Cultural Heritage, Digitalization & Urban Diversity in Asia

23–24 Sep 2021 | Online via Zoom

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20 YEARS

In recent years, many Asian cities have invested in the digitalisation of cultural heritage, by developing virtual museum galleries, digitally enhanced experiences such as augmented reality or virtual reality, as well as participatory digital archiving platforms. In the context of the Covid-19 crisis, new kinds of digital experiences such as live-streamed performances and virtual city tours have become more widely available and gained enhanced popularity. These innovations are widely lauded for their potential to rejuvenate heritage, reach out to young publics, foster participation and interaction. But the implications of digitally enhanced heritage for urban diversity have been little explored. Does the digitalisation of cultural heritage enable broader participation, intercultural exchange, and the preservation urban diversity? Or does it generate new patterns of cultural fragmentation and contribute to the homogenization of culture?

The rise of new technologies have created new opportunities for cultural producers and heritage professionals to involve citizens in the co-construction of heritage and combine a variety of channels to engage with new audiences (Borowiecki and Forbes 2016). The combination of traditional and contemporary media contributes to a dynamic preservation of intangible heritage, adjusting to contemporary uses (Cominelli and Greffe 2012). Cultural heritage institutions have set up platforms of knowledge co-production and experimentations to foster the contribution of diverse communities (Jenkins et al. 2006). But there has also been a recurrent concern that digital technologies and social media accentuate cultural and social fragmentations (Colley 2015). Not only does the uneven access to technology exclude certain populations from digital services, digital spaces can be segmented along cultural lines, in contrast to the serendipitous encounters that happen in diverse urban spaces.

This conference aims advance the reflection on the opportunities and challenges that new technologies represent for heritage in diverse Asian cities. It will include a wide range of speakers exploring various questions such as:

- How can the digitalization of heritage help expand access to culture to diverse urban populations?
- Which logics of cultural exclusion and fragmentation are generated or accentuated as a result of the digitalization of heritage?
- What are the conditions to leverage the power of digital technology to enhance urban diversity?
- Which risks does the rise of digital media represent for the preservation of diverse intangible heritage?
- To what extent does digital heritage allow for more audience interaction and participation?
- What is the respective role of public policies, private and civil society actors to foster digital heritage in highly diverse urban contexts?

WORKSHOP CONVENORS

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23 SEPTEMBER 2021 • THURSDAY

10:00 – 10:15	**WELCOME AND INTRODUCTORY REMARKS**
	Tim Bunnell	*Asia Research Institute, National University of Singapore*
	Jeremie Molho	*Asia Research Institute, National University of Singapore*
	Dan Zhang	*Asia Research Institute, National University of Singapore*
10:15 – 11:15	**PANEL 1 – DIGITALISING INTANGIBLE CULTURAL HERITAGE IN THE (POST)-COVID ERA**
	Chairperson	**Tim Bunnell**	*National University of Singapore*
10:15	Digital Heritage Revitalization of Central Java in the Pandemic Epoque
	Chen Wu-Wei	*New York University - Shanghai, China*
10:30	Digital Destination Image and Heritage Urban Tourism: A Case Study of Historic District Tourism in Qingdao, China
	Dan Zhang	*National University of Singapore*
10:45	*Discussant*	**Yujie Zhu**	*Australian National University*
11:00	QUESTIONS & ANSWERS
11:15	**END OF SESSION**

14:00 – 15:00	PANEL 2 – HERITAGE PLANNING IN THE DIGITAL AGE
	Chairperson	**Ho Kong Chong**	*National University of Singapore*
14:00	The Short-lived Wanghong Towns: Social Media, the Branding Project and the Ambivalent Participation and Preservation **Xiaodan Feng**	*Vrije Universiteit Amsterdam, The Netherlands*
14:15	Managing Urban Heritage in the Digital Age: The Fabric of Plural Heritage Narratives in Redeveloped Heritage Districts in Doha and Singapore **Jeremie Molho**	*National University of Singapore*
14:30	*Discussant*	**Trivic Zdravko**	*National University of Singapore*
14:45	QUESTIONS & ANSWERS
15:00 – 16:00	PANEL 3 – CEMETERIES AND NEW VISUALISATION METHODS
	Chairperson	**Kenneth Dean**	*National University of Singapore*
15:00	Digital Tools to Preserve Cultural Heritage Blind Spots: The Case of *Kubor Kassim* in Singapore **David Ocón**	*Singapore Management University*
15:15	Unearthing the Underground: Exploring the Tensions, and Opportunities of Digital Heritage **Natalie Pang**	*National University of Singapore* **Cheng Shao Meng, Merlin**	*Nanyang Technological University, Singapore*
15:30	*Discussant*	**Kenneth Dean**	National University of Singapore
15:45	QUESTIONS & ANSWERS
16:00	**END OF SESSION**

16:30 – 17:30	PANEL 4 – CROWDSOURCING URBAN HERITAGE
	Chairperson	**Jin Yi**	*National University of Singapore*
16:30	Engaging Institutions in Crowdsourcing Close-Range Photogrammetry Models of Urban Cultural Heritage **Eugene Ch'ng**	*University of Nottingham Ningbo, China*
16:45	Digital Learning Platform for Cultural Heritage: New Normal Tourism for Community **Sakkarin Sapu**	*Mahasarakham University, Thailand* **Amphol Aphathanakorn**	*National Innovation Agency, Thailand*
17:00	*Discussant*	**Johannes Widodo**	*National University of Singapore*
17:15	QUESTIONS & ANSWERS
17:30	**END OF SESSION**

24 SEPTEMBER 2021 • FRIDAY

10:00 – 11:00	**PANEL 5 – NEW MEDIA AND DIVERSITY HERITAGE**
	Chairperson	**Hae Young Yun**	*National University of Singapore*
10:00	The Park and the Ring Road: Motorbike YouTubers and Diasporic Vietnamese Memories of Cold War Sài Gòn
	Alvin Bui	*University of Washington, USA*
10:15	Time-Shift and *Yang People*: Using a Podcast Channel as a Case Study to Explore the Interplay between Digital Technology and Urban Diversity among Young Publics in Malaysia
	Sally Param	*Sunway Education Group, Malaysia* **Lee Pei Jayne**	*Sunway Education Group, Malaysia*
10:30	*Discussant*	**Yang Yang**	*National University of Singapore*
10:45	QUESTIONS & ANSWERS
11:00 – 12:00	**PANEL 6 – FOOD HERITAGE IN THE DIGITAL AGE**
	Chairperson	**Jeremie Molho**	*National University of Singapore*
11:00	From Walking Tour to Virtual Tour: Research and Development of *Bakpia* as Acculturated Yogyakarta Culinary for Building Better Citizenship Understanding (Insight from Indonesia)
	Ghifari Yuristiadhi Masyhari Makhasi	*Universitas Gadjah Mada, Indonesia*
11:15	Effects of Digitalization on the Peranakan Cuisine from the States of the Straits Settlements
	Ong Jin Teong	*Engineering, Food Consultant & Cookbook Author, Singapore*
11:30	*Discussant*	**Gaik Cheng Khoo**	*University of Nottingham - Malaysia*
11:45	QUESTIONS & ANSWERS
12:00	**END OF SESSION**

