CULTURE ACADEMY SINGAPORE ORGANISES DIGITAL CONFERENCE ON "THE DIGITAL IN CULTURAL SPACES"

Singapore, 7 December 2016 – Is digital technology a boon or a bane in sustaining our multi-faceted culture? More than 20 media, digital and culture experts from six countries have gathered at the Culture Academy Singapore's Digital Conference, which focuses on how cultural institutions can remain relevant in a digitally connected world. The two-day conference on 7 and 8 December was attended by Guest-of-Honour Mr Baey Yam Keng, Parliamentary Secretary, Ministry of Culture, Community and Youth. Mr Baey was joined by local and international digital experts, arts and heritage professionals, as well as members of the public.

Digital Conference by the Culture Academy Singapore

2   Organised by the Culture Academy Singapore, in partnership with the University of Melbourne, Australia, *The Digital In Cultural Spaces* conference offers important perspectives on how the benefits of digital technology impact the way aspects of our culture are presented, archived and documented, and how they can be better harnessed by all communities.

3   The five panel discussions over both days of the conference will touch on topics such as how digital technology has impacted the work of cultural institutions such as the Rijksmuseum in the Netherlands, Australian Centre of the Moving Image, and Singapore's very own National Museum of Singapore. Other topics look at how tools like 3D scanning have revolutionised research methodologies, and how digital has divided communities, and what can be done to bridge this gap. More details of the programme and topics can be found in **Annex A**.

4   Mr Michael Naimark, an American media artist and researcher credited for his contributions to the likes of Google Street View, Projection Mapping and Virtual Reality, delivered a keynote address at the opening. He shared more on the applications of digital technology in cultural institutions, and the driving force behind the implementation and designing of these technologies. Other notable speakers for the conference include:

- Ms Linda Volkers, Manager of international & digital marketing, Rijksmuseum
- Mr Sebastian Chan, Chief Experience Officer, Australian Centre for the Moving Image
- Ms Debbie Ding, a Singaporean digital artist living in the UK

5   The Digital Conference will conclude with a roundtable session on the potential of emerging innovations, how it might alter cultural institutions and how culture is defined. For a full list of speakers and their biographies, please refer to **Annex B**.

6   In addition, a digital exhibition has been organised alongside the conference, providing another platform for the sharing of ideas and best practices. These include displays from students from Singapore University of Technology and Design (SUTD), Nanyang Polytechnic and partner agencies such as the Infocomm Development Authority of Singapore. For more information on the exhibition booths, please refer to **Annex C**.

New Digital Offerings at the National Museum of Singapore

7   The first of its kind in Singapore, *Gallery10* will allow for the use of digital media to create immersive and cross-disciplinary environments for visitors to explore and engage with heritage and the arts. The first work on show is by award winning multi-disciplinary artist Sarah Choo Jing, entitled *Art of the Rehearsal*. Created in partnership with the National Arts Council, the 10-minute video work features Indian, Malay and Chinese dance from local traditional performing arts groups – Apsaras

Arts Ltd, Era Dance Theatre and Singapore Hokkien Huay Kuan Dance Theatre. The work showcases these traditional dance forms in a dynamic and impactful environment and perfectly encapsulates the idea of how digital technology can bridge and connect contemporary audiences with heritage and tradition.

8   *Gallery10* is one of the latest digital offerings of the museum, and opens to the public on Saturday. In addition to *Gallery10*, the revamped Glass Rotunda will also be re-opening this weekend. The Glass Rotunda features two permanent installations *Story of the Forest* by Japanese digital art collective, teamLab, and *Singapore, Very Old Tree* exhibition by Singaporean artist, Robert Zhao Ren Hui.

9   More information on the digital conference can be found at www.cadigitalconf.sg.

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About the Culture Academy Singapore
The Culture Academy Singapore was established in 2015 by the Ministry of Culture, Community and Youth to groom the next generation of cultural leaders in the public sector. Guided by its vision to be a centre of excellence for the development of culture professionals and administrators, the Culture Academy's work spans three areas: Education and Capability Development, Research and Scholarship, and Thought Leadership. In these areas, the Culture Academy Singapore provides networking opportunities, platforms for exchange of creative ideas and offers professional development workshops, public lectures and publications to nurture thought leaders in Singapore's cultural scene.

