

# Building Cultural Bridges between East and West: A Study of Cultural Heritage Communication Strategies in Macao

Wang Mei\*

*Cultural Industry Research, Faculty of Humanities and Social Sciences, City University of Macau, Macau, China*

*\*Corresponding author*

**Abstract:** *Due to its unique geographical location and historical background, Macao has formed an intercultural nature where traditional Chinese culture and Portuguese-based Western culture intermingle and coexist, and its rich cultural heritage is not only an important part of the diversified cultures of the Chinese nation but also a valuable treasure shared by the whole mankind. Telling Macao's story well and disseminating Macao's cultural heritage is a contribution to the inheritance and development of Chinese culture, as well as a way to lower the threshold of understanding of Chinese culture in Western societies, deepen the international community's knowledge of and recognition of Chinese culture, and build a bridge between Chinese and foreign cultural exchanges. Drawing on Hofstede's theory of cultural dimensions, this paper explores Macao's strategies and values in cultural heritage communication by taking the campaign on cultural heritage communication initiated by the Cultural Affairs Bureau of Macao (September 2023-September 2024) as the object of study. This analysis not only provides an in-depth understanding of the local deep structure but also provides a reference for Chinese culture in cross-cultural communication, promoting the exchange and development of Chinese and Western civilizations.*

**Keywords:** *Cultural Dimension Theory; Macao Cultural Heritage; Communication Strategy*

## 1. Introduction

Telling China's story well is a key way to demonstrate to the world the profound heritage and unique charm of Chinese culture. Macao, as a bright pearl at the crossroads of Eastern and Western cultures, its rich cultural heritage is not only an important part of the diversified culture of the Chinese nation but also a valuable treasure shared by all mankind. In disseminating Macao's cultural heritage, the government has profound research significance on the logical framework of cultural heritage dissemination, the focus of dissemination, and its value representation, which can help revitalize the story. By telling the story of Macao and disseminating Macao's cultural heritage, it not only honors Macao's history, but also contributes to the inheritance and development of Chinese culture the ancient Macao through the analysis of Macao's cultural heritage dissemination activities, as well as deepens the international community's understanding of and recognition of Chinese culture, and builds a bridge between Chinese and foreign cultural exchanges.

Macao is home to numerous historical buildings and cultural traditions. Generally speaking, cultural heritage can be divided into two main categories, namely tangible and intangible cultural heritage. Tangible cultural heritage refers to tangible and visible cultural testimonies, which include assessed immovable property and assessed movable property.<sup>[1]</sup> Macao's assessed immovable properties specifically include 69 monuments, 53 buildings of architectural and artistic value, 12 complexes, and 25 places, totaling 159 (data as of 2023), of which the area comprising the streets of 22 historic buildings, such as St. Paul's, the Guia Lighthouse, the A-Ma Temple, the Senado Square, and so on, which is also referred to as the Historic Centre of Macao, is part of World Heritage, and bears witness to Western. It is an important part of Western culture and civic life, and precious heritage of human culture; assessed movable cultural heritage mainly refers to artifacts, books, photographs, etc. of cultural value. Intangible cultural heritage refers to traditional skills, folk customs, performing arts, etc. that have been passed down from generation to generation and are closely related to life. As of June 2020, a total of 70 items of Macao's intangible cultural heritage have been inscribed on the List of Intangible Cultural Heritage, while 12 items have been inscribed on the List of Intangible Cultural Heritage: Cantonese Opera, Nanyin

Rap, Taoist Ceremonial Music, Native Portuguese Drama, A-Ma's Faithful Customs, Na Tcha's Faithful Customs, the Festival of the Fishwalking and Drunken Dragon, the Icon of the Good and Suffering Jesus' Outing, the Preparation of Chinese Herbal Tea, Wooden Statue of the Divine Engraving, and the Native Portuguese Gastronomic The art of cooking for the native Portuguese.<sup>[2]</sup>

In addition, Macao has a rich archaeological heritage such as the Hac Sa Ruins, the archaeological site of St. Paul's College, the stone structure of the basement of the former Municipal Services Building on the island, the archaeological project at Rua de Sao Tui No. 80, the Rua de Sao Tui, and the old and valuable trees of Coloane. This rich and varied cultural heritage, as well as the rich heritage of Sino-Portuguese cultural interactions, form the basis of Macao's unique advantages in participating in the "Belt and Road" and intercultural communication, and on 12 September 2024, Macao was officially elected as the 2025 East Asian Cultural Capital. This initiative aims to enhance the international competitiveness of the region's cultures through exchanges and cooperation in the fields of culture, arts, and tourism, taking advantage of the deep historical and cultural origins, common cultural heritage, and similarities between China, Japan, and the Republic of Korea.

