

AUSTRALIA-CHINA
FRIENDSHIP SOCIETY NSW Inc. est 1952
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Bulletin No.490 April 2025

Join us for an excursion to the White Rabbit Gallery

30 Balfour Street Chippendale

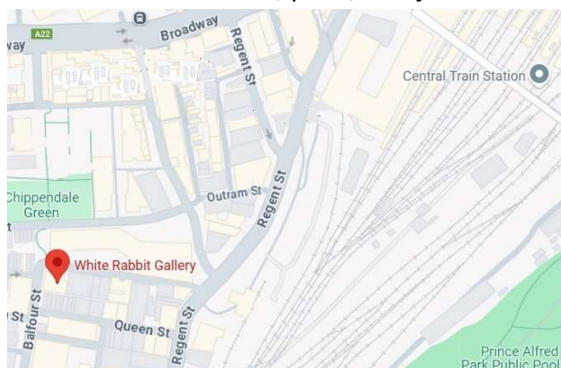
10 am, Wednesday 9th April

Join the ACFS on our next outing to the latest exhibition at the White Rabbit Gallery on Wednesday 9th April at 10 am, with tea and dumplings afterwards in their tearoom.



XSWL

China's digital age is a vibrant playground where memes, virtual WeChat stickers, puns, and jokes are used to bypass censorship and address politically sensitive topics.



To keep up in this rapid-fire environment, phrases are often condensed into acronyms. The Chinese internet slang XSWL, short for 'xiào sǐ wǒle', means 'laughing to death.' It echoes the English 'LOL' but with a twist: when viewed more literally, it suggests that light-hearted fun might mask darker games at play. Wild colours, cartoon imagery, and everyday playthings sit in sharp contrast to an underlying sense of violent humour. Tongue-in-cheek creations shatter once-innocent veneers, warning us that it's all fun and games... until someone loses an eye!



To register your attendance please ring Laurel on 04488-055-016.

PLEASE RENEW YOUR MEMBERSHIP!
Renewal Form on back page! Donations Welcome!

President's Report

I last wrote on Chinese New Year, January 29. On the evening of the 31st, a small band of us marched with our ACFS Banner in the Chatswood Lantern Festival Parade. The weather was fine and the crowds were huge and the simple message of Friendship between China and Australia struck a notable chord with the onlookers as we walked by. It was indeed very heartwarming!

And being Lunar New year the festivities rolled on. Monday afternoon, Feb 3rd, a sextet derived from the Hong Kong String Orchestra performed extracts from Vivaldi's Four Seasons in the Theatre of the NSW Parliament, following their Opera House performance over the weekend. The Orchestra Founder and Director and violin virtuoso, Prof. Yao Jue, gave a stunning performance.

The next evening, SBS hosted Multicultural NSW's Lunar New Year's celebration at the Roof Top Terrace of the Museum of Contemporary Art – overlooking Circular Quay and the Opera House. Diplomat's, including Chinese Consul General Wang Yu, were in attendance as was a bevy of politicians including Premier Chris Minns. A very colourful multicultural crowd.

February 7th rounded off the 2025 New Year's celebrations with an evening at the China Cultural Centre Sydney. The welcoming of the Year of the Snake was coupled with a launching of the promotion of Guangxi tourism. Along with the projection of scenes from Nanning, Guilin and the Li River, we were treated by song, dance and

music representing the cultural diversity of this autonomous region of China. A photographic exhibition further enhanced our understanding of this fascinating region on China's southern border. The evening ended with everyone enjoying food inspired by Guangxi cuisine.

The China National Symphony Orchestra Chorus gave a brilliant performance at the Sydney Opera House on the evening of March 10. The 60-member chorus performed both Chinese and European pieces in the first half. After interval, they were joined by an Australian Orchestra and performed the mighty Yellow River Cantata in which the Huang Ho serves as a metaphor for the life and struggles of the Chinese people especially during the Japanese occupation. The final statement in the English translation provided a sense of the determination and resilience of the people and declared "Sound the battle alarm to all



the working people of the world!".

Hope we will see you at the White Rabbit Gallery next month.

