

**NANYANG
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SINGAPORE

ELICITING MEMORIES AND CONVERSATIONS AMONG THE ELDERLY THROUGH A PHOTOGRAPHIC

ARCHIVE: AN EXPLORATIVE STUDY WITH THE GIBSON-HILL PHOTOGRAPHIC COLLECTION

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SCHOOL OF ART, DESIGN & MEDIA

2025

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School of Art, Design & Media

A thesis submitted to the Nanyang Technological University
in partial fulfilment of the requirement for the degree of
Master of Arts

2025

Supervisor Declaration Statement

I have reviewed the content and presentation style of this thesis and declare it is free of plagiarism and of sufficient grammatical clarity to be examined. To the best of my knowledge, the research and writing are those of the candidate except as acknowledged in the Author Attribution Statement. I confirm that the investigations were conducted in accord with the ethics policies and integrity standards of Nanyang Technological University and that the research data are presented honestly and without prejudice.

19 Feb 2025

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Assoc Prof Oh Soonhwa

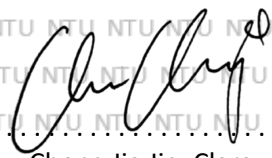
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Chong Jia Jie, Clara

Acknowledgements

I would like to express my deepest appreciation to my supervisors, Associate Professor Oh Soon-hwa and Assistant Professor Chu Kiu-wai, for their patience, guidance and most importantly for the opportunity to work alongside them on this Ministry of Education (MOE) Tier 2 project to unpack such an incredible body of photographic negatives by the late Dr Carl Alexander Gibson-Hill. Many thanks to my wonderful colleagues, Sher Ying and Yi Xuan, for your comforting presence in the project lab and for the much-needed moral support throughout this journey.

I am extremely grateful to the two research sites, Singapore Anglican Community Services (PEACE-Connect) and Bo Tien Day Activity Centre for the Elderly and their staff, Sharon, Foong Yoke, Alice, and others for believing in this project and their enthusiasm in assisting with recruitment of their members for the workshops. Special mention to my friends, Bryan, Hui Fang, Jonathan and Wendy, who has fervently supported my research from the beginning and offered your help despite your own commitments. Thank you to the administrative and support staff of NTU ADM for your assistance, especially Mitchell, Ivy, Hsiao Ching, Azahki and Arifin. I also had the great pleasure of working with following individuals that have graciously shared their time with me at the early stages of the project: Mr Daniel Teo, Mr Chua Soo Bin, Mr Koh Nguang How, Mr Hor Kwok Kin, Mr Tan Lip Seng, as well as staff and members of the Photographic Society of Singapore, thank you for sharing your expertise and all your invaluable inputs.

I very much appreciate all the elderly I have met over the years, whether by connection or by chance, who have inspired me with their many stories of the past and zest for life in the future. I dedicate this thesis to my grandparents, who have taught me invaluable lessons on the value of memories.

I am incredibly thankful to all my family and close friends, for their belief in my work. Last but definitely not the least, this thesis and the past two years would not have been possible without the unwavering support and encouragement from my husband and parents – with which afforded me the privilege to have the time and space to pursue what makes my heart sing.

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Summary

This study explores a research process to gather individual memories to support research into a collection of black-and-white photographic archives taken by Dr Carl Alexander Gibson-Hill in Singapore and Malaya during the 1940s to 1960s. Grounded in a qualitative research framework, this study adopts the photo-elicitation method (Harper, 2002) through facilitated group discussions to collect individual interpretations and interactions of participants (Morgan, 1996). Using photographs from the Gibson-Hill Photographic Collection, elderly individuals take part in small group discussions, sharing personal stories and experiences with their peers. The individual memories of those who lived during the period when the photographs were taken provide multifaceted perspectives and enrich our understanding of the history of this region. Furthermore, there exist a programming gap for healthy and active older adults that supports the maintenance of their well-being through cognitively-engaging activities. This research endeavours to bridge this gap through engagement with photographic archives. The study hypothesized that such group workshops can generate data to support research into photographic archives by eliciting personal memories from elderly participants through their conversations and increase social participation among the elderly.