14:00 – 15:00	**PANEL 7 – DIGITALISING MUSEUMS**
	Chairperson	**Dan Zhang**	*National University of Singapore*
14:00	Rethinking Museum Spaces in the Virtual Era: A Case-Study of the SCO Virtual Exhibition on Shared Buddhist Heritage by the National Museum, India
	Sama Haq	*National Museum, Janpath, Indi* **Abira Bhattacharya**	*National Museum, Janpath, India*
14:15	Research on the Interactive Information Dissemination Mechanism of "Visitor Segmentation" for Digital Heritage in Museums
	Qi Hu	*Hubei University of Technology, China*
14:30	*Discussant*	**Jervais Choo**	*National Heritage Board, Singapore*
14:45	QUESTIONS & ANSWERS
15:00 – 16:00	**PANEL 8 – VIRTUAL EXHIBITIONS**
	Chairperson	**Dan Zhang**	*National University of Singapore*
15:00	Curating within Cyberspace: Museum of Material Memory and the Politics of Display
	Sridhar Krishnan	*South Asian University, India*
15:15	Research on Digital Visualization of Architectural Paintings of Sung Manual *Building Standards*
	Liu Sijie	*Wuhan Textile University, China*
15:30	*Discussant*	**Minna Valjakka**	*University of Helsinki, Finland*
15:45	QUESTIONS & ANSWERS
16:00	**END OF SESSION**

16:30 – 17:30	**PANEL 9 – POLICY ROUNDTABLE**
	This roundtable brings together policymakers involved in shaping their city's heritage digitalization strategy. They will provide insights on the challenges they face to foster digital heritage and reach out to diverse audiences. They will be invited to share their points of views on the shifts that new technologies have brought to the heritage field in recent years and their expectations on upcoming trends.
	Chairperson | **Jeremie Molho** | *National University of Singapore*
	Mohamed Hardi | *National Heritage Board, Singapore*
	Abdur Rasheed | *Lord Cultural Resources, South East Asia*
	HyeonJi Oh | *Organization of World Heritage Cities - Asia Pacific*
17:00	QUESTIONS & ANSWERS
17:30	**END OF SESSION**

17:35 – 18:00	**DISCUSSION ABOUT PUBLICATION PLANS (FOR PAPER AUTHORS ONLY)**

Digital Heritage Revitalization of Central Java in the Pandemic Epoque

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The COVID-19 pandemic impacts the globe during 2020, and its damages on urban activities are yet to cease. For cultural heritage revitalization, practitioners and researchers try to figure out sustainable solutions to the conservation and self-sufficiency of the sites during the Epoque of the pandemic. Since earlier 2019, the author commences joint research across the tangible and intangible heritage of Surakarta and Yogyakarta in Central Java with the U.S. and Indonesia practitioners. Wayang theater, Kraton dance, Gamelan music, Batik textile, Hindu and Buddhist sites are documented and implemented through digital media, interactive documentary, digitization, and cyber-archiving. During the burst out of the pandemic, the field research gets forced to stop. Yet, the local practitioners in Central Java strategically maintain the activities related to intangible heritage while confronting immense challenges. The author argues that digital heritage revitalization strategy during the pandemic era enables invaluable traditions to survive. Hence, the paper investigates the earlier urban modernization and commercialization of cultural heritage in Yogyakarta and Surakarta. Through the commercialization of Kraton Batik in the colonial era to the soft power diplomacy of Angklung music in the contemporary events, and the local institutions' solutions of live-streaming performances and online conservation workshops during the pandemic, this paper aims to exam the potentials of digitalization as a way to sustain and transform the narrative of cultural heritage in the era of fragmentation.

Wu-Wei Chen is an Assistant Arts Professor of Interactive Media Arts and affiliated faculty of Center for Global Asia in the School of Arts and Science, NYU Shanghai. He is the author of *Body As Echoes: Cyber Archiving of Dazu Rock Carvings* (ISPRS Archive, vol XLII-2/W5, 121-124, 2017), co-author of *Digital Cultural Heritage* (ISBN: 978-3030151980. Springer, 2018), articles related to smart heritage, and editorial board member of Computer System Networking and Telecommunications (2018). Prof. Chen used to work on the digital documentation of selected caves and niches in the rock carvings of China and South Korea. He is currently focusing on the tangible/intangible cultural heritage of Surakarta and Yogyakarta (e.g., candi Borobudur, Prambanan and Sukuh) in Indonesia.

Digital Destination Image and Urban Heritage Tourism:
A Case Study of Historic District Tourism in Qingdao, China

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Digital technology and social media has made changes in heritage tourism, influencing the destination image. However, few studies are concerned about the role of digital destination image played in urban heritage. The current studies focused on the formation, impacting factor on destination image and its effect on determining tourist destination and satisfaction. Considered the influence of social media on potential visitors, this research aims to understand the role of the digital destination image. By content analysis of 153 official and unofficial digital destination images of urban heritage in Qingdao, China, and 116 online questionnaires investigation, it suggested that the natural and environment image has significant effects on non-visitors' perception of destination image and motivating image. Still, the architectural and historical image is the most potential for promoting the destination image and motivating to visit. This paper contributes to understanding the relationship between digital destination image and motivation and provides valuable information for urban heritage tourism management in the digital era.

Dan Zhang is a postdoctoral fellow at the Asia Research Institute, National University of Singapore, who focuses on the reuse of heritage buildings, urban tourism, and heritage tourism. Her dissertation studies on the relationship between residential heritage and urban development. Her working paper at the Asia Research Institute is a comparative research on urban heritage tourism among Asian cities, the research area involved Mainland China, Taiwan, and Singapore.

The Short-lived Wanghong Towns:
Social Media, the Branding Project and the Ambivalent Participation and Preservation

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One of the major projects against the backdrop of contemporary heritage booming in China is the reconstruction and revitalization of rural ancient townships. The top-down project officially called Featured Towns in China (中国特色小镇 *Zhonguo Tese Xiaozhen*) has reached a market size of 1.35 trillion RMB in 2019 and expects to attract an additional 6.77 trillion RMB investments in the next three years (Chen, 2021). The towns under this project are categorized into three types, namely heritage towns, industrial towns and international towns. This paper examines the first category where each of these towns is reconstructed, operated and promoted based on concepts and elements from local intangible cultural heritage, in order to attract broader attention and participation in heritage preservation and eventually reduce the urban-rural divide.