About the National Heritage Board
The National Heritage Board (NHB) was formed on 1 August 1993. As the custodian of Singapore's heritage, NHB is responsible for telling the Singapore story, sharing the Singaporean experience and imparting our Singapore spirit.

NHB's mission is to preserve and celebrate the shared heritage of our diverse communities, for the purpose of education, nation-building and cultural understanding. It manages the national museums and heritage institutions, and sets

policies relating to heritage sites, monuments and the national collection. Through the national collection, NHB curates heritage programmes and presents exhibitions to connect the past, present and future generations of Singaporeans. NHB is a statutory board under the Ministry of Culture, Community and Youth. Please visit www.nhb.gov.sg for more information.

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The Digital in Cultural Spaces conference programme

Panel 1: Defining Communities in the Age of the Digital

7 December 2016, 11am

This panel will address the digital tools that have been taken up by public initiatives to document cultural heritage and to form communities that are committed to defining and preserving their own heritage. It will address the opportunities and complexities in terms of representation vs. ventriloquism that arise from the use of digital media.

Speakers:

Ms Linda Volkers, manager, international & digital marketing, Rijksmuseum

Ms Genevieve Grieves, award-winning artist, educator, curator, filmmaker and oral historian

Mr Eric Chin, director, National Archives of Singapore

Dr Patrick Mok, research consultant and manager, Hong Kong Institute for the Humanities and Social Sciences, The University of Hong Kong

Moderator: Ms Yvonne Tham, assistant chief executive officer, The Esplanade Company

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Panel 2: Digital Outreach: Innovations in Building New Audiences

7 December 2016, 2.30pm

This panel will address how different cultural institutions use digital media to build new audiences and make themselves more accessible to their audiences. In addressing the increasing prevalence of digital interfaces as the primary means for the public to access information, these presentations will elaborate on the benefits and pitfalls that are associated with mobile applications, digital marketing and programming for a 'general' audience. The panel will also address data analysis that is derived from these platforms that are then used to profile audiences.

Speakers:

Professor Sarah Kenderdine, director, Expanded Perception and Interaction Centre (EPICentre) & Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM), University of New South Wales; Special Projects, Museum Victoria; President, Australasian Association for Digital Humanities (aaDH)

Mr Sebastian Chan, chief experience officer, Australian Centre for the Moving Image

Ms Angelita Teo, director, National Museum of Singapore

Dr Kevin Lim, deputy director, Co:Lab X, National Gallery Singapore

Moderator: Mr Kennie Ting, Group Director of Museums, NHB, and director of Asian Civilisations Museum

Panel 3: The Digital and New Frontiers in Research and Education

8 December 2016, 9am

This panel examines how digital tools are revolutionising research methodologies in archaeology, art, art history and material culture studies as well as education.

Speakers:

Dr Stylianos Dritsas, assistant professor in architecture and sustainable design, Singapore University of Technology and Design

Mr Sean Lee, director, Heritage Conservation Centre

Ms Fiona Moore, coordinator, Object Based Learning and Collections Management, Arts West in the Faculty of the Arts at the University of Melbourne

Ms Honor Harger, executive director, ArtScience Museum Singapore; curator and artist from New Zealand

Moderator: Professor Jane M Jacobs, director, Division of Social Sciences, Yale-NUS College

Panel 4: The Digital Divide or Digital Disruption

8 December 2016, 1.30pm

This panel will address the digital divide in terms of those that have access to these technologies and between those who don't – such as older generations and economically, culturally or socially disadvantaged communities that do not have easy access to technology. It will also look at how the digital divide also affects artists, film makers, etc who may or may not have the right digital skills to innovate in their respective fields and how they can be helped to bridge the gap.