Peter Weitzel, President, ACFS NSW Inc. February 2025

Donations:

Many thanks to: Irene Lam, Judy Morley, Yvonne Skinner, Lesley Heath, Barry Whang, Peter & Marie Wong

ACFS Celebrate the Spring Festival at Parliament House

By Secretary Dr Laurel Evelyn Dyson

On Monday 3rd February 2025 ACFS members Fay Briggs, Christine Wong, Susan Leong, Jeanette Wang, Peter Weitzel, Mark Franklin, Peter Hack and Laurel Evelyn Dyson joined a celebration of the Spring Festival at a concert at Parliament House in Macquarie Street. Members of Parliament, the new Chinese Consul-General and Consular staff, and the Director of the Hong Kong Economic and Trade Office in Sydney hosted the event. The concert featured players from the Hong Kong String Orchestra, which was founded in 2013 by virtuoso violinist Professor Yao Jue, a graduate of the Juilliard School in San Francisco and the Shanghai Conservatory of Music. Despite an extensive overseas touring schedule, this is the first time they have visited Australia, performing the previous evening to a jam-packed audience in the Concert Hall at the Opera House, which Fay had attended.

The orchestra blends Chinese and Western musical traditions and gave us an unforgettable experience, with excerpts from Vivaldi's *Four Seasons*, a popular medley, Chinese folk melodies, and several encores, one of which we joined in energetically with 'Yo-Ho!' at various points. Finally, Professor Yao, playing her Stradivarius violin, led her musicians with 'Happy New Year'.

Afterwards, we gathered for little Aussie meat pies, spinach and fetta triangles, sweet corn pies, melt-in-the mouth brownies and chocolate cupcakes decorated with the emblem of Parliament House. Tea, coffee and soft drinks completed our menu and a truly lovely afternoon.



The Yellow River Cantata Stirs a Packed House at the Opera House

By Secretary Dr Laurel Evelyn Dyson

The Concert Hall of the Sydney Opera House was the venue for ACFS NSW's second major musical outing as a group this year. On Monday 10 March 2025 we were the guests of the Chinese Consul General at the final performance of the China National Symphony Orchestra Chorus on their first tour of Australia.

The Chorus was founded in 1956 and is one of the most distinguished choral ensembles in the world, having won many competitions since its inception. About 60 singers with soloists and pianist accompaniment entertained us in the first half of the program with Chinese folk and art songs, concluding with the Slaves' Chorus from Verdi's *Nabucco* and a piece from Wagner's *Tannhauser*. Their total proficiency in a range of languages and musical styles was very impressive.

Following the break, Guy Noble took over from the Chorus' resident conductor Wang Linlin to lead the Australia Orchestra as they joined with the choir for a magnificent performance of *The Yellow River Cantata*. The emerging Australia Orchestra, based in Sydney, combines professional musicians from across the country, many of whom have performed with the major state-based symphony orchestras. As Consul General Wang remarked in the Reception which preceded the concert, this collaboration of the China National Symphony Orchestra Chorus and the Australia Orchestra reflects how deep the cultural ties between China and Australia run and how strong our friendship continues to be.

The Yellow River Cantata is a truly monumental work, composed in 1939 during the Chinese War of Resistance against Japan. It consists of eight movements, the whole linked by a dramatic narration, portraying the unity and determination of the Chinese people in fighting the Japanese invasion, their suffering under bombardment and the advance of Chinese

resistance forces towards victory. The Yellow River, with its mighty waves, symbolizes this battle. A translation of the libretto into English enabled us to gain a full understanding of the story being sung and narrated. The work was obviously well-known to the standing-room only audience, who sometimes joined in clapping out the rhythm.

The evening finished with Conductor Wang Linlin leading a rousing rendition of 'Waltzing Mathilda', with everyone in the Concert Hall joining in, and finishing with much applause. What a splendid night it was.



Fay Briggs, Peter Weitzel, Margaret Yung Kelly, Andrew Barty-King and Laurel Evelyn Dyson gather after the concert.

Telling Chinese stories the Chinese way: Why is Ne Zha 2 more than a blockbuster?

By Wang Nan, Mar 12, 2025

One day in February, I had just finished watching Ne Zha 2 when I checked my phone and discovered that the animated film had already grossed more than US\$1.38 billion globally – a figure I never imagined a Chinese animated film would earn.