## 2. Status of Cultural Heritage Dissemination in Macao

To deeply analyze the phenomenon of multicultural communication in this region, this paper will comb through the communication activities on cultural heritage initiated by the Cultural Affairs Bureau of Macao (September 2023-September 2024) as the object of the study, and conduct a qualitative analysis to explore the characteristics and strategies of Macao's cultural heritage communication activities. The cultural heritage communication activities initiated by the Cultural Affairs Bureau of Macao are divided into six main categories according to their communication purposes. The first category takes information transmission as the main purpose: "Cultural Affairs Bureau added online VR tours of 10 World Heritage sites", "Guia Lighthouse was opened to the public on Chinese Cultural and Natural Heritage Day", "Cultural Affairs Bureau launched a new Macao The Cultural Affairs Bureau launched a new Macao Historic Centre postcard collection"; the second category mainly aims at education and training: "Admission to the Vocational Training Course on Restoration of Cultural Relics and Buildings", "Sharing of World Heritage Study Resources", "Summer Class on Cultural Heritage for Secondary School Students in Chinese mainland, Hong Kong(China) and Macao(China)". Cultural Heritage Summer Classes for Secondary School Students "Cultural Heritage Workshops and Study Experiences during the Summer Vacation for the 10th Anniversary of the Effective Date of the Cultural Heritage Law"; the third category is mainly for publicity and promotion: "Call for Contributions for the 20th Anniversary of Macao's Successful Heritage Bid by the Culture Magazine The fourth category mainly aims at cultural dissemination and exchange: "Guangdong, Hong Kong(China), and Macao(China) to co-organize the exhibition "Under One Roof: The Origins and Art of Traditional Architecture in Lingnan", "Cantonese Opera and Cantonese Opera on Paper", "Cultural Exhibition of Cantonese Opera and Cantonese Opera on Paper" and "Cultural Exhibition of Cantonese Opera and Cantonese Opera on Paper". Cultural Exhibition" "Signing of Strategic Co-operation Framework Agreement between the Cultural Affairs Bureau and the Henan Provincial Cultural Relics Bureau" "Macao's Intangible Cultural Heritage in the Greater Bay Area"; and the fifth category of "Influencing and Persuading". The HKSAR Government introduces the Historic District Revitalisation Project to the Legislative Council"; "Cultural Affairs Bureau organizes a series of activities to popularise the public's knowledge of cultural heritage laws on the 10th Anniversary of the entry into force of the Law on the Protection of Cultural Heritage"; and the sixth category, which is mainly aimed at providing entertainment and recreation, is: "The brand-new branding project "Fado Night Concert", "Rhythmic Concert at St Paul's", "Twilight Concert at Lai Chi Bowl Shipyard Area Finale".

It is not difficult to find that the Macao government's activities in cultural heritage dissemination focus on information dissemination, education and training, and inter-regional cultural exchanges. In terms of the geographical choice of external exchanges, the development strategy of the integration of Guangdong, Hong Kong(China), and Macao(China) has been deeply implemented, while cooperation and exchanges have been focused on famous historical and cultural cities in the Mainland (such as Xi'an, Nanjing, Hangzhou, etc.). In terms of cultural heritage categories, the focus is on the dissemination of tangible cultural heritage mainly in the Historic Centre of Macao, a historical area centered on the Old Town of Macao, comprising more than 20 historical buildings connected by adjacent squares and streets, which was inscribed on the World Heritage List in 2005. In terms of the cultural dimension between East and West, the focus is on the promotion of a pluralistic and inclusive culture, based on Chinese cultural values and compatible with the Portuguese culture.