Seventeen participants, aged 65 to 91 years, from Bo Tien Day Activity Centre for the Elderly and Singapore Anglican Community Services (PEACE-Connect), were divided into smaller groups of 5 to 6 and engaged in two 2-hour workshop sessions in March 2024. Data was collected through audio-visual recordings, demographic information, participant reflections and facilitators' notes. Non-verbatim transcriptions were analysed through reflexive thematic analysis (Braun & Clarke, 2019) to reveal four primary themes: 1) Significance of Places, where participants identified and shared details about places depicted in the photographs; 2) Personal Reflection and Nostalgia, which highlighted how the images evoked personal memories, especially of their childhood; 3) Reflections on Changes Over Time, where participants compared past scenes with contemporary settings, reflecting on changes over time; and 4) Contextually Relevant Details, which included miscellaneous

information, historical or cultural knowledge shared by participants. The findings revealed that participants were highly engaged throughout the sessions, actively contributing to social interactions. They responded positively to the process of reminiscing, utilising the photographs as prompts to share and discuss their memories. This collective exchange of stories helped to cultivate a strong sense of community within the group and provided valuable insights into the unique experiences of elderly participants, which is able to inform ongoing research on the Gibson-Hill Photographic Collection. This research also highlights the potential of group workshops to stimulate social participation among older adults, contributing to the broader discourse on elderly engagement.

This study is part of and funded by the *Creation and Analysis of a Digital Asset with the Gibson-Hill Photographic Collection* (MOE-T2EP40120-0006) and is approved by Nanyang Technological University's Institutional Review Board (IRB-2022-990).

Chapter One: Introduction

Background

It should not be news that the global population is ageing at an unprecedented pace. Locally, by 2030, almost a quarter of Singapore citizens will be aged 65 and above ('Overview', 2022). There is a pressing need to confront the challenges posed by an ageing population while nurturing their well-being and independence, and one way to do so is to engage this population socially through programmes. Despite considerable efforts to develop programmes for seniors facing health adversities, such as dementia, there is a noticeable lack of attention given to the large segment of the elderly community who are healthy and independent. It is crucial to prioritise the development of programmes that support the maintenance of the well-being and activity levels of older adults and there is especially a need for cognitively-engaging programmes for this group. With their professional and life experiences, this population eagerly seeks opportunities to participate and contribute to the community, which allows them to feel a deep sense of fulfilment when they are acknowledged as a valued member of society (Klever, 2013). This research endeavours to bridge this gap and explore avenues in programming to cater to the well and active ageing population through engaging with photographic archives.

It is imperative to develop programmes that provide intellectual stimulation, as there is evidence that sustained brain engagement have considerable benefits for the elderly (Fioranelli et al., 2023; Phinney et al., 2014). Fortunately, museum collections and archival materials offer an abundance of pre-existing resources that can be harnessed to meet this objective effectively. Leveraging these readily available materials not only maximises their value but is also a pragmatic and sustainable approach to address the needs of this demographic.

Among the many archives available is a comprehensive collection of photographic archives taken by Dr Carl Alexander Gibson-Hill during the 1940s to 1960s. Dr Carl Alexander Gibson-Hill (1911 - 1963) was the director of the Raffles Museum from 1956-63 (Hodgson, 1965). He was also the president (1956–61) of the Malayan Branch of the Royal Asiatic Society and previously the editor

of the society's journal. Through his work, Gibson-Hill left an extensive volume of published articles about the natural, geographical and cultural history of this region (Tan B, 2016). Apart from his written articles, Gibson-Hill's photographic work offers us a glimpse into life in Singapore and Malaya during the 1940s to 1960s (Tan B & Lim, 2008). With themes spanning natural history, architecture and everyday scenes, the photographs taken by Gibson-Hill shed light on the social and political landscape of the region during the period as seen through his eyes.

These photographs are ideal for use with the elderly given their content on scenes and activities that were prevalent during their youth and can be used in reminiscence-based activities. Prior studies, such as Wu et al. (2020) has shown that old photographs can evoke past memories and increase brain activity in older adults. On one hand, they help generate information and leads for future research by connecting individuals' memories to broader historical narratives. On the other, they provide content for curating engaging programmes that stimulate cognitive activity in seniors. By utilising such archival materials and collections, programmes can be designed to promote cognitive engagement and enhance the overall well-being of the senior community. Despite considerable literature on reminiscence, which will be addressed in the following chapter, there appears to be few that specifically utilises photographic archives to initiate conversations among the elderly, serving as both a process and a source for personal stories to enrich historical narratives. This paper proposes that archival photographs be integrated into senior engagement programmes to support historical research and contribute to the cognitive and emotional enrichment of the elderly, using the Gibson-Hill Photographic Collection in this explorative study.