Social media campaigns contribute largely to the production, branding and marketing of these towns since most of them are located remotely and were little known to the public. Through influencer marketing activities including live-streaming and vedio posting, these towns are soon turned into Wanghong sites (网红打卡地 *Wanghong Dakadi*) where people all recognize and check in. However, recently a widely spread media article called *A List of "Dead" Featured Towns* reveals the shaky situation of this project (Xinhuanet, 2021). Based on five months' fieldwork in three featured towns in Suzhou (Qidu, Wangting, and Guli) nominated either on the national, provincial or city level, interviews with local residents, tourists and directors who work for the real estate and tourism companies directly involved in the reconstruction and development of these towns, this article argues that running these cultural heritage towns under the logic of Wanghong site production and the digital promotional culture of fickle consumerism is highly doubtful, resulting in ambivalent effectiveness in rural job creation, perception(s) on urban-rural connection and heritage preservation and participation.This article contributes to the current digital cultural heritage scholarship with case studies on these peripheral yet significant activities.

Xiaodan is currently a PhD candidate at the Vrije Universiteit Amsterdam, Department of Social and Cultural Anthropology. She is co-supervised by the Department of Media Studies at University of Amsterdam. Her research interests lie primarily in the areas of heritage consumption, museum visitors, and participatory art practices. Her recent publication concerns participatory virtual art practices during COVID-19 Outbreak in China. She's been actively involved in local heritage related institutes and centers under the auspices of UNESCO.

Managing Urban Heritage in the Digital Age:
The Fabric of Plural Heritage Narratives in Redeveloped Heritage Districts in Doha and Singapore

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During the second half of the 20th century, Doha and Singapore have been through rapid urban developments that led to many destructions of these cities' vernacular heritage. While heritage districts have been established to compensate for these losses, they have also been criticized for generating a fossilized discourse on these cities' respective identities and a commodification of the urban landscape. The presentation explores whether the development of new technologies in the heritage field is conducive to a more inclusive heritage discourse that accommodates a plurality of narratives. First, it compares the policy frameworks within which digital heritage is deployed, in relation to the strategies to promote these cities as smart, creative, diverse, and resilient in the face of the covid pandemic. Second, it focuses on two heritage districts – Msheireb in Doha and Geylang Serai in Singapore – which have kept little physical traces of their past but where a variety of digital heritage initiatives have been launched. On the one hand, the development of new technologies in the heritage field takes part in a sophistication of the diversity discourse, by incorporating diverse stories, emphasizing the contributions of various communities while promoting intercultural relations. Digital technologies offer new possibilities to showcase oral memory, and provide platforms of expression for diverse populations. On the other hand, while digital technologies have been promoted as a factor of disruption of top-down institutional structures, and of empowerment of the crowd, it also strengthens state actors and experts by allowing them to differentially target audiences and showcasing popular support while maintaining control over the core narrative.

Jeremie Molho is a Research Fellow with the Asian Urbanisms Cluster of ARI, NUS. He is jointly affiliated with the European University Institute in Florence, Italy. He received his BA in Middle Eastern studies and MA in urban studies from Sciences Po Paris, and his PhD in geography (2016) from the University of Angers, France. In his doctoral research, Jeremie analyzed how cities outside of the West developed strategies to position themselves as global art market centers, focusing on Istanbul, and conducted comparative fieldwork in Singapore and Hong Kong. His recent research explores Singapore and Doha's use of cultural policies to govern their diversity, analyzing how they use universities and cultural institutions as instruments in the governance of cultural diversity, to target and attract transnational publics, construct discursive frameworks that promote diversity and create third spaces where people of different cultural backgrounds come together and interact.

Digital Tools to Preserve Cultural Heritage Blind Spots:
The Case of *Kubor Kassim* in Singapore

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Kubor Kassim is a century old, serene Muslim cemetery situated on a stretch of land along Siglap Road, a few hundred metres from buzzing East Coast Road in Singapore. Although many of Kubor Kassim's surviving 3,000 graves are unidentified, the cemetery also contains elaborate tombs from internees of notable background, including significant community leaders, respected Muslim *sheikhs* (religious leaders and scholars) and Ahna Mohamed Kassim himself, the cemetery's endower.

Kubor Kassim also houses a *surau* (prayer house) where religious classes are conducted, and offers its own miniature ecosystem of flora and fauna, including banyan trees and hornbills. Kubor Kassim exemplifies Singapore's valuable and unique yet often vulnerable cultural heritage. Surrounded by private residential properties and in a country particularly affected by the shortage of land and population pressures, it is at risk of disappearance. Although some descendants of Ahna Kassim contest the ownership of the land, the site has been State land since 1989, and in the *Urban Redevelopment Authority* 2019 master plan, it was earmarked for future residential development.

Given Kubor Kassim's uncertain future, and being mindful that a heritage site's tangibility cannot be replaced, this project posits digitalisation as a supporting preservation alternative. Using tools such as digital archiving, virtual mapping capturing with 360-degree technology, interactive maps, and UAV (drone) filming, the project aims to provide a respectful virtual encounter with the cemetery, acting as its memory insurance policy in case of destruction or disappearance. This project urges reflection on the importance of cultural heritage in Singapore, and demonstrates the potential of digitalisation to make it available to anyone interested in commemorating Singapore's history and pioneers.

David Ocón, PhD, has 20 years of experience in the arts, culture, and education sectors. He has led departments at organisations such as the *Asia-Europe Foundation* (ASEF, Singapore), the *European Network on Cultural Management and Policy* (ENCATC, Belgium), and *Cervantes Institute* (Beijing, China), where he was the head of culture. David is currently based in Singapore where he is an Assistant Professor at *Singapore Management University*'s School of Social Sciences. He teaches and researches Cultural Diplomacy and Relations in Asia, Urban Cultural Anthropology, Arts Marketing, and Cultural Heritage Management. As an academic, he has worked, among others, at *City University of Hong Kong*, *James Cook University*, and the *School of Technology for the Arts Singapore*. For more than a decade, he has been a visiting faculty member at the *University of Barcelona*'s International Cultural Cooperation and Management Postgraduate Programme. In addition, David is an evaluator of arts management programmes and regularly provides strategic advice and training for cultural organisations worldwide.

Unearthing the Underground:
Exploring the Tensions, and Opportunities of Digital Heritage

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Sites and artefacts associated with the dead have often been regarded as antagonistic, negative and situated away from the living. Yet they can offer much for the living, especially in the ways past events can be understood. Scholars and practitioners seeking to digitise artefacts that are regarded as 'taboo' are often confronted with having to deal with tensions associated with the dead, and deal with decisions associated with potential fragmentation of the material when they are recreated in the metaverse as a 3D model or a digital object to appear in the phone.