Speakers:

Ms Jenny Wong, assistant director, Digital Inclusion, Infocomm Media Development Authority

Mr Gene Tan, creative director, The Future of Us exhibition

Ms Debbie Ding, visual artist and technologist

Ms Simone Stoltz, lecturer in information and media, Reinwardt Academy, Amsterdam School of the Arts

Moderator: Mr Lucian Teo, member of the Digital Resource Panel, NHB

Panel 5: Concluding Thoughts: The Future of the Cultural Institutions and the Cultural Worker in the Digital Age

8 December 2016, 3.40pm

This Roundtable session moderated by Mr Warren Fernandez will look at how digital

technologies will change the way we work in culture, from modifying or making professions (such as the institutional curator, lighting designer or conservator) redundant, to changing what we expect of our experiences from culture, to the redefining of organisations such as museums. Will museums be replaced by virtual museums? Will other forms of culture such as theatre be equally impacted? What will the future of the object, the people who collect it, care for it, conserve it and promote it be? Will there be audiences still for concerts, theatre recitals or will audiences be happy with watching it on line? Will performing artistes need to learn their craft form Masters personally, or can they learn this online? These and many more questions will be asked and debated during this concluding panel.

Panellists:

Mr Michael Naimark, media artist and researcher

Professor Sarah Kenderdine, director, Expanded Perception and Interaction Centre (EPICentre) & Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM), University of New South Wales; Special Projects, Museum Victoria; President, Australasian Association for Digital Humanities (aaDH)

Ms Yvonne Tham, assistant chief executive officer, The Esplanade Company

Ms Debbie Ding, visual artist and technologist

Mr Yeo Kirk Siang, director, Heritage Research and Assessment, NHB

Biographies of members of the conference

Name	Biography
Mr Michael Naimark, media artist and researcher	Michael Naimark is a media artist and researcher who often explores "place representation" and its impact on culture, who is actively engaged in understanding the dynamics between art and technology, and who has an uncanny track record of art projects presaging widespread adoption, often by decades. He is noted in the histories of Google Street View, Projection Mapping, and Virtual Reality (and, some claim, the Facebook Like Button); and in ongoing work with cinematic crowdsourcing, live global video, and cultural heritage. Michael has directed projects with support from Apple, Disney, Atari, Panavision, Lucasfilm, Interval, and Google; and from National Geographic, UNESCO, the Rockefeller Foundation, the Exploratorium, the Banff Centre, Ars Electronica, the ZKM, and the Paris Metro. He occasionally serves as faculty at USC Cinema's Interactive Media Division, NYU's Interactive Telecommunications Program, and the MIT Media Lab and last year was appointed Google's first "Resident Artist" of their new VR Division.
Ms Linda Volkers, manager, international & digital marketing, Rijksmuseum	Linda Volkers handled international and digital marketing for the reopening of the Rijksmuseum in 2013, which welcomed over 2.2 million visitors in its first year. Rijksmuseum has received multiple rewards for its innovative digital and social activities, like Rijksstudio: SpinAwards 2013, Dutch Interactive Awards 2013, Museum and the Web Awards and the European Design Awards. Linda has a track record in online and offline marketing and communications. Before joining the Rijksmuseum, Linda held several management positions at digital agency Jungle Minds, worked in the financial sector and as a lecturer at the University of Amsterdam.
Ms Genevieve Grieves, award-winning artist, educator, curator, filmmaker and oral	Genevieve Grieves is an award-winning artist, educator, curator, filmmaker and oral historian. She is Worimi from New South Wales and has lived and worked on Kulin Country in Melbourne for many years, currently she is based in Larrakia Country in Darwin. Genevieve often teaches at the University of