Stored within the National Museum Singapore, the Gibson-Hill Photographic Collection was digitised and studied under the Ministry of Education, Singapore Tier 2 grant: *Creation and Analysis of a Digital Asset with the Gibson-Hill Photographic Collection* [MOE-T2EP40120-0006] with Principal Investigator Associate Prof Oh Soonhwa and Co-Principal Investigator Assistant Prof Chu Kiu-Wai. Prior to the award of the grant, the contents of the Gibson-Hill Photographic Collection were scarcely studied. Yet, this lack of context of these photographs is what makes them the most suited

for use in this study to glean an understanding of the photographs through the experiences of individuals who have lived through the period. The elderly would be able to relate to the subjects of the photographs objectively, and share their perspectives through their own experiences of post-war Singapore in the 1940s to 1960s. This photographic archive is an ideal material to start conversations with the elderly as it contains scenes and places from their lives, from which we can glean insights beyond the photographic capture in time. It is also rare to have access to such a complete body of an individual's work, especially for a continuous duration within a geographical region.

Historical research has conventionally been confined to the realm of scholarship; however, the landscape is evolving, and there is a growing shift towards crowd-sourcing research and democratising research processes. Initiatives such as the *Citizen Archivist Project* by the National Archives of Singapore (NAS) exemplify the use of online crowd-sourcing for community participation in research activities, effectively harnessing collective knowledge and memories to create a rich tapestry of historical narratives with and by the public. In a similar vein, this paper suggests group programmes be organised for seniors to converse and discuss their individual memories using photographic archives as prompts. These group workshops are viewed not merely as a methodology but as a dynamic and interactive process which organically flows with the conversations and interests of participants in reaction to the photographs presented. The workshop format aims to de-institutionalise heritage programmes, providing an inclusive space where seniors can engage in spontaneous and authentic dialogues with one another. The emphasis lies on embracing the lived experiences and individual perspectives of the senior participants, allowing their personal stories to shape the course of these conversations.

Photographs embody and present the past and can tell us a lot about history. In *Photographs and the Sound of History* (2008), Elizabeth Edwards argues that photographs have social functions which can only be observed when in engagement with the everyday – in the case of this paper, in conversations with others. Apart from visually presenting history, “photographs not only represent but also evoke” (p. 29) and can be extended beyond the image itself. Photographic

archives serve as tools in these interactions, facilitating the elicitation of memory of the elderly through reminiscence with one another in a social context, which studies have shown allows the elderly to feel comfort and may lead to heightened self-esteem (Klever, 2013). By adopting reminiscence into group engagement with photographic archives, the stories shared by senior adults are validated, further reaffirming their importance to society and the world today (Klever, 2013). This inclusive approach explores and preserves cultural perspectives, enabling the elderly to make integral contributions by filling in their own experiences to a historical context. This inverts the traditional top-down approach of heritage programmes, fostering a bottom-up model that is participatory and empowering. This shift in perspective not only enriches the research landscape but also has the potential to create bonds among the programme participants and a shared sense of identity that extends beyond the workshop process. This research recognises the potential of crowd-sourcing and participation of seniors to contribute to historical research through group workshops fuelled by organic conversations. This inclusive approach values individual voices and lived experiences, shaping a more holistic understanding of our shared history and identity.