The fantasy film, which centres on an unruly three-year-old Chinese boy who battles dragons and defies destiny, has achieved a seismic milestone for Chinese animation, sparking widespread media coverage and discussions in China and abroad.

The movie's success might seem like a stroke of luck to some people, but it is anything but accidental. It represents the culmination of years of hard work and cultural introspection in China's animation industry.

Once barely known to global audiences, Chinese animation has begun to find its footing and make a splash over the past decade. Films like *Monkey King: Hero Is Back*, *White Snake* and *Chang An* have garnered box office success and critical acclaim, laying the groundwork for the triumph of *Ne Zha 2*.

At the heart of this transformation lies a simple yet profound shift: Chinese animation has returned to its roots – telling China's own stories in its own way. For decades, Chinese animation struggled to carve out a distinct identity, as overseas productions, particularly from Disney and Japan, dominated the market. Since the 1990s, many Chinese studios began to serve as subcontractors for Japanese animation companies, handling in-between frames that form the backbone of traditional 2D animation. Such



tasks offered little room for artistic creativity or technical innovation, hindering the development of a robust domestic industry, said Zhao Guisheng, a professor at the Film-Television and Communication College of Shanghai Normal University.

Meanwhile, some Chinese animators attempted to emulate the success of their international counterparts, adopting foreign character designs and imitating animation styles. However, by trying to tell Chinese stories through the lens of others, this approach often sidelined China's unique cultural traits and aesthetics and resulted in works that felt derivative.

For many of us born in the late 1990s, the influence of American and Japanese animation films was more pervasive. We were captivated by Disney films, Pixar creations, the fantasy worlds of Hayao Miyazaki, and even Chinese legends adapted by foreign studios, such as *Kung Fu Panda* and *Mulan*. Meanwhile, homegrown animated films were often dismissed for their simplistic storylines and lack of originality.

Yet the foundation for change was already laid decades earlier. In 1979, the ground-breaking film *Ne Zha Conquers the Dragon King* was

released and demonstrated the great potential of distinctly Chinese storytelling.

Despite China's technological limitations at the time, this fully Chinese-produced animated film, adapted from Chinese mythology, combined powerful narratives with striking visual artistry, becoming the first Chinese animated film to be screened at the Cannes Film Festival.

The success in the late 1970s proved that "telling our stories our way" could be a winning formula. However, Chinese animation strayed from this approach in the following decades, with many producers, eager for quick profits, flooding the market with poorly-made or imitative works. They overlooked the fact that creating good content requires significant time, investment and, of course, patience.

Decades later, that formula was finally revived and embraced, giving rise to a series of Chinese animated blockbusters, not least Ne Zha 2.

Drawing on a 16th-century novel, Ne Zha 2 retains deep connections to Chinese culture, featuring references to the ancient Sanxingdui civilisation and incorporating regional dialects.

What has propelled this film to unprecedented heights, particularly its appeal to international audiences, is its ability to link traditional Chinese stories with contemporary universal themes like self-confidence and the struggle against fate.

Director Yang Yu, better known by his nickname Jiaozi, said the team approached the project by "taking the essence of traditional values, refining them and presenting them in a way that resonates with the current era".

Equally impressive is the film's technical brilliance. With nearly 2000 special effects shots and contributions from 138 animation studios, the film marks a quantum leap in China's animation industry.

Technical sophistication is not just about creating stunning visuals, but also about ensuring the film

stays true to Chinese aesthetics. Breathtaking sequences, such as the ethereal design of a seven-coloured lotus that reconstructs Ne Zha's body, are brought to life using 3D technology, while evoking the classical beauty of Chinese art.

"The ability to merge traditional Chinese aesthetics with state-of-the-art animation techniques has not only elevated the film's artistic value but also opened up new possibilities for the future of Chinese animation," said Professor Huang Danhong from Sichuan College of Media and Communications.

Through perseverance, innovation and a commitment to cultural authenticity, Chinese animation has found a way to speak to the world without losing its cultural identity.

