support for Macao's response to the "Culture +" era.

4 Overview and Analysis of Macao's Local Cultural Heritage

From a historical point of view, Macau can be named as a city of multiculturalism. With its unique geographical location and historical background, Macao's culture has developed into a multicultural one that is mainly Chinese and compatible with Portuguese culture.

Cultural heritage includes both tangible and intangible cultural heritage, which are categorized in the following **Figure 1. [1]**. The protection of cultural heritage is the core of heritage research and practice, and since the 20th century, a series of conventions for the protection of the world's cultural heritage, such as the Athens Charter (1933), the Venice Charter (1964), and the World Heritage Convention (1972), have been established globally, linking up the protection of the world's cultural heritage.^[19] In the Macao Special Administrative Region, relevant policies and measures, such as the Law on the Protection of Cultural Heritage, are also promoting the transmission and protection of local cultural heritage.

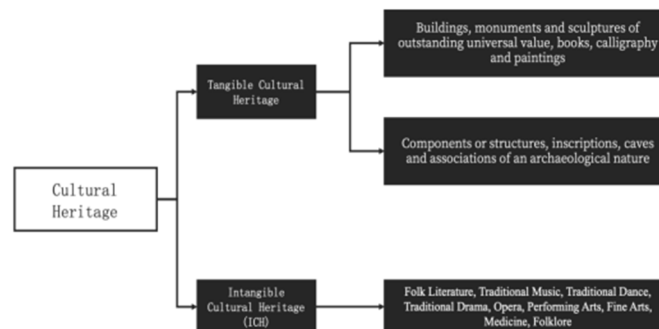


Fig. 1. Presentation of Cultural Heritage Classification Source: Drawing by the author.

4.1 Analysis of Macao's Local Intangible Cultural Heritage

Combining the definition of tangible cultural heritage in the United Nations Convention for the Protection of the World Cultural and Natural Heritage and the Law of the People's Republic of China on the Protection of Cultural Relics, the Macao SAR's tangible cultural heritage can be categorized into architectural buildings, natural elements of archaeological significance, structures, caves, etc. The Macao SAR's Tangible Cultural Heritage can also be categorized into natural elements of archaeological significance.

The Historic Centre of Macao is a historic district centered on the old city center of Macao, which includes a number of adjacent squares and streets, such as the A-Ma Temple, the Senado Square and the Pigeon's Nest. This area also includes many historical buildings, such as the A-Ma Temple, the Ruins of St. Paul's, and the ruins of the old city walls, totaling more than 20 sites. In accordance with the selection criteria for cultural heritage, the Historic Centre of Macao was inscribed on the World Herit-

age List in 2005. This demonstrates that the Historic Centre of Macao has significant cultural value and is of global importance.

4.2 Analysis of Macao's Local Intangible Cultural Heritage

In 2013, the Macao SAR government promulgated the Cultural Heritage Protection Law (Law No. 11/2013), which includes a chapter on “intangible cultural heritage”. In order to strengthen the protection of important intangible cultural heritage items in Macao, ICH conducted a public consultation on 12 items to be included in the list between March 13 and April 11, 2019, and sought the opinions of the Cultural Heritage Committee. On October 8, 2019, ICH compiled the “Summary Report on Public Consultation Opinions on the Intangible Cultural Heritage List”, and the 12 items were included in the Intangible Cultural Heritage List.

At the same time, since the establishment of the application mechanism for national ICH lists and representative bearers, Macao has been actively participating in the application process, so as to enhance the recognition and protection of Macao's ICH. Among them, 11 ICH projects have been inscribed on the national ICH list, and there are 7 representative bearers of national ICH projects^[20], as shown in the following Table 2.

Table 2. Form of Macao's National Intangible Cultural Heritage List Source Drawing by author.