historian	Melbourne in Indigenous Studies and is currently undertaking her PhD in Aboriginal art, frontier violence and memorialisation. She is a passionate supporter of community-engaged creative practice and teaches these methodologies to emerging arts and culture workers. She is also committed to maintaining and sharing south-east Australian cultures working with Banmirra Arts, possum skin cloak makers; the Footscray Community Arts Centre and the Koorie Heritage Trust to support and strengthen cultures from this region.
Mr Eric Chin, director, National Archives of Singapore	Mr Eric Chin was appointed the Director of the National Archives of Singapore in 2012. He was a lawyer by profession but acted on a long-standing personal interest in library and archival sciences by completing a Master's in Information Studies in 2010 at the Nanyang Technological University. He is currently President of the Forum of National Archivists under the International Council of Archives.
Dr Patrick Mok, research consultant and manager, Hong Kong Institute for the Humanities and Social Sciences, The University of Hong Kong	Patrick Mok holds a doctorate degree in history from The University of Hong Kong. He has a wide range of research interests from history, heritage and cultural study, cultural policies, cultural/creativity indicators to cultural-creative economy in Hong Kong and China. From 2008 to 2014, Dr. Mok served as consultant and manager in the Hong Kong Institute for the Humanities and Social Sciences (HKU) for the development of the "Hong Kong Memory Project", a digital and research project for the preservation of Hong Kong's historical and cultural heritage. He was investigator of a number of projects on digital library, copyright research and policy studies on creative economy, including: "Baseline Study on Hong Kong's Creative Industries" (2003), commissioned by the Central Policy Unit; "A Review Study on Cultural Audit" (2009-2010) commissioned by the Central Policy Unit of HKSAR Government. Recent work includes the "Study on Macau's Cultural and Creative Industries Index" (2011-12) and its follow-up studies (2013-16), both commissioned by the Cultural Affairs Bureau of the Macau SAR Government.
Professor Sarah Kenderdine, director,	Professor Sarah Kenderdine researches at the forefront of interactive and immersive experiences for galleries, libraries,

Expanded Perception and Interaction Centre (EPICentre) & Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM), University of New South Wales; Special Projects, Museum Victoria; President, Australasian Association for Digital Humanities (aaDH)	archives and museums. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice in the realms of interactive cinema, augmented reality and embodied narrative. Sarah is Professor at University of New South Wales Art & Design where she is director of UNSW's newly created transdisciplinary Expanded Perception and Interaction Centre (EPICentre) and of the Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM). Among a number of recent awards she received the Council for Humanities, Arts and Social Sciences Prize for Distinctive Work in 2014, the International Council of Museums Award (Australia) and Inaugural Australian Arts in Asia Awards Innovation Award in 2013. In 2016 she was elected President of the Australasian Association for Digital Humanities.
Mr Sebastian Chan, chief experience officer, Australian Centre for the Moving Image (ACMI)	Sebastian Chan is in charge of a holistic visitor-centric design strategy for the organisation, and recently helped open ACMI X, a studio for the creative industries. He was previously director of Digital & Emerging Media at Cooper Hewitt, Smithsonian Design Museum in New York, where he was been responsible for the museum's digital renewal and its transformation into an interactive, playful museum after a three-year rebuilding and reimagining process. He has also had a parallel life in electronic music and art organising and curating festivals, international touring, and publishing.
Ms Angelita Teo, director, National Museum of Singapore	Angelita Teo was appointed as director of the National Museum of Singapore (NMS) in July 2013. In her first year, she welcomed over one million visitors to NMS – a record for any museum in Singapore. Angelita was awarded the Public Administration Medal (Bronze) in 2014 for her contributions towards the development of a vibrant cultural and heritage sector in Singapore. Between 2014 and 2015, Angelita helmed the Museum's complete revamp of its permanent galleries, which reopened in September 2015. Since 2012, Angelita has run the Festivals and Precinct Development Division of the National Heritage Board (NHB), and is the festival director of the iconic Singapore Heritage Festival and Singapore Night Festival, which together reach out