As a multicultural city, Macao's activities often involve different cultural groups. For example, in activities whose main objective is to promote cultural heritage, the Government helps to formulate communication strategies that better meet the expectations of the audience by understanding their cultural background, to deliver messages more effectively. In activities aimed primarily at information transfer and education and training, such as the sharing of World Heritage study resources and online VR tours, interactive learning or traditional knowledge transfer is favored depending on the nature of the cultural heritage. Noting the cultural differences, the Government has adjusted its strategies accordingly, focusing on enhancing the digital presentation and dissemination of cultural heritage. The public can browse through the online virtual exhibition hall on the website of the Cultural Affairs Bureau (CAB), and the guided tours are available in Cantonese, Putonghua, Portuguese, and English, while the eight piazza forecourts provide introductions to their neighboring World Heritage sites as well as links to the VR guides, and the temple sites are equipped with the "Scenic Interactive" and "Exhibit Interactive" features. The temple attractions have "Scenic Interactive" and "Exhibits Interactive" online experiences to better showcase the architectural and functional features of the World Heritage sites. Users can also use VR glasses to enhance the sensory experience of their visit to the cloud, exploring the characteristics of the urban space of the Historic Centre of Macao from a fresh perspective, and enhancing empathy and participation in the activities. For activities, such as the "Historic District Series", in line with the "1+4" strategy of moderately diversified development, it actively promotes "a base for exchanges and co-operation where Chinese culture is the mainstay and multiculturalism coexists". In line with the "1+4" moderate diversified development strategy and to actively promote the construction of "a base for exchanges and cooperation with Chinese culture as the mainstream and the coexistence of multiple cultures", the HKSAR Government's work team, together with the six major integrated resort and leisure enterprises, has continued to promote the revitalization of Macao's historical districts, focusing mainly on community building and cultural dissemination. One of the most noteworthy activities is the series of exciting Lunar New Year activities held in the A-Ma-Ge-Tang district. For example, there will be Lunar New Year flower stalls and a "Flower Art Workshop" for participants to make Lunar New Year flowers with their own creative hands. At the same time, Maritime Workshop No. 2 was transformed into a "Day Coffee and Night Drinks Bistro", offering specialty coffee and tea cocktails during daytime and nighttime respectively, and local brands were invited to set up food stalls to bring in specialty snacks, such as almond cakes, sardines, and longbeard candies, etc. On-site, there were also interactive rides to play cards, and the God of Fortune gave out Chinese New Year surprises. The event also featured a variety of activities such as interactive rides and the God of Fortune giving out Chinese New Year surprises. Encouraging more residents to participate actively through various means demonstrates the Government's concern for individualism and helps to enhance public understanding and community cohesion. In addition, the "A Century of Change and Artworks" group exhibition, organized by the Cultural Affairs Bureau and MGM Macao, featured a series of photographs and artworks that are closely related to the A-Ma Kok Tong district, leading the audience to gain an in-depth understanding of the district through a collective reminiscence. For activities that aim to influence and persuade, such as the dissemination of knowledge about cultural heritage laws, and the "Heritage Walk" local study program, to allow school children to actively explore and playfully learn about cultural heritage, the quota is limited to 15 participants per group, with enrolment restricted to current Macao students aged between 9 and 12 years old. By identifying the cultural characteristics of the audience, it is possible to specify the content of the message and the mode of communication in a more targeted manner, thus enhancing the persuasive power and impact of the message. Among the activities aimed at providing entertainment and recreation, the "Twilight Concert", under the theme of "Diversity of Music", featured the Macao Youth Chinese Orchestra, The Bridge Jazz Band, and Fukushima Takashi. The Macao Youth Chinese Orchestra is a local youth-oriented Chinese folk orchestra that combines traditional Chinese folk music with electric instruments; The Bridge Jazz Band is a multinational band in residence of the Macao Jazz Association, which has sung at various festivals and events in Macao, including the Macao Arts Festival and the Macao International Music Festival, etc.; and Japanese composer, musician, and sound designer, Fukushima Zhangji, has been living in Macao since 2013 and has performed with the Macao Jazz Association since then. Japanese composer, musician, and sound designer Akatsuji Fukushima, who has lived in Macao since 2013, has collaborated with several local musicians, artists, and film directors, as well as composed and arranged music for Japanese singers Aimer and Yama, and scored films such as the Hong Kong-Macao(China) co-production "Mada Lena" in 2021. The event creates a diverse platform for cultural exchange by bringing together musicians from different regions and cultural backgrounds. Participants will not only be able to enjoy a rich variety of musical styles but will also be able to feel the charm of different cultures in diversity. This cultural collision and mingling not only enrich the audience's listening experience but also provide an opportunity for understanding and respect between different cultures, stimulating the audience's ability to empathize. Secondly, the free admission policy of the event