Memory in the Elderly as a Resource

The memories of the elderly are a window into our shared history. In Jacques Le Goff's 1992 preface, he astutely posits that "Memory is the raw material of history". Indeed, the reservoir of personal past memories within individuals is a valuable asset, not only for comprehending an individual's unique perspectives but also for enriching recorded history through diverse viewpoints (Green, 2004). In *Telling Stories*, the authors contextualise personal narratives in history, arguing that "personal narratives are contextualized by, reflect on, and explore the individual's place in collective events and historical time. They evoke many additional narratives with their own distinct temporalities beyond the individual life" (Maynes et al. 2012, p.43). Personal narratives from one's life experiences are interconnected to broader histories and communities and are also reflections of how they might relate to and interpret events and places. Maynes and colleagues (2012) used Michael Honey's *Black Workers Remember: An Oral History of Segregation, Unionism, and the*

Freedom Struggle as an example to demonstrate how oral history was used to convey the struggles of Black workers. In particular, the book highlighted how men and women emphasised different aspects of their experiences, with the latter noting about how their work allows them to raise their children, which added a significant additional dimension to the historical account. Extrapolating from this, the memories of the elderly would be particularly noteworthy. As individuals who have witnessed the physical and social transformations of society over time, within their lived experiences lies historical knowledge, which is an indispensable resource for advancing our understanding of the past, which as other scholars of oral history and memory have argued, diversifies perspectives and adds additional dimensions to historical accounts. Moreover, the sharing of memories among this population holds dual significance, not only providing historical insights but also fostering a tangible enhancement of their social connectedness. Evidence suggests that engaging in such reminiscences and exchanges promotes greater social connectedness among the elderly, which is a preventive factor against many psychological and physical illnesses (Klever, 2013). By encouraging seniors to share their memories and experiences, we recognise their unique roles as living repositories of history, nurturing a supportive environment that bolsters their well-being and quality of life, which should be acknowledged and harnessed by researchers and societal stakeholders alike.

Ageing Population

In Singapore, the population is ageing fast with 18.4% of citizens aged 65 and above in 2022, and it is estimated that by 2030, this proportion will increase to 23.8% ('Overview', 2022). The recent COVID-19 pandemic also highlighted key areas that the elderly lack support in, including isolation and opportunities for social participation. Social isolation is related to "negative mental health outcomes" in those who live alone or were forced to stay home for extended periods of time (COVID-19 Mental Wellness Taskforce Report, 2020, p. 10). I firmly believe that swift action should be taken in research to provide support for this expanding demographic, such as the development of community-based activities that encourage social participation.

Social Participation

As Hashidate and colleagues (2021) have pointed out, there is no one fixed definition for social participation in literature till date and similar concepts have been discussed using terms such as social connectedness, social engagement among others. For this present paper, I adopt the definition of social participation from Levasseur et al. (2010) where social participation refers to an individual's involvement with others through activities, which may include participation or engagement and this includes activities that individuals partake in a group setting. The authors based this on the analyses of 43 different definitions, reflecting the many facades of social participation and describe the six levels of involvement for the individual in relation to others:

1. Doing an activity in preparation for connecting with others
2. Being alone with others
3. Interacting with others without a specific activity
4. Doing an activity with others with a common goal
5. Helping others
6. Contributing to society

They categorized levels 3 to 6 as social participation and levels 5 and 6 as social engagement. This paper focuses on this definition of social participation (levels 3 to 6). Social participation has been linked with improved physical functioning and psychological well-being (Levasseur et al., 2010; Morgal et al., 2021), a slower decline in cognitive functioning (Ertel et al., 2008) as well as lower incidence of dementia (Nemoto et al., 2017) in the elderly.

Photographs in Memory Work

Photography has the unique ability to record and support memories, while also serving as a form of memory in and of itself (Bate, 2010). John Berger (2013) suggests that a photograph, in containing a message about the event it records, serves as a memento of what is no longer present, regardless of its accuracy. In *History and Memory* (1992), Jacques Le Goff highlights the

democratising effect of photography on memory by allowing for the preservation of a moment in time, thereby contributing to collective memory. Conversely, for an individual who has experienced the event or spaces documented in the photograph, approaching the very image triggers memories of past experiences. Photographs can thus be used as tools to facilitate memory work, as they invoke responses from individuals in different ways based on their past experiences and function as a space for memory to surface (Bate, 2010). Photo elicitation interviews make use of photographs in the interview process to foster collaboration and discussion (Harper, 2002). In reminiscence therapy, photographs are often used to facilitate the recall of past events and have been shown to have psychological benefits (Cotelli et al., 2012).

Photographic archives have the potential to elicit diverse and personal responses in different ways from individuals based on their own unique experiences, and can be used to enrich historical understanding. Embracing a photographic archive like the Gibson-Hill Photographic Collection, which remains underexplored, fosters inclusivity and co-construction of historical narratives with the elderly, valuing their unique perspectives as living witnesses to the past.