	to over two million visitors annually.
	In 2016, she undertook the management of the Museum Roundtable Unit, which aims to build and facilitate a stronger museum-going culture in Singapore.
	Angelita started her museum career as an Assistant Curator in 1996. She pursued a Masters in Art Curatorship at the University of Melbourne in 2011, under a full government scholarship from the NHB.
Dr Kevin Lim, deputy director, Co:Lab X, National Gallery Singapore	At National Gallery Singapore, Kevin Lim's cross-divisional team focuses on visitor studies, user journeys and feedback systems to assess how the Gallery can better serve its diverse communities. In partnership with Accenture, Kevin leads the development of the Gallery Explorer app which leverage WiFi, iBeacons, and Data Visualisation to study the Gallery's visitors' traits and preferences, enabling visitors to take self-guided tours and navigate to key artworks. Throughout his career, his research has addressed the reflexive nature of social networks and civil society.
	Kevin received his PhD from the State University at Buffalo, New York and his dissertation was on "Internet Control & Anti-Control - An Examination of Public Deliberation through Networked Media on Civil Sovereignty in China" (Aug 2009, available at http://antictrl.com)
Dr Stylianos Dritsas, assistant professor in architecture and sustainable design, Singapore University of Technology and Design	Stylianos Dritsas's research interests in Architectural Technology are in the areas of digital design and fabrication and building performance optimization. Prior to his academic research work in Singapore, he practiced in London as an associate principal at Kohn Pedersen Fox Associates and taught as visiting faculty at the Architectural Association in London, UK and Ecole Polytechnique Federale in Lausanne, Switzerland.
	His education includes a degree in Architecture/ Engineering from the National Technical University of Athens, Greece and graduate degree in Design Computation from the Massachusetts Institute of Technology, USA. He is a registered architect, ARB/UK and architect/engineer, TEE/Greece.
Mr Sean Lee, director, Heritage Conservation	Sean Lee Huang Han, is the director of Heritage Conservation Centre (HCC) of the NHB, which is a statutory board in the

Centre	Ministry of Community, Culture and Youth. He has been with NHB since July 2011. HCC is the national repository of the national heritage collection with the primary tasks of managing, caring and facilitating physical and digital access to the collections.
Ms Fiona Moore, coordinator, Object Based Learning and Collections Management, Arts West in the Faculty of the Arts at the University of Melbourne	In her role, Fiona Moore is responsible for developing object-based learning opportunities across the faculty, liaising with academics and staff from the University's Cultural Collections to embed the collections into the faculty's teaching programs. She has a BA (Hons) in Art History, a Postgraduate Diploma in Art Curatorship and Museum Management and a Masters in Fine Arts (Research), all obtained from the University of Melbourne. She has worked as a sessional subject coordinator and guest lecturer in the Masters of Art Curatorship Program at the university. She has extensive experiencing working in the museum and gallery sector in the area of registration having held positions at a number of cultural institutions in Australia including the National Gallery of Australia and the National Gallery of Victoria. Fiona is also PhD candidate in Art History in the School of Culture and Communication at the University of Melbourne.
Ms Honor Harger, executive director, ArtScience Museum Singapore; curator and artist from New Zealand	A curator from New Zealand, Honor Harger has 15 years of experience of working at the intersection between art, science and technology. She has held several key appointments in the United Kingdom, New Zealand, Germany and Australia, and has curated many international exhibitions and events around the world. She was director of Lighthouse in Brighton, UK from 2010 - 2014; curator of the Transmediale festival in Berlin in 2010, and she was the director of the AV Festival, the UK's largest biennial of media art, film and music from 2004-2008. Prior to that, she was the first webcasting curator for Tate Modern in London, where she also curated events and concerts on art and technology. Honor has lectured widely including at the conferences TED, and LIFT, as well as at the European Space Agency, the Centre Pompidou in Paris, California Institute of the Arts and the American Film Institute.
Ms Jenny Wong, assistant director, Digital Inclusion, Infocomm Media	Jenny Wong heads the teams in IMDA's Digital Inclusion Division for Silver Infocomm Initiative and the Home Access Programme. She oversees the annual Silver IT Fest, which is

Development Authority (IMDA)	an annual festival comprising a series of events such as exhibition, seminars and IT classes targeted to encourage seniors to lead a digital lifestyle.
	Prior to her role in Digital Inclusion, she was one of the pioneer members in the Personal Data Protection Commission and led in the development of the communications and outreach strategies for the Commission. She was instrumental in the rolling out of a national training programme under the Workforce Skills Qualifications framework to build data protection capabilities as well as the development of the National Infocomm Competency Framework when she was with the Manpower Development Division in IDA.
	Ms Wong graduated with a Bachelor of Social Science with Honours from the National University of Singapore.
Mr Gene Tan, creative director, The Future of Us exhibition	In his capacity as Creative Director, Gene Tan played a vital role in the curation of The Future of Us exhibition's contents, having pieced together 15,000 dreams from Singaporeans and ideas from over 150 public, private and people organizations to offer a plausible look into what Singapore as a nation can be like in the year 2030.
	A librarian by training, Gene was previously with the National Library Board and had helmed the Singapore Memory Project, a whole-of-nation movement which aims to capture and document precious moments and personal memories related to Singapore; recollections not merely from individual Singaporeans, but also organizations, associations, companies and groups. He was formerly the director of the National Library and the president of the Library Association of Singapore.
Ms Debbie Ding, visual artist and technologist	Debbie Ding is a visual artist and technologist working between London and Singapore. She graduated MA Design Interactions from Royal College of Art (London). She reworks and re-appropriates formal, qualitative approaches to collecting, labelling, organising, and interpreting assemblages of information – using this to open up possibilities for alternative constructions of knowledge.
	Inquiries are sparked off by the unexpected discoveries and hidden labours of amateur explorers – whose voices are often concealed by the contemporary professionalisation of academic