lowers the threshold of participation and encourages more citizens and visitors to participate. This openness enhances the sense of belonging in the community and enables people to build emotional connections in the process of enjoying music together. Especially in a historically significant venue such as the Lai Chi Bowl Shipyard area, the audience is not only an appreciator of the music, but also a part of the cultural heritage, forming a collective cultural memory. "The Twilight Concert fully embodies the core values of a culture of empathy by promoting cultural exchange, enhancing community participation, and supporting local artists. It not only provides an enriching musical experience for the audience, but also builds a bridge of understanding and integration between different cultures, and promotes the common development of Macao's multiculturalism."<sup>[3]</sup>

Based on the above analyses, this paper will adopt the Cultural Dimension Theory proposed by Dutch social psychologist Hert Hofstede to explain the communication strategy of Macao's cultural heritage. The theory of cultural dimensions can help analyze the differences in values, communication styles, and behaviors between different cultures, and can guide how to choose appropriate communication methods according to different cultural characteristics, revealing the cultural factors that affect the participation of members of the society. The theory contains several dimensions, such as power distance, individualism versus collectivism, masculinity versus femininity, long-term versus short-term orientation, and constraint versus permissiveness.<sup>[4]</sup>

### **3. Exploring the Cultural Dimension of Macao's Cultural Heritage Dissemination**

#### **3.1. Power distance**

##### **3.1.1. External activities reflect**

Power distance refers to the extent to which members of a society accept the unequal distribution of power, reflecting people's perceptions of authority and hierarchy in social relations. Societies with high power distance are more tolerant of authority and concentration of power, while societies with low power distance are more inclined to equality and democracy. On 5 April, the Cultural Affairs Bureau of the Macao SAR Government and the Henan Provincial Cultural Heritage Bureau (HNHB) signed the "Framework Agreement on Strategic Co-operation between the Henan Provincial Cultural Heritage Bureau (HNHB) and the Cultural Affairs Bureau of the Government of the Macao SAR (MACC)". In this signing ceremony, senior leaders from both sides, such as the Director of the Cultural Affairs Bureau of Macao, Leong Wai Man, and the Director of the Henan Provincial Administration of Cultural Heritage, Ren Wei, were present and signed the agreement on an equal footing. In this signing ceremony, the equality of forms was fully highlighted. This means that the joining hands between the two places in the field of culture and heritage is based on the solid cornerstone of mutual respect and common interests, rather than being dominated by the power of a single party. This model coincides with the core concept of a low power distance culture, where people prefer to work together, seek consensus, and collaborate in the decision-making process. Yu-Australia will deepen its cooperation in several dimensions, including exhibition planning, organization of cultural and museum activities, conservation and use of cultural relics, restoration of ancient buildings, study and education, professional training, and cultural exchanges, and will begin to establish a highly effective mechanism for working together. This move aims to achieve the optimal allocation of resources, complementary integration of advantages, and mutual benefit sharing, to join hands to promote the cause of culture and museums in the two places to a new stage of high-quality development. The two sides even take "resource sharing, complementary advantages, mutual benefit and win-win" as the common vision of cooperation, which further highlights the characteristics of a low power distance culture. This mode of cooperation not only highlights the deep recognition of the value and status of the two sides but also shows that no one party tries to dominate the process of cooperation with its power advantage. Successful cooperation cannot be achieved without joint efforts and mutual respect, a concept that is particularly important in the field of cultural exchange and heritage conservation.

##### **3.1.2. Embodiment of internal activities**

The Macao Cultural Affairs Bureau (MCCB) has launched a series of activities to raise public awareness of the Cultural Heritage Protection Law (hereinafter referred to as the "Cultural Heritage Law") and the launch of the Historic Areas Revitalisation Project. The Cultural Heritage Law, as the legal framework for the protection of Macao's cultural heritage, is itself characterized by a high power distance, indicating the society's reliance on and obedience to the government's decisions. However, the government has narrowed the power distance through various means in the dissemination practice,