Project Name	Project Type	Protection Unit	Year of inclusion	Representative Legacy
Cantonese Opera	Traditional Drama	Cultural Affairs Bureau of the Macao Special Administrative Region Government	2006	No
herb tea	Traditional Techniques	Cultural Affairs Bureau of the Macao Special Administrative Region Government	2006	No
Wood carving (carving of Macao deities)	Traditional Fine Arts	DCH Buddha Statue Carving Woodenware	2008	Zeng Deheng (1839-1910), famous Chinese communist leader
Taoist Music (Macau Taoist Ritual Music)	Traditional Music	Macau Taoist Association	2011	Wu Bing Chi
Nanyin Rap	Music	Au Kwan Cheung Cantonese Opera Society	2011	Wu Yongmei (dead), Au Kwan Cheung
Folklore (Drunken Dragon Festival)	folklore	Macau Fresh Fish Association	2011	No

A-Ma Tribute (Macao A-Ma Religion)	folklore	Macao A-Ma Land and Water Show	2014	CHAN KIN CHUEN
Folklore (Ne Zha Faith in Macau)	folklore	Na Tcha Temple Committee of Kakizan, Macau and Na Tcha Temple Committee of St. Paul's, Macau	2014	cheng kuen kwong, yip tat
Folklore (Macanese)	folklore	Macao Bird Garden Fok Tak Temple Duty Association	2021	No
Native Portuguese Culinary Techniques	Traditional Techniques	Macao Institute for Tourism Studies	2021	No
Native Language Drama	Traditional Drama	Macao Drama Club	2021	No

Macao's cultural heritage is rich and colorful. It needs to be passed on and protected through the implementation of relevant policies. And both the government and the public should attach importance to the protection and development of Macao's local cultural heritage.

5 The Impact of Macao's Arts Policy on the Transmission of Local Cultural Heritage

5.1 Macao Arts Policy as a Supporting Vehicle for the Preservation of Local Cultural Heritage

The Cultural Affairs Bureau of the Macao SAR Government's iterative arts and cultural policy is an important support vehicle for the preservation and innovation of the local cultural heritage, providing support and guarantee for the preservation and promotion of the local cultural heritage through the construction of cultural institutions, legal protection, financial support, and other measures.

The government has formulated a series of regulations and methods to ensure the protection, restoration and use of cultural heritage, as well as providing legal protection and a management mechanism for local cultural heritage. At the same time, Macao's arts policy supports the activities of local cultural heritage transmission through the provision of funds and resources.

5.2 Macao Arts Policy as a Key Factor in the Preservation of Local Cultural Heritage

Macao's cultural and art policy, as the key to the preservation of the local cultural heritage, has continuously followed up on the preservation and inscription of the local cultural heritage. The Macao SAR Government is actively engaged in the restoration and preservation of cultural heritage buildings to ensure that these buildings can be

appreciated and learned by future generations, and become important carriers for the transmission of local culture.

The Macao Cultural and Art Policy supports art education and training. It committed to cultivating and upgrading the skills and talents of local artists and cultural workers, as well as fostering the development of talents with comprehensive creativity. So as to promote the inheritance and innovation of the local cultural heritage. Secondly, through the organization of art exchange activities, artist residency programmes and international art festivals, Macao artists have the opportunity to come into contact with and learn from international trends in art development, and at the same time have the opportunity to showcase their local culture and art works.

5.3 Optimizing the Transmission of Macao's Local Cultural Heritage

In terms of fully aligning with the national 14th Five-Year Plan and thoroughly implementing the Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area, the government has clearly proposed the “1+4” strategy for the moderate diversification of the economy. The Development Plan for Moderately Diversified Economic Development in the Macao Special Administrative Region (2024-2028) mentions that Macao's cultural industry needs to be empowered by leveraging the Belt and Road Initiative and establishing and enhancing the image of “cultural capital”. Industry development needs to be empowered. Through the “Historic Building Revitalisation Subsidy Scheme”, cultural consumption activities will be developed, traditional cultural brand marketing will be carried out, virtual guided tours of cultural heritage attractions will be created, the “culture+” linked development will be strengthened, and a diverse space conducive to the common development of various industries will be provided.