Despite the phenomenal feat of Ne Zha 2, future successes aren't guaranteed for Chinese animation. A box office gross exceeding 100 million yuan (US\$13.76 million) remains an elusive milestone for most domestic animated films. Only two of such works surpassed this threshold in the Chinese market in 2024.

The good news is that Chinese animators are now upbeat and confident. "One day, Chinese animated films will bring forth something truly original — new ideas, new depth, new soul — that the whole world will appreciate," said Jiaozi.

Today, young Chinese moviegoers like me have a growing appetite for homegrown animations, and I look forward to each new release in theatres.



Wang Nan

Wang Nan is a journalist at the International News Department of Xinhua News Agency in Beijing, China.

Media paladins of Fortress Australia

By [Kari McKern](#); Mar 9, 2025

From: Pearls & Irritations

You have to admire Australian media. While the rest of us are busy paying \$8 for a flat white and wondering how to stretch a pack of IndoMie for a week, our intrepid journalists are fearlessly focused on the real threats – like Chinese naval ships operating in full compliance with international law.

1. China's naval visits: Strategic partnership or provocation?

Picture this: Chinese vessels move through international waters, maintaining the long trade routes that underpin our economy – China being, after all, our largest trading partner. Meanwhile, Australia is committing billions to submarines that won't arrive until they qualify for heritage listing.

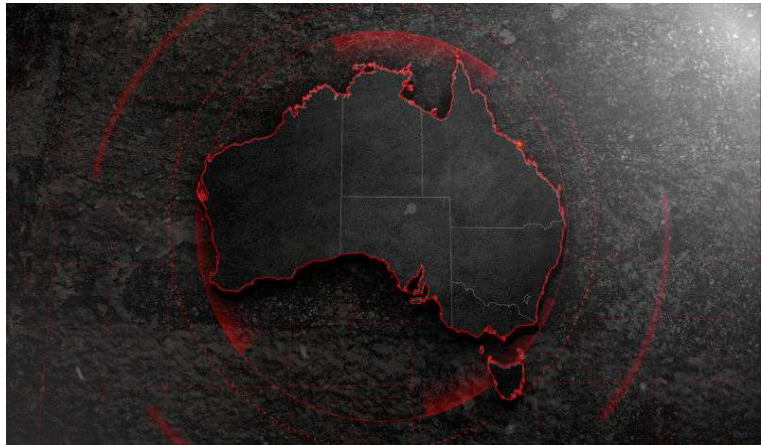
Yet, according to certain headlines, this routine maritime presence is a "brazen act of aggression". Never mind that Australian and allied warships regularly patrol near China's coastline.

When we do it, it's "freedom of navigation". When they do it, it's apparently a prelude to Red Dawn: Southern Star. Clearly, the real objective is stealing the secrets of Australia's booming car manufacturing sector – nothing at all to do with China operating under newly agreed bilateral defence arrangements.

Meanwhile, the only thing we've managed to torpedo is the next planned defence dialogue in Adelaide.

2. Xinjiang: A tapestry of assumptions

Why worry about trade relations when we can champion sensational claims? The Australian media has mastered the art of amplifying US allegations of forced labour while sidestepping awkward details – such as the lack of concrete evidence or the legal rulings debunking them.



When a UK university was recently fined for defaming a Xinjiang cotton supplier, our press barely took notice. Why let facts disrupt a good ASPI talking point?

Meanwhile, Australian farmers struggle with underpriced wheat as China buys elsewhere. Because, as it turns out, economic sanctions aren't a one-way street. But never fear – replacing trade with a perpetual state of geopolitical outrage is apparently a viable long-term strategy.

3. Parliament's 'wolverines': A masterclass in social media diplomacy

A select group of Australian MPs has taken foreign policy to new heights – by joining the self-styled "wolverines", an elite club of keyboard warriors dedicated to antagonising China one performative tweet at a time. Their strategy?

- ✓ Post inflammatory memes.
- ✓ Demand trade sanctions.
- ✓ Decry the national security risk of TikTok, DeepSeek, and Ne Zha 2.

Dialogue? Who needs it when you have viral content? These brave defenders of democracy are committed to escalating tensions until China confirms their worst fears. Because nothing says "strong leadership" like treating foreign policy as an extension of the comments section.