making it present a low power distance characteristic. For example, in the process of implementing the law, the Cultural Affairs Bureau not only disseminates the content of the law to the public in various forms but also encourages all sectors of society to actively participate in the protection and use of cultural heritage. This concept of universal protection shows that the law is not a one-way authoritative command, but is realized through social consensus and participation. This process emphasizes the importance of the public in the protection of cultural heritage, reflecting the sharing and cooperation in a culture of lower power distance. Secondly, through a series of activities, such as the "Cultural Heritage Mobile Information Station" and the "Parent-Child Legal Literacy Hand Puppet Theatre", the Cultural Affairs Bureau effectively reduces the distance between the law and the public through interesting and interactive forms and parent-child activities, making the knowledge of the law more accessible and understandable. Understanding. This is in line with the characteristics of a low power distance culture, emphasizing the transparency of information and the active participation of citizens in policy implementation. In addition the Macao SAR Government's Historic Area Revitalisation Project, through cross-sectoral cooperation, not only reflects the decision-making process in the power structure but also demonstrates the transparency of decision-making and the intention to reduce power distance. In the cross-departmental co-operation, the government invited members of the Legislative Assembly to visit and participate in the project discussions, a practice that demonstrates the importance attached to the opinions of different stakeholders in decision-making and essentially facilitates the interaction between the public and the government. Publicly open channels of communication enable all parties to participate in decision-making together in project implementation, reducing the centralization and unidirectionality of power. The success of the project relied heavily on cooperation with the six integrated holiday and leisure enterprises, an approach that demonstrated the importance of resource sharing and collaboration. In addition, the positive responses and discussions between the Director, Ouyang Yu, and other government representatives at the introductory meeting further demonstrated the transparency and pluralistic participation in the decision-making process and reflected the government's flexibility and adaptability in policy implementation. This type of shared governance model not only helps to enhance the social identity of the project so that both residents and businesses can benefit from the revitalization process but also strengthens the community's sense of responsibility for cultural heritage preservation.

Whether in external or internal activities, it is not difficult to find the government playing a leading role in cultural heritage dissemination, which may also lead to a lack of public participation as the voices of ordinary citizens are less taken into account in the design and implementation of such cultural activities. At the same time, it is worth noting that the signing of the agreement, while demonstrating a lesser power distance, may still be influenced in practice by the respective political systems and cultural backgrounds. For example, Macao, as a special administrative region of China, has cultural policies that are somewhat different from those of the mainland provinces, which may lead to a reconstruction of power distance in the process of concrete implementation. Therefore, in the future cooperation, how to further reduce the power distance cooperation based on respecting the respective cultural and institutional differences will be the key to achieving high-quality development for both sides. In the specific socio-cultural context of Macao, the legal framework provides a platform for public participation to a certain extent, but there are two sides of the same coin, and there is also the possibility of potential reliance on government authority. This reliance may lead to a lack of awareness of and participation in the law by some members of the public. Therefore, in future cultural heritage dissemination activities, governments should continue to explore how to further stimulate public initiative to achieve a higher level of social participation.

### ***3.2. Individualism and collectivism***

Individualism and collectivism refer to the relationship between the individual and the collective, with individualism emphasizing individual independence, self-fulfillment, and freedom, and collectivism emphasizing collective interests, solidarity, and group identity. To celebrate the tenth anniversary of the enactment of the Law on the Protection of Cultural Heritage, a series of exciting activities were launched, which fully demonstrated the importance attached to collectivism. In the "World Heritage Walk" program, the Cultural Affairs Bureau actively encourages the participation of parents and teaching groups, and together they lead children to swim in the sea of world heritage. This practice of encouraging the participation of families and social groups reflects the high value placed on group harmony and social responsibility in a collectivist culture. The rich and varied forms of interactive exhibitions and parent-child workshops are a profound reflection of the importance attached by Macao culture to collective experience and social relations. While reinforcing family bonds, such cultural activities also contribute significantly to the common understanding and deep recognition of cultural heritage by the whole community. However, while emphasizing the warm atmosphere of collective activities, we should not neglect the expression of individual voices, as the absence of individual opinions often leads to the

waning of the interest of some groups in cultural communication activities. Therefore, when planning and implementing similar activities, it is particularly important to find a perfect balance between collectivism and individualism. We should respect collectivism while taking into account the unique experiences and delicate feelings of individuals, to ensure that cultural activities can reach a wider range of people, and only in this way will we be able to unite the collective strengths and stimulate the potential of individuals, and write a new chapter of cultural prosperity. Only in this way can we unite our collective strengths and stimulate our potential on the path of cultural heritage dissemination, and together write a new chapter of cultural prosperity.