	disciplines.
	Prototyping is used as a conceptual strategy for artistic production, iteratively exploring potential breakthroughs and dead ends faced by amateur archaeologists, citizen social scientists, and machines (programmed to perform roles of cultural craftsmanship) in the pursuit of knowledge
	Works take the form of computer-aided investigations into archaeological and historical finds (eg. the former island of Pulau Saigon, 19th century colonial shipwrecks), studies of changing features within urban geography, and informal approaches to collecting and mapping.
Ms Simone Stoltz, lecturer in information and media, Reinwardt Academy, Amsterdam School of the Arts	Simone Stoltz (1978, BA Museology and BA Media, Information and Communication) is a lecturer of information and media at the Reinwardt Academy at Amsterdam. She has worked as manager for collections at several museums including Rijksmuseum and Muiden Castle. She has also been an advisor with the Museums Consultancy of the Northern Province on the subject of e-culture and digitisation for several years. She is now passionate in educating a new generation of heritage professionals in media, information and presentation. Her main challenge is to facilitate students into shaping their own vision at the future of heritage in a creative but structured way. She delivers masterclasses, workshops and presentations at universities and (international) conferences in the Netherlands and abroad.
Ms Yvonne Tham, assistant chief executive officer, The Esplanade Company	Yvonne Tham oversees the programming department and supports chief executive officer Benson Puah in Esplanade's social and cultural objectives. Prior to joining the Esplanade, Yvonne spent four years as the deputy chief executive officer at the National Arts Council where she was responsible for the Council's strategic planning and arts policies. She has also worked at the then-Ministry of Information, Communications and the Arts (MICA), the Ministry of Manpower, and has taught literature in a Singapore junior college. At MICA, she was part of the teams that oversaw the setting up of the DesignSingapore Council, the School of the Arts and the Renaissance City Plans 2 & 3.
Mr Yeo Kirk Siang, director, Heritage Research and	Mr Yeo Kirk Siang is currently director of the Heritage Research and Assessment Division at NHB. The division focuses on the research, documentation and commemoration of Singapore's

Assessment, NHB	heritage in partnership with non-government organisations and public agencies. Before his current appointment, Kirk Siang worked in a wide range of portfolios in NHB, and has been involved in the preservation of sites and monuments, community outreach and strategic planning. Kirk Siang was with the Ministry of National Development prior to joining NHB, and was responsible for developing policies and strategies related to the built environment, including sustainable development in Singapore.

Conference exhibition booths

Organiser	Booth name and write-up
Heritage Conservation Centre (HCC)

Institution of National Heritage | **Digitising the National Collection**

Current technology makes it possible for cultural institutions to reach out to a wider public by placing their artefact collections online. To improve the public's online experience, the existing information needs to be enhanced to make it more easily accessible and searchable. NHB is enhancing the digital assets of Singapore's National Collection (NC) so as to enable broader access and use for research, education and |