3. Dissidents, defectors, and convenient narratives

Australia's media has pioneered a novel asylum criterion: if you're fleeing China, you're a hero – even if your record includes fraud convictions.

But once you're labelled a "dissident" your past is rewritten as human rights advocacy. Defrauded a taxi company? You're a pro-democracy activist. Falsely claimed the existence of secret police stations? Nobel Peace Prize material.

Meanwhile, actual Chinese-Australians advocating for engagement and co-operation are dismissed as "CCP agents". Because what better way to demonstrate national security vigilance than distrusting your own citizens?

5. The phantom police stations

Australian media has uncovered a terrifying network of clandestine Chinese police stations. Never mind that ASIO found no evidence, or that some of these supposed "stations" turned out to be a dumpling shop and a 7-Eleven. The narrative must go on.

Urban legend meets geopolitical thriller: the reality? A community outreach program assisting elderly foreign residents with passport renewals. But why let reality intrude on a good scare story?

Meanwhile, pressing domestic issues — such as skyrocketing housing costs — are relegated to the background. After all, it's much easier to generate clicks with spy drama than a deep dive into zoning regulations.

In breaking news, a retired man named Mr Chen has started a Tai Chi class in a Melbourne park. ASIO has been alerted.

4. The 'three-year war' forecast

A recent poll found that 51% of Australians believe war with China is likely within three years – a percentage eerily similar to the chance of rain in Melbourne tomorrow.

This puts Australia ahead of Taiwan in paranoia levels. While Taipei calmly navigates cross-strait

tensions, Australian media fuels a sense of impending conflict over... Bondi Beach?

The war-prep checklist:

- ✓ Step 1: Cite unnamed "security experts".
- ✓ Step 2: Ignore China lifting trade sanctions.
- ✓ Step 3: Repeat.

A recent UTS-ACRI poll revealed that 71% of Australians distrust China. Meanwhile, 100% of politicians distrust nuance.

Conclusion: A masterclass in manufactured anxiety

Australian media could focus on:

- ✓ Actual diplomacy to stabilise trade relations.
- ✓ Climate collaboration with our largest economic partner.
- ✓ Fact-checking before publishing alarmist headlines.

But where's the spectacle in that? Far more thrilling to cultivate an adversarial narrative, align our regional reputation with the whims of talkback radio, and frame dumpling shops as espionage hubs. As our cyber philosophers remind us: "The cave you fear holds the treasure you seek."

Media metrics: The China coverage index

- ✓ High stress propagation (S = 7.2): 83% of reports frame China as a security threat.
- ✓ Coherence-capacity imbalance: Security dominates coverage over trade and diplomacy (8.3 vs. 3.1).
- ✓ Abstraction deficit: Only 12% of articles contextualise China within broader bilateral relations.
- ✓ Stress amplification via social media: Up 220% since 2005.

Drawing from the noble traditions of The Chaser and The



Betoota Advocate.

[Kari McKern](#)

Kari McKern, who lives in Sydney, is a retired career public servant and librarian and IT specialist. She has maintained a life time interest

in Asian affairs and had visited Asia often, and writes here in a private capacity.

Rethinking China

By [Howard Debenham](#) Mar 15, 2025

From: Pearls & Irritations

Just about everything that is uttered about China in the West is done so in the deeply underlying presumption that everyone out there, in the wonder lands of democratic Christendom, most assuredly believes that, as a godless communist state, China is inherently evil and that its singular ambition is to take over the world.



This, even though, to those who care to think about it, the world has long since been taken over by one of their blessed own — a non-communist, god-fearing, state — the US. Taken over in the most wantonly coercive and destructive manner the world has ever seen. A state which now, with a thousand or so ominously well-equipped military facilities around the world, just as wantonly projects an ever-constant readiness to assert military pressure in the pursuit of its political goals. And which uses the open seas and skies of the world more or less at will and without much care about adverse comment. Unless, of course, as has now become the exception, it insists on continuing this kind of posturing in the newly more complex and certainly less accommodating backyard of today's China.

Given the now roiling uncertainties which the advent of Trump and Musk is infusing into a world order so profoundly constructed to suit the Americans, the time is right for a rethink.