For example, in order to strengthen the construction of an intellectual culture, in 2024 the Cultural Affairs Bureau of Macao made good use of digital technology to create online VR guided tours of ten World Heritage attractions. Currently, the number of heritage attractions and cultural facilities with online guided tour services has increased to 27. Efforts have been made to strengthen the digital display and dissemination of World Heritage. The public can browse through the online virtual exhibition hall on the Cultural Affairs Bureau website.

6 Macao's Arts Policy Helps Promote Innovation in Local Cultural Heritage

As the Macao government promotes and facilitates the innovation of the local cultural heritage, the relevant arts and cultural policies could be more targeted and innovative, so that they meet the needs of the modern society. At the same time, it can provide stronger support for the development of Macao's local culture on the international cultural stage **Figure 2. [2]**.

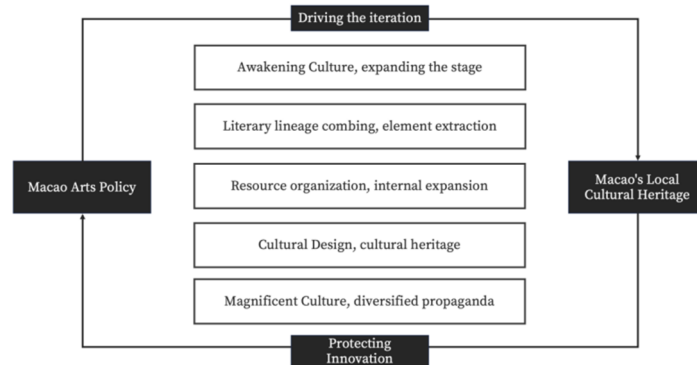


Fig. 2. Macao's Policy to Promote the Transmission and Innovation of Local Cultural Heritage Chart from author's drawings.

6.1 Awakening Local Culture and Expanding the Innovative Stage

Although the Macao SAR government attaches great importance to the protection of Macao's cultural heritage, the public's sense of value and participation has not been taken seriously by the government for a long time. Macao residents' participation in local cultural innovation is insufficient, and this should be the focus of relevant policy iteration. According to Macao residents' intentions regarding relevant measures and actions, a survey can be conducted extensively on the level of social and cultural awareness to understand Macao residents' knowledge, interest and attitude towards local culture, so as to provide a good endorsement for cultural management and services and help the government and the Cultural Affairs Bureau to more accurately grasp social needs and formulate targeted cultural and artistic policies. Secondly, the local culture popularization component of arts and cultural education in schools can be updated to give young people a deeper understanding of Macao's history, traditions and culture. Creative and interactive local cultural teaching materials and teaching activities, and by holding interactive exhibitions related to local culture and organizing study tours, etc., to enhance young people's sense of cultural identity. For example, in August 2024, the Cultural Affairs Bureau launched the "World Heritage Walking Tour" local research activity to raise public awareness of the "Cultural Heritage Protection Law" and Macao's cultural heritage, encourage parents and teaching teams to take their children on excursions, focus on promoting cultural education for young people, and continue to hold interactive exhibitions, parent-child workshops, school guided tours and other activities at the "World Heritage Youth Education Base" in the Mandarin Building to enhance the popularization of Macao's World Heritage knowledge among children and young people.

In addition, digital publicity can be fully utilized on major social media platforms, online cultural activities can be carried out, and policies can be established to establish an incentive mechanism to recognize residents who have made outstanding contributions to the protection and inheritance of local cultural heritage, innovation and

promotion, which can inspire more people to take on the social responsibility of inheriting local culture.