### ***3.3. Masculinity and feminism***

Masculinity vs. Femininity is a measure of the division of labor and values between the roles of men and women in society, with masculine cultures emphasizing competition, success, and achievement, and feminine cultures emphasizing cooperation, caring, and quality of life.

#### ***3.3.1. Embodiment of feminism***

The "Fado Night Concert" was held at the Gangteng Theatre, a World Heritage building located in the Historic Centre of Macao, Fado was inscribed on the UNESCO Intangible Cultural Heritage of Humanity in 2011, so the audience could enjoy the charm of "World Heritage" plus "Intangible Heritage" music through the event. "The concert was organized with an emphasis on audience experience. The concert was organized with a focus on audience experience, especially in the creation of activities that emphasized emotional resonance and social interaction. Before the performance, a light music solo was set up, Portuguese snacks and special drinks were provided, and this attention to the feelings and comfort of the participants reflected the emphasis on interpersonal relationships and care in feminist culture. Secondly, the choice of the concert's content also reflects feminist tendencies. As an art form that expresses emotions and stories, the content and themes of the "Fado Night Concert" often center on love, loss, and social care, emphasizing emotional resonance and cultural identity. In contrast to the competition and achievement-orientated culture of masculinity, the emotional depth and humanistic concerns conveyed by the Fado Night Concerts make them more than just performances, they are a profound exploration of culture and emotion. This approach not only strengthens the participants' sense of cultural identity but also fosters community solidarity and shared appreciation.

#### ***3.3.2. Elements of masculinity***

In contrast, the "Cultural Heritage Forum of the Greater Bay Area - Call for Photographs on Revitalisation of Historic Buildings" campaign is characterized by masculinity. Entitled "Revitalisation of Historic Buildings in Macao", the campaign is open to the public of all ages to collect photographs of revitalized historic buildings, to showcase the achievements of the revitalization of historic buildings through the perspective of the general public. The call for photographs is divided into two categories, namely the Student Group and the Open Group, with Gold, Silver, Bronze, and Merit Prizes for each category; the top prizes for the Student Group and the Open Group are MOP5,000 and MOP10,000 respectively. The program emphasizes community participation and competition by encouraging the public to submit photographic works under a specific theme and incentivizing participants through the creation of awards. This focus on individual achievement and competition reflects the pursuit of success and efficiency in a masculinist culture. At the same time, the promotion and publicity of the campaign are challenging, requiring participants to demonstrate the results of the revitalization of historic buildings through their perspectives, thus encouraging creativity and independent thinking.

Whether it is the melodious melodies of the "Fado Night Concert" or the interplay of light and shadow in the photo competition, it fully demonstrates the diversified attempts and explorations of the Macao Government in cultural communication. The "Fado Night Concert" crosses age boundaries through feminism and warm interaction, attracting audiences of all ages. The photo competition, through its masculinity, has led the public to take a more proactive stance in the protection and dissemination of cultural heritage, demonstrating the wide participation in the vision of cultural heritage preservation and heritage transmission. Such multi-dimensional cultural communication activities not only enhance the awareness of social and cultural participation but also effectively promote the dissemination of cultural heritage and add value to cultural heritage while encouraging competition and the achievement of personal values. Looking ahead, the search continues to find a better combination between masculinity and feminism, thus enhancing the impact and participation of cultural activities.

### **3.4. Uncertainty avoidance**

Uncertainty avoidance refers to a measure of people's acceptance of uncertainty about the future, with a preference for rules, structure, and certainty in cultures with high uncertainty avoidance, and a greater willingness to accept risk and change in cultures with low uncertainty avoidance. Uncertainty avoidance reflects a society's tolerance of ambiguity and uncertainty, and a higher uncertainty avoidance index usually implies that society favors the reduction of uncertainty through rules and structure.

The launching of the series of activities of the Cultural Heritage Law and the design of its contents fully reflect the Macao Government's high regard for the protection of cultural heritage and its standardized management. In the traditional process of implementing the law, from the encoding to the decoding of the information, it is more of a top-down authoritative interpretation, and the public is often a passive recipient, with little enthusiasm and participation. On the occasion of the 10th anniversary of the entry into force of the Cultural Heritage Law, the Cultural Affairs Bureau of Macao has launched activities such as the "Cultural Heritage Mobile Publicity Station" and the "Parent-Child Hand Puppet Theatre for Legal Literacy" to clarify the direction and rules, which not only provide a clear interpretation of the content of the law, but also an authoritative interpretation of the law, and at the same time, through a variety of interactive forms to reduce the risk of the public being affected by the law. At the same time, it reduces the public's unfamiliarity with legal knowledge through diverse interactive forms. This approach enhances the public's sense of participation through fun and interactivity, which not only helps to eliminate resistance to new laws and regulations but also improves social acceptance and understanding of the law.