Sure, the theory of communism suffered very severe, even deserved, setbacks when, at its outset in the tumultuous governing of the vast states of the USSR and China, incompetent thugs and bullies forced their way into power. Some did not start this way, but were converted. But, on the world stage, the biggest setback was developed and imposed by those who had been deposed and who had been so egregiously dispossessed of their

power and their riches — namely the cohort of church, royals, landed gentry and burgeoning industrialists: the ones who had, over centuries of insidiously imposed indentured servitude virtually enslaved their working classes. In the one hundred or so years since then, these resurgent ruling classes have, elsewhere in the world, paved the consolidation of their ascendancy with relentless demonisation of the godless communists and thus their tyrannical threat to all of humanity.

Through its failure to break out of its Stalinist brand of communism, the USSR, now Russia, continues to satisfy this characterisation. China is, though, quite a different story. Where Gorbachev failed in Russia, Deng Xiaoping succeeded in China. Where the construct of Russia's communist government stagnated into stout resistance of change, China's governing has just as stoutly evolved into one in which inclusion now flourishes, overt authoritarianism is moderated, and coercion has virtually disappeared. A profoundly visible outcome of this is the growth of China's middle class from around 133 million 20 years ago to one now approaching 900 million.

None of this is at all hard to see.

This is the vastly altered context of today's emerging world order in which Australia's politicians should be having a good and a seriously structured rethink about China. While it would

require guts and offer others a few cheap shots, the available prospect of finding and promoting a better way forward is worthy.

In other words, rather than continuing on as snivelling vassals of the failing US, our politicians should now be taking the beckoning opportunity to infuse some strong doses of truth into Australian perceptions of, and relations with, China.

Such as in their reaction to the recent appearance in international waters off Australia of Chinese naval vessels... when it could have been pointed out that the Chinese had every right to be there, to conduct low-level firing drills without formal advance notification to anyone, and that the passage of these ships need not have been stalked by anyone. Instead, Albanese, Wong and Marles flip-flopped their ways through wishy-washy explanations that they assumed would, ever so cleverly, suit both the Americans and the Chinese – not to mention Peter Dutton.

Also, further to the related points so powerfully made in [John Menadue's piece](#) on 7 March ('The Aukus Chickens ...'), the faux outrage expressed by Australia's politicians and commentators every time China announces an increase to its defence budget might be, in a perfectly non-confrontational manner, simply noted. Which would be based on the facts that:

- China's current defence budget is now at only around one third of the US; and,
- Rounding the respective budgets off at, say, \$US300 and \$US900 billion, the rates of spending come to \$US214 for every

Chinese citizen and \$US2570 (!) for every American citizen.

Given new China's now undeniable value to the world and given the emerging reconstruction of the US' flagging world order, what on earth is the harm in acknowledging China's right to a prudent measure of self-defence – virtually free, as it is, of complicated alliances such as those of the US (including ANZUS and AUKUS), which, in the hands of Washington's new bully (bordering on thuggish) class are now looking so very fragile.

Further, given Australia's extraordinary accommodation of significant American operational military bases in Australia, and the cringeworthy spectacle of our vassalage to Trump in the recent handover of \$800 million for a dead-end submarine project, we can wonder about the extent to which China's inscrutable patience in relation to Australia's trading expectations can last.

The views expressed are solely those of the author and may or may not reflect those of Pearls and Irritations.



[Howard Debenham](#)

Howard Debenham is a former diplomat with a long list of postings including as High Commissioner to Sri Lanka, Consul-

General in Bangkok, Tokyo and Washington DC, and State Director for Queensland. He authored 'Waiting 'round the Bend – a life in Australia's foreign service'.

Smart appliances, smarter economy: Reviving China's growth through innovation

By Zeng Yan Mar 17, 2025

Describing my grandfather as frugal is an understatement. Over the years, I have watched him patch and mend, prolonging the life of everything from leaky kettles to threadbare armchairs. My attempts to convince him to part with aging household items were always met with the same stubborn reply: "It still works."