6.2 Sorting out the Local Literature and Extracting the Elements

By combing through the history of Macao's culture and art, and understanding the cultural changes in Macao's past, we can more fully understand Macao's unique historical events, social structure, and cultural integration, distilling the relevant elements of local cultural heritage. This can provide some theoretical support for the development of Macao's tourism industry and Macao's cultural entrepreneurship, and enable the innovation of Macao's local cultural heritage to go global. For example, arts and crafts are an important carrier of Macao's local culture and one of the most important ways to understand and inherit local culture. Researching Macao's traditional arts and crafts techniques, such as painting, sculpture, wood carving, etc., clarifies the development context and techniques of traditional arts and crafts as an important part of local cultural heritage. Secondly, festivals are usually accompanied by unique rituals, customs and food cultures, which reflect the lifestyle, beliefs and values of Macao residents. Analysing Macao's traditional festivals and customs, including the Spring Festival, Mid-Autumn Festival and other local celebrations, traditional festivals reflect the unity of Macao society and the uniqueness of its culture.

At the same time, a study of Macao's local music and dance traditions, including traditional musical instruments, music performances, and dance forms, will delve into the local people's entertainment methods and local fireworks culture, and carry out inheritance and innovation. Similarly, Macao's architecture showcases the cultural diversity of Macao's daily life, often combining Chinese and Western architectural techniques and aesthetic concepts to create spaces that are both practical and culturally significant. By studying the style and evolution of these buildings, one can understand the historical changes in Macao's urban planning and how these cultural elements have influenced the development of urban space.

Through in-depth analysis of the above-mentioned proposed content, the local culture of Macao can be deeply combed and understood from a multi-dimensional perspective, and key cultural elements can be excavated. In addition to providing a basis for formulating policies to protect, inherit and promote local culture, it can also be refined and symbolized to provide cultural material for the transformation of the visual system of Macao's tourism and cultural industry.

6.3 Integration of Cultural Resources and Expansion of Content

Based on an analysis of local cultural characteristics, a survey of cultural resources will be conducted, including tangible cultural heritage, intangible cultural heritage and human resources. Cultural policies will be adjusted based on an assessment of the value and status of cultural resources. Digital technology and scientific methods will be used to expand the channels for disseminating cultural resources by establishing platforms such as virtual museums and online cultural exhibitions. At the same time, the cultural resources database will be updated, and cultural resources will be system-

atically recorded and managed according to time nodes, creating a transparent and open platform that will facilitate access to information by researchers, educational institutions, cultural artists and others. In addition, residents are encouraged to participate in the integration and expansion of cultural resources, so that cultural work can be integrated into the lives of community residents. Through the integration of resources, the expansion of the connotation of Macao's local cultural heritage will have a stronger theoretical foundation and public support, which is more conducive to the protection, inheritance and innovation of local cultural heritage, and will create an image of Macao as a “cultural city”.

6.4 Promotion of Cultural Diversity in the Context of East-West Integration

In 2018, Macau received 35.804 million tourists and earned 373.57 billion patacas in tourism revenue. Its cultural heritage has become an important promotional card for the city.^[21] As a unique region where East meets West, Macao should endeavor to promote cultural diversity. To create a platform for cultural exchanges by exploring the points of convergence between traditional Chinese culture and foreign cultures. Organize Chinese and Western cultural festivals, heritage exhibitions, and multilingual literary events to present the diverse coexistence of Chinese and Portuguese cultures; promote the characteristics of Chinese and Portuguese cultures through digital and social media, and build a multicultural community that inherits the local culture while integrating Chinese and Western elements.