#### **3.4.1. Encouraging interactive participation**

The interactive design in the series of activities, such as the "Parent-Child Law Promotion Hand Puppet Theatre", not only attracts children's attention through vivid hand puppet plays and interactive questions and answers, but also encourages families to participate, to reach an all-round education situation of the trinity of social education, school education, and family education, and to publicize the Cultural Heritage Law, which has fully achieved the pervasive effect, thus reducing the public's ambiguity and unfamiliarity about the law, effectively reducing uncertainty and enhancing public awareness of the law. The publicity of the Cultural Heritage Law has fully achieved the pervasive effect, thus reducing the public's ambiguity and unfamiliarity with the knowledge of the law, effectively reducing uncertainty, and enhancing the public's awareness of the law.

#### **3.4.2. Innovative communication strategies**

The Cultural Affairs Bureau has adopted systematic and comprehensive measures in its publicity strategy to enhance the public's awareness of the law and to ensure that the public can obtain accurate information when participating in its activities, through the establishment of a working contact mechanism and a platform for sharing resources. Such measures reflect an institutional response of the Macao government to reduce uncertainty. However, over-reliance on existing systems and rules and lack of openness to expression and emerging forms may lead to insufficient cultural innovation. The active promotion of cultural innovation in future campaigns will help to further enhance the breadth and depth of social participation.

### **3.5. Long-term versus short-term orientation**

Long-term orientation, originally called "Confucian dynamism," refers to the idea that the great events of life will happen in the future rather than are happening or have happened, that good people are good at adapting to their circumstances, that good and evil depend on their circumstances rather than on universal standards, that traditions can be altered in response to circumstance rather than being sacrosanct, that frugality and saving are valued, and that there is shame. Long-term orientation emphasizes planning, perseverance, and continuity for the future, values thrift and patience, and tends to invest in future success, whereas short-term orientation is more concerned with immediate results and quick outcomes, and emphasizes social norms, traditions, and respect.

In taking forward the "Revitalisation Project for the A-Ma Kok Tong Area", the SAR Government has demonstrated a clear long-term orientation. Through the revitalization of different communities, the project aims to bring into full play the characteristics and charms of different communities, promote the in-depth integration of culture and various sectors, and inject new vitality into the development of the area. By digging deep into the historical stories and cultural heritage of A-Ma Kok Tong, the Government is committed to creating a public space with local cultural characteristics, which is both an effective use

of existing resources and a strategic investment in future cultural and economic development. During the implementation of the project, the Government's principle of placing equal emphasis on architectural conservation, cultural promotion, and community development all reflects its concern for future potential and long-term development. In addition, the revitalization project covers a wide range of multi-disciplinary integration, such as cultural and creative sales, art exhibitions, and light refreshment cafes. This strategy of diversified and integrated development demonstrates the Government's wish to significantly enhance the attractiveness of the district through the injection of innovative elements, and its aspiration to provide residents and visitors with rich cultural experiences in the long term. Although the program is predominantly long-term oriented, the integration of cultural heritage preservation and contemporary cultural development still needs to be strengthened. The challenge of short-term orientation remains, and many revitalization projects may face pressure from public expectations for quick results. In this process, balancing long-term planning with short-term results and ensuring public participation and support are key areas that the SAR Government needs to focus on. In addition, the Government needs to be wary of possible conflicts between short-term economic benefits and long-term cultural values when promoting these projects, to ensure the sustainability of the revitalization work. Support cultural activities in local communities and encourage grassroots organizations and individuals to host cultural events to promote cultural diversity and enrichment.