Board	enjoyment. Improvements in digitisation of the NC involves three components: (1) **Cataloguing system development**. Developing a system and cataloguing the NC enriches the metadata for collection information and accessibility. (2) **Photography enhancement** Photographing artefacts at higher resolution for better visual appreciation. (3) **Collections database upgrade** The upgrade will improve digital engagement as it will allow for easier data exchange via web services with other applications. The digitising of the NC is carried out at the Heritage Conservation Centre (HCC).
Nanyang Polytechnic School of Interactive and Digital Media	**Interconnectedness** Inviting query to the interconnectedness of people/spaces and culture, this mixed media installation explores the theme of the conference "Digital in Cultural Spaces", as experienced first-hand by the students from Nanyang Polytechnic's School of Interactive and Digital Media. Through their exploration of spaces, the students have visualised their appreciation and formed their narratives of the vibrant and unique cultural past/present. These stories are represented thru bespoke illustrations, projected graphics, handcrafted typography and photo journals.
360 Fossil	**3D Zoetrope** The 360Fossil 3D zoetrope is an extension of the traditional two dimensional form of expressing and displaying arts and culture in books, television, paintings and many other static forms of display. This technology, with the enhancement of 3D Printing and Digital Animation brings to life physical static objects in the full 360 spherical space which unbelievably aids in giving a full dimensional expression much needed by any presenter in the arts and culture space. The theme of the 3D zoetrope is SG50 Our Little Red Dot. It was created to be exhibited at the expanded Maker Faire Singapore 2015 and to celebrate Singapore's 50th year of independence in 2015 (SG50). It illustrates our little Red Dot in the middle; the source of fun, influencing the surrounding vibrant & colorful life, represented by the surrounding models, brought to life with the 360Fossil 3D Zoetrope technology. A true physical way to freeze time in motion and passing on of legacies, moments

	and memories artfully.
InTed Limited Liability Partnership	**Ultimaker 3** The Ultimaker 3 is a reliable dual extrusion 3D printer. Allowing users to achieve complex designs and improved 3D print performance, thanks to its unique auto-nozzle lifting system, professional build and support material combinations, and swappable print cores. Featuring seamless hardware, software and material integration, the Ultimaker 3 and Ultimaker 3 Extended enable designers, engineers and manufacturers to approach the innovation process in a completely new way. It allows users to create complex geometries and achieve remarkable design intricacy with the most reliable dual extrusion desktop 3D printer on the market. **Ultimaker 3 features** **Dual extrusion.** Combine build and water-soluble support materials to create complex mechanical parts and intricate surfaces or choose to print with two colours. Ultimaker 3's unique auto nozzle-lifting system ensures a smooth, professional finish with every print. **Swappable print cores.** Faster print core changes mean higher uptime and easier maintenance. Your Ultimaker 3 comes with print cores for build (AA) and support (BB) materials. Customized nozzle geometry per material – ensures lower clogging risks and a more reliable 3D printing experience. **Optimized Cura material profiles.** Extensively tested preconfigured Cura profiles make for a smoother, more seamless 3D printing experience by automatically adjusting the necessary settings for each material and print core. Produce consistent, quality results with every print. **Material recognition with NFC scanner.** Built-in material

	recognition system ensures your 3D printer is primed and ready for the task. Ultimaker 3 detects and identifies the material on the reel holder and checks the correspondence of a filament and print core type being used. ● **EEPROM print core chip.** The EEPROM chip in the print core memorizes the size and type of your nozzle, notifies you in case of misuse and, as a result, helps achieve higher print success rates. ● **USB port.** Enjoy standalone printing using a USB stick ● **Wi-Fi / LAN.** Send your print project quickly and easily to your Ultimaker 3 via Cura. ● **Live camera.** Monitor every stage of your 3D printing project remotely by simply connecting to your Ultimaker 3's Wi-Fi network.
National Heritage Board	**Heritage at Your Fingertips** *Singapore Heritage Trails* is a digital heritage companion developed by the National Heritage Board in partnership with the National University of Singapore's Keio-NUS CUTE Centre, to make our heritage walking trails more accessible to everyone. The app is the first of its kind in Singapore to consolidate all of Singapore's heritage trails onto a single platform. It currently contains almost 100 trails around Singapore, including those developed by other public agencies, community groups and schools. With the new app, members of the public can embark on self-guided journeys and discover stories behind the streets and landmarks in Singapore. In addition, the app also allows users to contribute their own accounts and images from their trail experience, and create their own personal trails. **Roots.sg** Roots is a one-stop resource portal that shares information and raises the public's appreciation and knowledge of Singapore's history and heritage. It delivers an interactive and engaging experience that aids the discovery of heritage content and programming, including more than 120,000 resources on heritage trails and historic sites, monuments, research & publications