In this paper, we attempt to unravel these tensions and explore the rationales as well as decisions through a digitization project of underground artefacts from Bukit Brown Cemetery. "Unearthing Bukit Brown" is a digital project led by the Singapore Heritage Society and supported by the National Heritage Board (Singapore). In it, underground artefacts that have been exhumed from a documentation project of Bukit Brown Cemetery are captured using a form of 3D scanning known as photogrammetry, while oral stories are recorded as audio and video footages. We discuss the conditions that render such digitization possible, as well as the opportunities that arise, including how particular digital formats of 3D scanning affords greater urban diversity, participation, long-term digital preservation and accessibility.

Natalie Pang is a scholar in digital humanities, and is Senior Lecturer at the Communications and New Media Department, as well as Principal Investigator at the Centre for Trusted Internet and Community. Her work centres on examinations of digital citizenship from records and archives of social media, as well as crisis-based digital practices for vulnerable populations. She completed her PhD in Information Technology at Monash University and worked at The Gallup Organization prior to entering academia. She is also ExCo Member at the Singapore Heritage Society, and actively volunteers in educational and heritage groups.

Cheng Shao Meng (Merlin) is currently pursuing his Master of Arts (Research) with a focus on using immersive media in the arts, cultural heritage, and museum sector. He is a trained media practitioner and is fascinated by unconventional and experimental art practices and digital technologies. He hopes his research can contribute to the wider discourse on the visualization, presentation, distribution and archiving of cultural heritage and history in the Imagination Age.

Engaging Institutions in Crowdsourcing Close-Range Photogrammetry Models of Urban Cultural Heritage

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The need to digitise is an awareness that is shared across our community globally, yet resources that are invested in digitising cultural heritage are few and far between. Whilst affordable technologies that actually work have created new opportunities, the probability of the intersection between human resources and expertise that can be facilitated by leaderships between institutions are not as prospective. There is the need then for those with the knowledge to engage and to facilitate, with a strategic view towards the long-term goal of cultivating and digitally upskilling the younger generation, building a community and creating awareness with digital activities that can be beneficial for cultural heritage. This article aims to communicate lessons learned in such activities. It outlines achievable digitisation activities in the crowdsourced, close-range photogrammetry of a 19th century Cheah Kongsi Clan Temple located in George Town, a UNESCO World Heritage Site in Penang, Malaysia. The crowdsourcing work involves the Clan Temple's leadership, students of the Equator Academy of Art, led by the NVIDIA Joint-Lab on Mixed Reality. Distributing tasks in cultural heritage is a relatively unexplored area, particularly in close-range photogrammetry works where sequences of images of an object or a monument are captured by a group of nonspecialists. The research explores if loosely distributing photogrammetry work that partially simulates an unorganised crowdsourcing activity is able to generate complete models of a site that meets the criteria set by the needs of the clan temple. The data acquired was able to provide a visual record of the site, but the 3D models that was generated through the distributed task revealed gaps that needed further measurements. The value of semi-formal activities indicated that set goals can be achieved through crowdsourcing, and that the new generation can be taught both to care for their heritage, and that the transfer of digital skills is made possible through such activities.

Eugene Ch'ng graduated with a best PhD from the Electronics, Electrical and Computer Engineering Department at the University of Birmingham in 2007. He has 20 years of interdisciplinary research experience that traverses between computational sciences and digital cultures and heritage. He is founding director for the Digital Heritage Centre and the NVIDIA Joint-Lab on Mixed Reality, both at the University of Nottingham's China campus. He presently serves as co-editor-in-chief for PRESENCE: Virtual and Augmented Reality, MIT Press. Professor Ch'ng has been invited to prestigious scientific venues such as The Royal Society Summer Science Exhibition, The Royal Society Theo Murphy Scientific meeting, British Science Festivals, British Council SPARK Festival, National Geographic Television and at UNESCO events. He has authored over 120 publications in the field and has led international grant-funded research which establishes cross-cultural and interdisciplinary collaboration. He has also served as global consultant for the V&A's ReACH programme.

Digital Learning Platform for Cultural Heritage:
New Normal Tourism for Community

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In the field of cultural heritage, especially in Thailand, one of the problems is that historical and cultural information is not systematically recorded in many case studies and there is a lack of documentation. Generally, cultural history studies focus on secondary documentation that analyses the power structure through political history, which means that the living stories, narratives, myths, beliefs, and fables of individual localities are often ignored and not recorded. However, the nature of local history is often a record that needs to be extracted from the "memories of the people through narratives (Oral History)". It could be said that much cultural information is not recorded in documentary form, but relies on local people. Therefore, the loss of local and historical data is a constant process, because the disappearance of people is part of the disappearance of information.

This article aims to show how a learning platform can be created through Virtual Reality (VR) technology in the case of Tha Ruea community or Isan music instrument maker community at Tha Ruea Cultural Tourism Community Enterprise Group, Nakhon Phanom Province, Thailand. This will increase the potential in tourism by creating a new package in virtual travel that adapts with COVID -19 crisis and new normal situation. The benefits of VR technology for cultural heritage could be addressed in two points. The first is generating direct income for selling tourism packages in the region; the second is creating a digital learning platform for cultural heritage even though the people and local sages have disappeared or even passed away. Finally, the article will be analysed by social impact assessment (SIA) and Social Return on Investment (SROI). The result of this research would consider both the economic and social impacts of the learning platform VR.

Sakkarin Sapu (PhD) is an Assistant Professor in Faculty of Architecture, Urban Design and Creative Arts, Mahasarakham University, Thailand. Moreover. I am now a director of the Research Centre for Development and Creativity (RDDC) and Vice-Dean for Research and Education Service. My researches are in the field of poor community planning, urban conservation, community architect, housing planning, and special economic planning. In 2012, I am one of the subcommittees on country reform, responding urban development. Furthermore, I am working with many partnerships such as Community Organisation Development Institution (Public Organisation) (CODI), Asian Coalition for Housing Rights (ACHR), Political Development Council, National Innovation Agency (NIA).

Amphol Aphathanakorn (PhD) is working at Social Innovation Department, National Innovation Agency (Public Organization) as an innovation development manager in department of social innovation.

The Park and the Ring Road: Motorbike YouTubers and Diasporic Vietnamese Memories of Cold War Sài Gòn

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A convergence of advances in action camera technology and the online video-content revolution fueled by the COVID-19 pandemic has crystalized mnemonic YouTube videos into a transnational space for the (re)circulation of diasporic Vietnamese memories about Vietnam's urban heritage. This paper centers digital Vietnamese language sources to show how diasporic Vietnamese interact with Xe Ôm (motorbike) YouTubers in examining locations across Sài Gòn. In particular, I analyze the videos of, and Vietnamese language media surrounding two locations with Korean genealogies. These locations serve as *lieux de mémoire* or impressions of how the Cold War reforms contemporary built environments in Sài Gòn and is continuously reencountered in the Vietnamese diaspora's memory of their homeland.