But recently, even my grandfather found himself nudged toward change. His old air-conditioner, long past its prime, began to falter in the sticky summer heat. That, combined with a government-backed subsidy program encouraging the trade-in of outdated household appliances, tipped the scales.

Under the latest national policy, consumers can get up to a [20% discount](#) on new appliances, with subsidies capped at 2000 yuan (about US\$275) per item.

My grandfather spent days comparing brands and specifications, as if choosing a new air-conditioner was a decision of immense consequence. At last, he settled on a bestselling Xiaomi model.

A retired civil servant, my grandfather was not alone in deciding to upgrade his appliances. Since the policy's introduction last year, the market for modernised household appliances has surged, with everything from air-conditioners to refrigerators flying off store shelves. According to China's Ministry of Commerce, sales of subsidised consumer goods hit a staggering 1.3 trillion yuan (US\$180.85 billion) in 2024. This uptick in consumer activity was further fuelled by an [81 billion yuan allocation for consumer goods trade-ins](#), announced by the Ministry of Finance, which promises to extend the program's scope in 2025 and further lift consumer confidence.

Those stimulus measures are part of China's broader campaign to rejuvenate economic growth in face of such challenges as weak consumption and complex external uncertainties.

Central to this drive is revitalising domestic consumption, which is necessary for promoting industrial upgrades and boosting the private sector. China's central government has prioritised this task in this year's work report, and pledged to [issue ultra-long special treasury bonds](#) of 300 billion yuan to support consumer goods trade-in programs.

In recent years, consumption has become a pivotal force in China's economic growth. Last year, consumption spending accounted for 44.5% of economic growth, lifting

GDP by 2.2 percentage points. Although the demand for traditional goods and services remains robust, there is a growing interest in tourism, digital, green and health-related products and services.

Technological innovation has become increasingly important to meeting new demand trends. The [2024 Global Innovation Index](#), released by the World Intellectual Property Organisation, showed China moving up one spot to 11th in the rankings, marking the country as one of the fastest-growing economies in terms of technological advancement over the past decade. For example, Chinese companies like Xiaomi, Midea and Haier are transforming everyday household appliances by harnessing the power of state-of-the-art technologies, like AI and the Internet of Things.

Take the smart air-conditioners, which are already very popular among Chinese households. These devices automatically adjust temperature settings based on environmental conditions and user preferences, optimising energy consumption. They also come equipped with features such as remote control, self-cleaning systems and air quality monitoring, all designed to enhance user convenience while reducing environmental impact.

Amid a global trade landscape marked by rising protectionism, these measures can help boost confidence in the private sector for long-term investment as the state is committed to creating a supportive framework for sustained growth.

As these policies take root, China's economy is gradually transitioning toward an innovation-driven and high-quality growth model. This evolution is in a way analogous to my grandfather's decision to upgrade his air-conditioner. Just as the new, energy-efficient appliance keeps his home more comfortable at a lower cost, more targeted policies will be rolled out to ensure that China's economy stays well-equipped and positioned to adapt to the ever-changing global economic landscape. *The views expressed are solely those of the author and may or may not reflect those of Pearls and Irritations.*

Zeng Yan

Zeng Yan is an editor at China's Xinhua News Agency. He was previously a UN-accredited journalist based in Geneva, covering health, climate, science, and technology-related affairs of the UN Office in Geneva and other international organisations.

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The Australia-China Friendship Society is a non-profit organisation, run completely by volunteers. It was founded in the early 1950s to promote friendship and understanding between the peoples of Australia and China.

In keeping with that objective we engage in the following activities:

- ☐ We hold regular meetings at which we hear speakers who have expert knowledge about China
- ☐ We publish our Bulletin on a regular basis.
- ☐ We organize tours to China and other countries, at the lowest possible cost.
- ☐ We host delegations from China.
- ☐ We organize language, painting, cultural and other specialist tours in China.
- ☐ We organize excursions and social occasions for members and friends.

Membership is open to anyone who supports our aim of promoting friendship and understanding between Australians and Chinese.

DISCLAIMER: The views expressed in articles published in the Bulletin are not necessarily those of the ACFS.

Australia-China Friendship Society NSW Membership Application Form

To renew your membership or to join, please pay by Direct Deposit, bank details below: Donations welcome!

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