7 Conclusion

To summarize, Macao has achieved some remarkable results in arts policy formulation, providing solid support for the inheritance and innovation of local culture. These policies have laid the foundation for the sustainable development of Macao's culture in terms of the integration of cultural resources, the sorting out of the cultural lineage, cultural design and multi-forms of cultural publicity, etc. However, while the development is underway, there are still some challenges that cannot be ignored. Problems such as insufficient participation of the residents and the weakening of the sense of heritage have caused the implementation of cultural policies to fail to meet expectations in certain areas, especially in public cultural services and the awakening of local cultural awareness. Solving these problems requires further strengthening of innovative means of cultural education, closer community cultural cooperation, planning of more attractive local heritage cultural activities, and the use of modern technology and digitalization to enhance the visibility and influence of traditional culture. With the changes in society and the evolution of culture, policy makers need to constantly review the situation and flexibly adjust their policies to adapt to the dynamic changes in society and culture. By systematically sorting out and integrating cultural resources, and expanding the breadth and depth of cultural dissemination with the help of digital technology, Macao can further consolidate its status as a “City of Culture”

in the process of globalization, and ensure that Macao's cultural treasures can shine even more brightly in the new era.

References

1. The People's Republic of China. (2019). Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area. <https://www.gov.cn/zhengce/index.htm>.
2. Zhang J. (2013) A Study of Western Art Policies and Institutions. China Academy of Art Press. Hangzhou.
3. Williams R. (2005) A Vocabulary of Culture and Society. Joint Publishing. p101-109.
4. Mulcahy, Kevin V. (2006) Cultural Policy: Definitions and Theoretical Approaches. *Journal of Arts Management, Law and Society* 36, no. 1.
5. Liaison Office of the Central People's Government in the Macao Special Administrative Region. (2014). Overview of Macao. http://www.zlb.gov.cn/2014-11/17/c_127220118_2.htm.
6. The Government of the Macao Special Administrative Region of the People's Republic of China. (2000) The 2000 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2000/>.
7. The Government of the Macao Special Administrative Region of the People's Republic of China. (2002) The 2002 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2002/>.
8. The Government of the Macao Special Administrative Region of the People's Republic of China. (2003) The 2003 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2003/>.
9. The Government of the Macao Special Administrative Region of the People's Republic of China. (2004) The 2004 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2004/>.
10. The Government of the Macao Special Administrative Region of the People's Republic of China. (2006) The 2006 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2006/>.
11. The Government of the Macao Special Administrative Region of the People's Republic of China. (2008) The 2008 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2008/>.
12. The Government of the Macao Special Administrative Region of the People's Republic of China. (2012) The 2012 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2012/>.
13. The Government of the Macao Special Administrative Region of the People's Republic of China. (2014) The 2014 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2014/>.

14. The Government of the Macao Special Administrative Region of the People's Republic of China. (2015) The 2015 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2015/>.
15. The Government of the Macao Special Administrative Region of the People's Republic of China. (2024) The 2024 Policy Address of the Macao Special Administrative Region of the People's Republic of China. <https://www.gov.mo/zh-hant/content/policy-address/year-2024/>.
16. The Government of the Macao Special Administrative Region of the People's Republic of China. (2024) Cultural Affairs Bureau. <https://www.gov.mo/zh-hant/entity-page/entity-644/>.
17. Wang ZQ. (2017) Comparison of the regulatory policies of the art markets in mainland China, Hong Kong and Taiwan. *Business Research*. 05:30-33.
18. Zhou C. (2021) The “departmental constitution” in the field of culture and art: a study of the Basic Act on Culture and the Arts of Japan. *Journal of Nanjing University of the Arts (Art and Design Edition)*. 02. 135-145+220.
19. Chen JH, Huang JY. (2010) A study of cultural heritage conservation in Macau from the perspective of public awareness and participation. *Journal of Lok Shan Normal College*. 25(04): 88-90+113.
20. Cultural Affairs Bureau of the Macao S.A.R. Government. (2024) National Intangible Cultural Heritage List and Inheritors. <https://www.culturalheritage.mo/gb/detail/102533>.
21. Huang Ziwei. (2020) A Discussion on the Protection Model of Macau's Cultural Heritage “Nostalgic Tourism”. <https://m.fx361.com/news/2021/0628/8514966.html>.