Even before the pandemic, these videos (and their comments section) served as a forum for transpacific exchange. As Việt Nam's borders closed, members of the Vietnamese diaspora were physically exiled from their homeland for an indeterminable period of time, making these YouTubers a dependable source for daily updates. In the future, these videos could be repurposed by the Vietnamese party-state as video testimony in analyzing the case study of a country that "beat COVID" faster/better than some of the most developed nations in the world.

Alvin Bui is a PhD student in modern Southeast and East Asian history at the University of Washington, Seattle, with interests in Cold War Asia, migration and diaspora studies. His research contextualizes the experiences of the ethnic Chinese in the Republic of Vietnam to their interactions with the RVN state and the Republic of China/Taiwan. Alvin graduated Phi Beta Kappa and *magna cum laude* from UCLA in History, Asian American and Vietnamese language studies after which he spent the majority of his post-baccalaureate life living and working in Vietnam. Alvin is an Overseas Research Assistant for NUS Associate Professor Masuda Hajimu's *Reconceptualizing the Cold War: On-the-ground Experiences in Asia* research project and for the 2021-2022 academic year, a Blakemore Freeman Fellow in the International Chinese Language Program at National Taiwan University.

Time-Shift and *Yang People*:
Using A Podcast Channel as a Case Study to Explore the Interplay between Digital Technology and Urban Diversity among Young Publics in Malaysia

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Many Asian cities now boast of digitally enhanced experiences that result from the rising reliance on digital technology. This is also a ubiquitous occurrence for young publics in urban Malaysia. As in other developing cities, podcasting is the newly emerging communicative platform here. For a large percentage of young publics in Malaysia, podcasting seems to be their preferred choice of participation and interaction, compared to the use of visual technology. This brings about a changed socio-cultural landscape that is new and diverse in its urbanity. Through a qualitative case study of 'Yang People', a Malaysian podcast channel created for young working adults, the specific shift to podcasting by urban young people is explored. Together with this, the purpose of this podcast creation is also discussed, revealing how diversity is now intrinsic to deeper conversations and genuine relationships among young publics. The conditions that enable this podcast to generate narratives that are authentic to the unique life experiences of the Malaysian young is probed. Because racial and socio-cultural factors feature strongly in definitions of Malaysian identity, the calling out of these elements in the podcast episodes are especially enriching. This podcast channel is shown to defy certain stereotyped views and celebrate other possibilities that tend to be unvoiced. The intersecting tensions of spatial agency and issues of otherness are visited, affirming how urban diversity is accentuated. The analysis of 'Yang People' is an interesting interpolation of how digitalization can enable broader and diversified participation of young publics in urban Malaysia.

Sally Anne Param's research passion as a social geographer is exploring how identity markers can make a difference in lived experiences. She completed her PhD at University of Malaya in 2016, and is since developing her research publications. Her current research is on young people and their mobilities, and her latest book chapter is found in the Asian Anthropologies series (vol 11) of Berghahn Books, 'Aspirations of Young Adults in Urban Asia' (2021). When not working, Sally enjoys dabbling in various art forms alongside a cup of teh tarik.

Lee Pei Jayne's background is Communication and International Business, both degrees from Monash University. After lecturing on Business Management and Enterprise for many years, Jayne decided to translate what she teaches into what she can actually engage in. Although still part timing as a lecturer, Jayne has created her own zero waste store as a small business company. In her spare time, she is an avid podcaster and diligent baker.

From Walking Tour to Virtual Tour:
Research and Development of *Bakpia* as Acculturated Yogyakarta Culinary for Building Better Citizenship Understanding (Insight from Indonesia)

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Bakpia today is a typical food and heritage of Yogyakarta. Bakpia was initially used as a commodity by Chinese descent in Yogyakarta in mid of 20th century. Because of locals of Yogyakarta were majority Muslims who did not eat pork, bakpia ingredients transformed from pork to green beans. Bakpia acculturation is enjoyable to use as inspiration for how cultures can collaborate. This acculturation can also inspire a better understanding of citizenship between the Chinese community who are not Muslims and the local people of Yogyakarta. Departing from this idea, in 2018, the researcher developed the *Ngampilan Walking and Crafting Tour*, a walking tour package exploring the small alleys in Patuk and its surroundings, the center for the bakpia home industry. Several young people have participated in this walking tour. When the pandemic came, the researcher changed the walking tour to a digital version using *Google Street View*. This paper aims to analyze the extent to which the walking tour in the digital version appeals to the younger generation and still provides lessons about cultural acculturation that can inspire citizenship today. This quasi-experimental design uses a pre-post-test with structured interviews for data collection to five purposive participants related to the experience and storytelling that participants got from the tours. This paper finds two things. First, virtual tours cannot entirely replace physical walking tours because of real multi-sensory experiences. Second, storytelling and guiding interpretation through virtual tours is well accepted rather than walking tours because of some potential disturbance in the field.

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Effects of Digitization on the Peranakan Cuisine from the States of the Then Straits Settlements

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It is not well-known even among the Peranakans that the Nonya dishes prepared in the individual component states of the then Straits Settlements have differences. While digitization has increased the sharing of Peranakan recipes especially among the younger generation, it has blurred the differences of individual dishes between these states. IT savvy Peranakans are learning to cook from recipes obtained from internet. If they didn't learn to cook a particular dish from their elders in the family, it doesn't matter to them where the recipe comes from. Soon there will be little distinction between individual Peranakan dishes originating Penang, Melaka and Singapore. There will be less diversity leading to homogenization of the cuisine. A good example is the use of the blue colouring from the flowers of bunga telang. It was used very selectively in Penang but commonly used to colour Nonya kuihs, especially if glutinous rice is used. Today it is used extensively to colour food especially rice.

On the plus side, the Internet of Things (IoT) in the kitchen will lead to smart appliances that will speed-up the preparation of Nonya cuisine which is extremely labour intensive. The integration of several cooking modes in one appliance has accelerated in recent times but digitalization is slow. Recent multi-ports appliance incorporates a large number of functions such as slow-cooking, pressure cooking, steaming, air-frying, searing/sautering, baking and grilling. One pioneer in the food-processing department is Thermomix which was the first to integrate heating function into its multi-function food processor (1971). Some 10 years later they includes facilities to control the temperature and mixing with a large range of speeds. Later models have integrated weighing scales and steaming function. Thermomix entered the digital era with the latest wi-fi enabled model which integrates the guided-cooking functionality with their own recipe platform as well as software update.

Ong Jin Teong is a retired professor from the Nanyang Technological University's College of Engineering of Electrical Engineering, he obtained his PhD from Imperial College. He is currently a consultant in wireless engineering and in Nonya heritage food as well as heritage related to food. He has extensively researched Penang and Nonya cuisines and is a sought-after authority on the subjects. He lectures, photographs, runs the occasional supper clubs and conducts classes on cooking and heritage related to food. He is the author of *Nonya Heritage Kitchen: Origins, Utensils, Recipes* and *Penang Heritage Food: Yesterday's Recipes for Today's Cook*. Both books won the Best Culinary History national award at the Gourmand World Cookbook Awards. *Nonya Heritage Kitchen* then went on to win the Best in the World Award in the final round in May 2017 at Yantai, China.