### ***3.6. Indulgence and restraint***

Indulgence and restraint refer to the extent to which members of a society intend to control their desires. In traditional customs, for example, during the temple's "Guanyin's opening of the treasury", believers may express their admiration and prayers for Guanyin through open-flame treasures, etc. Therefore, believers will carry a large number of incense candles and offerings in the hope of obtaining better qi effects, and to a certain extent this behavior can be regarded as an expression of one's personal beliefs and desires, which is a manifestation of the tendency of indulgence. This behavior can be regarded as an expression of personal beliefs and desires to a certain extent, which is a manifestation of indulgent tendencies. To strengthen fire risk management and protect heritage buildings, the Cultural Affairs Bureau collects and properly disposes of the joss sticks and offerings brought by the good believers. Members of the public and goodwill believers are also urged to cooperate with the instructions given by the site staff to reduce the lighting of joss sticks and avoid bringing excessive offerings. Such restraint is necessary to preserve cultural heritage, minimize environmental impact, and raise public awareness. At the same time, it also reflects the need for society to take into account its responsibilities and obligations towards public safety and the environment when pursuing the expression of personal beliefs and desires. By balancing the relationship between personal indulgence and social restraint, social harmony and stability can be better maintained.

## **4. Conclusions**

The process of cultural heritage dissemination is also the process of adding value to cultural heritage. <sup>[5]</sup> Against the background of rapid globalization and urbanization, Macao, as a city of diverse cultures, faces unique challenges in cultural heritage dissemination. By analyzing a specific case study of the Cultural Affairs Bureau of Macao in its cultural heritage dissemination activities, this paper applies Hofstede's theory of cultural dimensions to provide a useful perspective for understanding the role of different cultures in the dissemination process. In particular, in the dimensions of power distance, individualism versus collectivism, masculinity versus femininity, uncertainty avoidance, long-term versus short-term orientation, and vertical versus horizontal relationships, Macao's cultural heritage dissemination activities reflect a deep understanding of and adaptation to the local cultural context.

Macao's cultural heritage, a fusion of the essence of Chinese and Portuguese cultures, ranging from ancient temples to colonial architecture, from traditional handicrafts to modern artistic creations, demonstrates Macao's deep cultural heritage and unique city charms. Through effective communication strategies, we can enable more people to understand the history and experience the culture of Macao, thus enhancing Macao's influence in the international arena and promoting Chinese culture to the world.

At present, Macao has demonstrated systematic strategies and good results in cultural heritage communication. However, there are differences in the expectations and emotional experiences of participants from different cultural backgrounds. In future cultural heritage dissemination activities, more emphasis should be placed on the balance between individual experience and collective participation, to satisfy the cultural and emotional needs of a wider audience. In addition, finding a balance between long-

term planning and short-term results while promoting cultural heritage preservation is also a key concern for Macao's cultural heritage communication and preservation. This can be achieved by continuously optimizing the design and implementation strategies of cultural heritage dissemination activities; and enhancing the sense of belonging and participation of the community by strengthening public participation mechanisms, such as establishing more feedback channels and encouraging citizens to participate in the planning of cultural projects; balancing collective activities with individual expression, encouraging individuals to showcase their creativity and views in cultural activities, and enhancing the diversity of cultural dissemination, and encouraging innovation and experimentation. For example, setting up special funds to support novel cultural projects and attracting young creators to participate in cultural communication. An empathetic communication strategy can be more effective in promoting community participation and public recognition of cultural heritage, thereby achieving sustainable development in the transmission and preservation of cultural heritage. This will not only help to protect valuable cultural heritage but will also promote the overall progress of society and the formation of a more harmonious and inclusive cultural ecology.

## References

- [1] *Macao Special Administrative Region: Law on the Protection of Cultural Heritage*. Macao: Printing Office, (2013) Article 2.
- [2] Bi Jingwei. (2023) *Intangible Cultural Heritage Protection, Fundamental Rights Protection, and Community Identity: The Case of Macao's Native Portuguese Community*. Heilongjiang Ethnic Series, No.1.
- [3] Qi Pengfei, Zhang Lingwei. (2019) *A Successful Example of the Macao SAR's Development Strategy of "Far-flung Exchanges and Near-Integration - A Discussion on the Construction of the Sino-Portuguese Forum*. *Studies in Contemporary Chinese History*, Vol. No.1.
- [4] Hofstede, Geert. (2001) *Culture's Consequences: comparing values, behaviors, institutions, and organizations across nations*. *Behaviour Research and Therapy*
- [5] Qin Feng. (2021) *Research on the Communication of Cultural Heritage Based on Digital Media*. *Zhongyuan Cultural Research*, No. 9.