	and other multimedia content.
	A key driver in NHB's digital engagement efforts, Roots will evolve into a content bank that will facilitate greater discovery of our resources across partner platforms as well as provide personalised experiences at heritage venues.
Debbie Ding, Visual Artist and Technologist	**Here the River Lies** Debbie Ding The Singapore River can be thought of as a kind of "psychogeographical faultline" - a site constantly in construction and motion, where the spaces of our memories and dreams interact, merge, or drift apart - like a series of tectonic plates. The river is a site of significant historical, economic, and social importance - yet despite its centrality, it seems that not all Singaporeans know its history, its exact location or even its appearance. It is known that national mapping organisations around the world insert deliberate errors in their base maps as "fingerprints", which are subsequently used to detect the infringement of copyright of these maps. In 2007, in the case of *Virtual Map (Singapore) Pte Ltd v Singapore Land Authority*, the government statutory board, Singapore Land Authority sued the online web mapping service Virtual Map for copying their maps. SLA also admitted the addition of several fake features on their maps, including a fake deadend, fake temple and a rather idiosyncratic drawing of Fort Gate. It was argued that these fake features were not meant to mislead regular users of the map, but that they existed so as to allow the map's author to identify the map as their own work. "Here the River Lies" is an interactive map installation of the Singapore River that requires the participation of the audience to complete the work. The audience is invited to contribute their stories and memories of the Singapore River to a large hand-drawn map of the Singapore River, regardless of whether the memories are real, partially real, or imaginary. All of the stories are documented on its online archive, without distinction between which are real or fictional stories. The map thus becomes each visitor's very own, as they would be the only person who would be able to recognise whether their memory was real or a confabulation. *This work has been previously exhibited at The Substation (2010), Galerie Steph (2013), Singapore Art Museum (2014) and Maison Salvan (2015; Toulouse, France). The work has been specially adapted for this space.* *Add your story at: http://dbbd.sg/river*

National Arts Council	**Engaging Communities through the Arts**
	The National Arts Council (NAC) collaborates with artists, arts organisations and community partners to bring the arts to where people live, work and play. By actively engaging people through the arts, we hope to inspire individuals on a journey of self-discovery, while drawing communities closer together.
	Bringing the Arts to seniors through Technology silverarts.nac.gov.sg
	The Community Arts Projects documented in this exhibition celebrate the creative potential of seniors. These projects are held as part of NAC's annual Silver Arts Festival, a platform that advocates the meaningful possibilities that the arts can offer seniors in the community.
	Through multi-sensory experiences brought to life by sound and music, 2-D animation, filmmaking and more, seniors experienced firsthand how the arts can play a significant role in enhancing well-being. These projects enabled them to connect with their memories, their innate creative potential and aspirations amidst the changing environment.
	Sounding Motion
	This project explored how seniors engaged with the environment through sound, using a cassette tape recorder, documenting the sounds of their everyday environment. The collected sounds were then programmed into a sensory device via the Xbox Kinect that connects sensed movement to the sounds, transforming aural and body movement into a live soundscape.
	Recording Reality
	A series of workshops where seniors got to explore the filmmaking process and harness personal stories and worked in groups to produce their own short documentaries.
	Our Animation Journey
	An intergenerational project where seniors and youths worked together to create a 2D animated short; tapping onto their own memories, imagination and inner childhood to produce fantastical characters and surreal settings on screen.
	About the National Arts Council
	The National Arts Council champions the arts in Singapore. We aim to nurture and celebrate excellence in the arts, making it accessible to all. By spurring on local artists and creating a sustainable arts environment, we hope to continue entertaining, enriching and inspiring Singapore and the

	rest of the world through the arts. For more information on the Council's mission and plans, please visit **www.nac.gov.sg**
Singapore University of Technology and Design	**Heritage Buildings and Digital Technology** **Exhibit** Dragon wall mural, 1.8 x 1.2 x 0.3m