Rethinking Museum Spaces in the Virtual Era:
A Case-Study of the SCO Virtual Exhibition on Shared Buddhist Heritage by the National Museum, India

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The year 2020 was celebrated as the SCO cultural year and the exhibition – Shared Buddhist Heritage was launched as a milestone achieving this goal. The virtual exhibition developed and curated by the National Museum has on display about 400 rare works from the SCO States, revealing various aspects of Buddhist Art transcending national boundaries and encouraging trans-national dialogues through regional and cultural aesthetics. The exhibition has a strong focus on the life of Buddha, his teachings, principles, Buddhist arts etc. seen through exhibits from India, China, Russia, Uzbekistan, Tajikistan, Kazakhstan, Kyrgyzstan, and Pakistan. The participating Museums/Institutions of SCO States have 3D photographed their objects, and the National Museum team has put together the layout and display of objects. While it is observed that the view for the 3D space in a virtual environment is very different from how a physical space is perceived, as there is always an issue of addressing the correct scale. Therefore, the virtual spaces are imagines as slightly more amplified in scale than the real scale. The artifacts showcased also need to be put at an augmented scale. The navigation also is a bit different for the virtual spaces, and the visibility of the entire space must be taken into consideration, so that there are not too many obscured or small confined spaces. It is true that virtual representations cannot replace the experience of seeing in the real world, they do play a vital role in bringing the experience to life. The paper aims to deliberate upon and to throw light on the goals of the virtual museum as not to compete with or replace traditional museum visits, but to enhance, complement, and augment the museum experience by offering a level of personalization, interactivity, and richness of content that is impossible to bring in the real world, especially during the debilitating times like the current pandemic of Covid-19.

Sama Haq works as a Consultant in the Central Asian Antiquities Department at the National Museum, New Delhi, India. She has a PhD in Art History from the National Museum Institute, India. Her area of specialisation traces esoteric Buddhist practices and visual culture in Southeast Asia and Far East Asia. She has been a recipient of various international scholarships, some of these were awarded by State Museum Berlin (SMB); Indian Council for Historical Research (ICHR) under MHRD, Govt. of India; Field Allocation Scholarship awarded by Ecolé Français d'Extrême Orient (EFEO). To continue her engagements with archival sources, she also holds Diplomas in Pali, Tibetan, and a certification in French. She has been associated with various curatorial activities at the National Museum leading to research and curation of Buddhist art and antiquity such as the Shanghai Corporation Organisation exhibition on the Shared Heritage of Buddhism. Currently, she is co-curating India's first all-inclusive museum on Buddhist art and philosophy, tracing the transnational journey of Buddhist art and tradition from India across Asia.

Abira Bhattacharya is working as an Assistant Curator of the Department of Anthropology at the National Museum, Delhi, since 2016. She is a Doctoral Scholar in the Department of Art History, National Museum Institute, Delhi. She has actively presented research papers and traveled widely in Southeast Asia as part of her research and documentation, which focuses on the iconographic development of Buddhist goddesses in Eastern India and its transmission to Southeast Asia. She has received travel grants for study tours and paper presentations from various organizations, including- Polish Ministry of Culture, Poland, SOAS University of

London and Asia Research Institute, Dunhuang Academy, China, etc. As a curatorial staff, she has been involved in the research, conceptualization, and curation of many exhibitions on different themes as a part of National and International projects. Some of the recent major curatorial projects are- permanent gallery on 'Buddhism in India and Across Asia' at National Museum, in April, 2021; SCO Online Exhibition on Shared Buddhist Heritage, launched during the 19th Meeting of the Shanghai Cooperation Organization Council (SCO CHG), in November, 2020, North-east India Tribal Warfare and Arms gallery in the Red Fort Barrack, etc.

Research on the Interactive Information Dissemination Mechanism of "Visitor Segmentation" for Digital Heritage in Museums

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The distributed use of digital exhibition systems in museums provides a diversified space for the interactive mode selects and information dissemination methods of digital heritage.

The interactive mode selects of digital heritage in museums is essentially rooted in the communication mechanism of "focus media". The paper takes the museum visit targets of visitors as a clue, and divides the visitor into educational, entertainment, and research types. According to the needs of visitors with different targets in visiting the museum, the interactive activities of the three types of visitors in the digital exhibition system are studied, and corresponding three types of interaction modes are derived: "Request-Reward" touching interaction for educational visitors, "Action-response" somatosensory interaction for entertaining visitors, "Get-Update" network interaction for research visitors. Based on this theory, taking Nanjing Museum as an example, to study the different interaction modes and information dissemination modes of the three types of visitors, and design "Visitor Segmentation" for digital heritage in Nanjing Museum, to achieve the maximum spread of digital heritage in the interactive activities of the visitors, and to guide the interactive activities of the visitor to obtain an innovative digital culture construction.

The digital exhibition system of museum is a systematic distribution and use state, the three interaction modes are slightly focused on the three types of visitors, visitors use digital exhibition systems to carry out interactive activities are "mixed". Each type of visitors has its own emphasis on the interaction mode, and should be selected and used according to the museum's size, category, goal, etc. Appropriate interactive mode and information dissemination mechanism can promote the effective information dissemination of the museum's digital heritage, attracts the visitor to participate urgently, and spawns the more digital cultural integration and innovation.

Qi Hu, PhD of Art. Lecturer of interaction design, School of Industrial Design, Hubei University of Technology (Wuhan, Hubei province of China). Research directions are mainly on interaction design, information art design and New Media design, recent research is concentrate on the interaction design, information art design and communication mechanism, user experience design of Museum's digital exhibition system. Scientific research project: as the first author published a total of eleven papers and one monograph(in the process of publishing), invited to participate in more than ten international and domestic conferences and present paper four times, besides, presided over one school-level project, participated in two provincial-level projects, and two national-level projects. Enterprise projects: presided over 12 projects, participated in more than 30 projects, including App design, web design, animation design, visual design, etc.

Curating within Cyberspace:
Museum of Material Memory and the Politics of Display

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Founded in 2017, Museum of Material Memory (MMM) is an electronic museum that is based out of social media and a website. The museum defines itself as a 'digital repository of material culture of the Indian subcontinent' that aims to flesh out family and social histories of ordinary South Asians. It is completely crowdsourced and relies on contributions from the public for its exhibits which are then displayed on social media and their website through images and a write-up. Thus, it aims to use the internet to narrate family histories and anecdotes through histories of seemingly banal objects – such as utensils, heirlooms and books – thereby seeking to democratise history. My paper aims to understand the politics of curating a display of material memory through digital means. It explores the ways in which the medium of display, in this case cyberspace platforms, alters our understanding of a museum space. I examine the ways in which the virtual platform has enabled the MMM to be at once different from, and similar to conventional physical museums on issues like ownership and possession of objects, categorisation of exhibits, etc. The paper argues that the very medium that makes the museum participatory and inclusive (internet) could simultaneously hinder its inclusivity. However, in today's age, where museums are trying to appeal to different constituencies, MMM comes off as a viable model of display through its crowdsourced exhibits and virtual interface.

Sridhar Krishnan is currently a PhD Candidate in International Relations at South Asian University, New Delhi (a university established by SAARC Nations). His areas of interest include cultural politics, postcolonial studies and politics of South Asia. Currently, he is working on the articulations of difficult histories within curated spaces through the case study of Partition Museum, Amritsar as part of his doctoral thesis.

Research on Digital Visualization of Architectural Paintings of Sung Manual *Building Standards*

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Sung manual *Building Standards* (*Yingzao Fashi,*《营造法式》) is the earliest, most systematic and comprehensive architectural work known in ancient China and has richest content and the most complete items. However, although the book is well-known among architects, it is difficult for readers, including architects, to understand it, due to objective reasons such as its strong professional complexity and lack of intuitive expression. This paper takes one volume of architectural paintings of *Building Standards* to explore visualization design strategy of the content of craft in the book, and hopes to have a certain enlightening effect on promoting the integration of excellent architectural wisdom in traditional culture into contemporary life by using digital methods.

Based on architectural method, this paper research on architectural paintings of *Building Standards* to be object of visualization. Through user research methods, readers' needs and expectations for understanding such content will be analyzed, and visualization design strategies can be proposed on this basis.

Through research, it can be considered that, expectation of visual expression, understanding the content, especially terminology, of the book, as well as emotional needs are the three most important needs and expectations to learn about *Building Standards*. Meanwhile, readers generally agree that designed video will help a lot.

Based on analysis, this research proposes three corresponding visualization design strategies, visualization of the text, narrative interpretation, and visual storytelling. Based on above, this research makes visual animation, and through interview evaluations, it is believed that after readers watched designed visualization animations, the relevant visual experience, understanding of the content, memory of the content, and emotional attitudes is relatively ideal. Therefore, it can be considered that these visual animation design methods has certain effect on deepening readers' understanding and memory of Sung manual *Building Standards* and generating positive emotions.

Liu Sijie, female, PhD of Architecture, graduated from Wuhan University in 2018, assistant Professor at Wuhan Textile University, mainly in research of digital visualization of traditional Chinese Architectural culture. Project leader of one MOE (Ministry of Education in China) Project of Humanities and Social Sciences, and of one Project of Humanities and Social Sciences supported by Department of Education of Hubei Province. Published nearly 20 papers, including 4 of CSSCI source journals (including extended editions). Participated in two National Social Science Fund Project.

POLICY ROUNDTABLE

Mohamed Hardi
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This roundtable brings together policymakers involved in shaping their city's heritage digitalization strategy. They will provide insights on the challenges they face to foster digital heritage and reach out to diverse audiences. They will be invited to share their points of views on the shifts that new technologies have brought to the heritage field in recent years and their expectations on upcoming trends.

Mohamed Hardi is currently leading the digitalisation and digital transformation efforts for Singapore's heritage sector within the public service as Director & CIO of the National Heritage Board. Over the past 12 years, he had similarly led other successful digital initiatives such as the MND's OneService@SG (www.oneservice.sg); Kill-The-Q - GovTech & Temasek Polytechnic supported start-up mentioned in Singapore's Committee of Supply Speech 2019; and programme managed 2 of GovTech's largest Whole-of-Government IT infrastructure programmes. Prior to joining the Public Service, Hardi held senior management positions within the global travel outsourcing and infocomm industry managing its global operations and overall systems for the Asia Pacific and Middle East regions out of Singapore. His contributions to the Singapore ICT industry include establishing the first follow the sun call centre operations supporting 11 countries across Asia Pacific as well as introducing automated self-travel booking tools on mobile platforms within the region. Hardi currently continues to contribute positively to the Singapore infocomm industry as a social entrepreneur and industry mentor focusing on helping start-ups succeed in the infocomm space as part of the National University Alumni, Advisory Singapore and the Singapore Centre for Social Enterprise (raiSE). Hardi also strongly supports Community Volunteering Programmes centred on improving the lives of under privileged students and families through infocomm working with various support groups in Singapore.

Abdur Rasheed specializes in the collection advisory, museum research and project management. An art connoisseur and avid learner, he has dedicated his last 18 years in shaping various museum collection which groomed him as a visionary professional. Rasheed is working at Lord Cultural Resources. He has been instrumental in implementing concept and exhibition fabrication on the ground. He has been involved in Collection Management & Research for Bihar Museum and other projects at Lord South Asia. Prior to joining Lord Cultural Resources, Rasheed has led various projects on archiving, documentation and conservation of artefacts. His stint at National Mission for Manuscripts gave him a chance to know the hidden treasures of the varied Indian Manuscripts. At Osian's, an archiving agency and auction house, he got a chance to study, catalogue and showcase the artworks of modern, miniature paintings and popular arts. At Indira Gandhi National Centre for the Arts, he experienced a series of efforts in re-organization of collection. Abdur Rasheed holds dual Masters in Heritage Management and History. He is trained from Metropolitan Museum of Art, New York; National Museum, Rio de Janeiro, Brazil; University of Applied Arts, Vienna; and ICOM-ITC, Beijing, China. Mr Rasheed has a professional affiliation with The Islamic Manuscripts Association, Cambridge, London, International Council of Museums (ICOM), Paris and Museum Association of India, New Delhi.

HyeonJi Oh is the Regional Coordinator of Organization of World Heritage Cities Asia-Pacific Regional Secretariat and City Official of Gyeongju, Republic of Korea. Specialized in Communication and Public Relations, she is experienced in a broad range of organizing international-level events, managing Youth, Publication and PR Programs for World Heritage Cities of Asia-Pacific region. Also, she serves as a city official of Gyeongju in regards of heritage conservation and management.

ABOUT THE CHAIRPERSONS & DISCUSSANTS

Gaik Cheng Khoo is Associate Professor of Film and Television Studies at the University of Nottingham Malaysia. She works on film, food and Korean migration in Malaysia. Her publications on food include the co-authored book with Jean Duruz, *Eating Together: Food, Space and Identity in Malaysia and Singapore* (Rowman and Littlefield 2015). They are co-writing a book chapter "A Whiff of Southeast Asia: Tasting Durian and Kopi" for *Scentscapes of Asia*, edited by Gwyn McClelland and Hannah Harewood Gould (Penn State UP). Previous journal articles include "The Cheapskate Highbrow and the Dilemma of Sustaining Penang Hawker Food," SOJOURN, 31.1 (2017); "The Globalizing Hansik Campaign: A Malaysian Critique," *Gastronomica: The Journal of Critical Food Studies* 19.1 (2019). She has a grant to work on developing a sustainable model for the commercial durian. Adopting a posthumanist approach, she is currently writing about organic farmers' durian cultivation and the labour of care involved.
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Hae Young Yun is a Research Fellow in the Asia Research Institute at National University of Singapore. Her research focuses on low- and middle-income households, housing and neighbourhood, and walkability and transport mobility. She holds her PhD in Design (emphasized on Housing Studies) at the University of Minnesota with background in architecture. She was a Postdoctoral Fellow under the joint postdoctoral fellowship program at Massachusetts Institute of Technology (MIT) and Singapore University of Technology and Design (SUTD).
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Jervais Choo is the Programme Director for the DigiMuse project, which aims to advance digital innovation within the culture sector. Over the past decade, he has helmed various portfolios at the National Heritage Board of Singapore, where he headed the Festivals and Precinct Development division responsible for Place-making for the Bras Basah-Bugis Arts and Heritage District, and was also the Deputy Director for the National Museum of Singapore. Jervais currently leads the public sector transformation and innovation design efforts for the National Heritage Board and has a keen interest in bringing together new methods of bridging experience and understanding through contextual layering and digital interventions.
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Johannes Widodo (陳國林, ウィドドヨハネス) is the director of the Graduate Programs in Architectural Conservation, and TTCL Centre for Asian Architectural and Urban Heritage in Melaka of the Department of Architecture, National University of Singapore. Executive Committee member of the Asian Academy for Heritage Management, jury member for UNESCO Asia Pacific Awards for Cultural Heritage Conservation, Voting Member ICOMOS International Scientific Committee, Founding Director of ICOMOS National Committee of Singapore and Indonesia, Founding Director of DoCoMoMo Macau and Founder of DoCoMoMo Singapore, Co-founder and Executive Board Member of SEACHA (South-East Asian Cultural Heritage Alliance). His current research projects are: "Developing a Decision-Support Tool for the Conservation of Significant Post-Independence Buildings in Singapore" (2019-2021), and "Singapore Architecture Literacy (SALty): Digital Platform for Heritage Architecture & Cultural Heritage" (2029-2022), both are supported by the National Heritage Board, Singapore.
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Kenneth Dean is Head of the Chinese Studies Department, National University of Singapore (NUS) and Research Cluster Leader for Religion and Globalisation, NUS. His recent publications include *Chinese Epigraphy of Singapore*, 2 vols. (with Hue Guan Thye), Singapore: NUS Press 2017, *Ritual Alliances of the Putian Plains*, 2 vols. (with Zheng Zhenman), Leiden: E. J. Brill, 2010, *Epigraphical Materials on the History of Religion in Fujian: Quanzhou Prefecture* (3 vols), Xinghua Prefecture, Fuzhou: Fujian Peoples' Publishing House, 2004, 1995, *Lord of the Three in One: The Spread of a Cult in Southeast China*, Princeton: 1998; *Taoist Ritual and Popular Cults of Southeast China*, Princeton 1993; and *First and Last Emperors: The Absolute State and the Body of the Despot* (with Brian Massumi), Autonomedia, New York, 1992. He directed *Bored in Heaven: A Film about Ritual Sensation* (Dean 2010), an 80-minute documentary film on ritual celebrations around Chinese New Year in Putian, Fujian, China.
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Minna Valjakka, PhD, is Senior Lecturer of Art History in the University of Helsinki, Finland. She is currently on a leave of absence to concentrate on her new research project, <u>*Shades of Green*</u> as Research Fellow of the Academy of Finland. Through an interdisciplinary and comparative approach bridging together Art Studies and Urban Studies, she examines urban creativity as a response to the distinctive trajectories of environmental issues, geopolitical circumstances, developments in arts and cultural policies, and translocal mediations. Dr Valjakka has published extensively, including journal articles in *Cultural Studies, City, Culture and Society, Urban Design International,* and *China Information*.
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Tim Bunnell is Professor in the Department of Geography and Director of the Asia Research Institute (ARI) at the National University of Singapore, where he also leads the Asian Urbanisms cluster. His primary research interest concerns the politics of urbanisation in Southeast Asia, examining both the transformation of cities in that region and inter-urban connections with other parts of the world. Tim's books include *From World City to the World in One City: Liverpool through Malay Lives* (Wiley, 2016) and *Urban Asias: Essays on Futurity Past and Present* (Jovis, 2018; co-edited with Daniel P.S. Goh). He is currently working on the Singapore component of a collaborative international project on Smart Cities in Global Comparative Perspective (together with Lily Kong and Orlando Woods at Singapore Management University) and embarking on new research at ARI on the planning of "capitals of the future" in Southeast Asia (with Daniel P.S. Goh).
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Yang Yang is a postdoctoral fellow at the Asia Research Institute, National University of Singapore. She received her PhD in Human Geography from the University of Colorado at Boulder. Her research focuses on transnational religious networks and the politics of ethno-religious identity in northwestern China. Her dissertation thus adopts an ethnographic approach to analyzing the impacts of Hui Muslims' grass-roots connections to non-Chinese Muslim communities in Southeast Asia and the Middle East in the Hui's everyday lives in Xi'an, China. Her current research examines how the Hui diaspora in Kuala Lumpur, Malaysia contributes to grass-roots connections between China and Malaysia, and how Malaysia becomes Hui's new Muslim role model through serving as their preferred destination for halal tourism and their style references for Muslim fashion. Notably, this project analyses how ethno-religious identities and mobility intersect in the contexts of migration and the recentering of Islamic teachings in both cultural and political contexts on a global scale.
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Yi Jin is a postdoctoral fellow in the Asian Urbanisms Cluster, Asia Research Institute, National University of Singapore. Before joining ARI, he obtained his BA and MA degrees on sociology from Peking University, China and PhD degree on urban studies and human geography from London School of Economics and Political Science. His research interests include urban redevelopment, urban governance, industrial heritage, everyday life and nostalgia, urban informality etc. He has published papers and book chapters on urban informality and urban development. Dr Jin is also the peer reviewer of academic journals such as *IJURR*, *Journal of Urban Affairs* and *Land Use Policy*.
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Yujie Zhu is a Senior Lecturer at the Centre for Heritage and Museum Studies, the Australian National University, Australia. His research focuses on ethical and political issues that emerge through cultural heritage, memory, and tourism. His recent books include *Heritage Tourism* (Cambridge, 2021), *Heritage Politics in China* (Routledge, 2020, with Christina Maags) and *Heritage and Romantic Consumption in China* (Amsterdam, 2018). He also co-edited *Heritage and Religion in East Asia* (Routledge, 2020) and *New Directions in Critical Heritage Studies* (Berghahn, 2018). He serves on the editorial board of *Cultural Geographies* and *Journal of Heritage Tourism*.
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