Research Aims

This research aims to elicit memories from elderly individuals through conversations centred on the photographs in the Gibson-Hill Photographic Collection. By engaging participants with these photographic archives and encouraging them to share their personal experiences, the study allows those who lived through the period depicted in the photographs to contribute valuable insights to scholarly research. Additionally, the group workshops offer a platform for social participation, presenting a model that could be integrated into regular programming for healthy and active older adults. This investigation asks: Are group workshops able to generate data to support research into photographic archives by eliciting personal memories from elderly participants through their conversations? Would taking part in the workshop increase social participation for the elderly?

Chapter Two: Literature Review

This study examines the potential of workshops to stimulate conversations from elderly participants by eliciting personal memories to generate data to support research into the Gibson-Hill Photographic Collection and how such an activity might increase social participation. In this chapter, I present key concepts from literature that are relevant to the study to provide a comprehensive understanding of the research context and background. The chapter is organised into the following sections:

1. Dr Carl Alexander Gibson-Hill: Offers a background on the photographer and his photographic archives.
2. Photographs and Memory: Examines how photography serves as a tool for recording the past and its social and cultural roles.
3. Visual Methodologies: Discusses photo-elicitation interviews as a research method and their applications.
4. Art and Heritage Programmes for the Elderly: Reviews relevant art and heritage-related programmes designed for the elderly.
5. Existing Programmes in Singapore: Provides an overview of current programmes in Singapore and relevant discussions.
6. Gaps in Literature: Identifies gaps in existing literature and how the current study addresses these gaps.

Dr Carl Alexander Gibson-Hill

Dr Carl Alexander Gibson-Hill (1911-63) was a prominent figure in botany, natural history, and ethnography in Malaya who had a strong interest in birds and boats. Born in England, Gibson-Hill was formally trained in medicine and upon completing his training, travelled out of England to work as a medical officer at Christmas Island and the Cocos (Keeling) Islands before arriving in Singapore in December 1941, just before the Japanese invasion (Tan B & Lim, 2008). During the war, he was interned at Changi Prison and Sime Road Camp, where he continued to engage in research

and lectures with other scholars (Tan B & Lim, 2008). During the years following the Japanese occupation, he was appointed the Curator of Zoology and later the Director of the Raffles Museum and held the position until his death in 1963 (B. Tan & Lim, 2008). Another one of his notable appointments, among many others, was his involvement with the Malayan Branch of the Royal Asiatic Society, where he served as President (1956-61) and Editor (1948-61) of its journal (Tan B & Lim, 2008). Apart from his academic and research work, Gibson-Hill was also a passionate photographer and an active member of the local arts community in Malaya. He was one of the founding members of the Singapore Arts Society and Singapore Camera Club, and was later appointed the President of the Singapore Photographic Society (1953-54). Throughout his career in Singapore and Malaya, he engaged extensively with the local photography community and participated in many international salons and competitions as a judge (Tan B & Lim, 2008). He also made ample use of his access as a British official to travel across the region to document its diverse natural landscapes, buildings and local cultures. His job most likely provided him with sufficient free time to engage in his hobby, and he was known to be a perfectionist, ensuring that the contents of the Journal of the Malayan Branch of the Royal Asiatic Society (JMBRAS), which he edited, contained no mistakes (Luyt, 2019). Gibson-Hill was in Malaya during a time when the colonial government was progressively stepping down and exiting the region, providing him with unique opportunities to document Malaya's transition and its rapidly changing society. Tragically, Gibson-Hill's career was cut short by his death in August 1963, but his research and artistic contributions to the region in the form of the Gibson-Hill Photographic Collection remains today.

The Gibson-Hill Photographic Collection

The Gibson-Hill Photographic Collection is a valuable collection of photographs that offers insights into life in Singapore and Malaya during the 1940s to 1960s, providing a unique perspective on life in the region during a critical period of history that marks the beginning of the end of direct colonial control. It offers a visual narrative of the social and political landscape of the region, as perceived through the lens of a British colonial official who remained in Singapore for an extended

amount of time. The archive contains more than 270 rolls of black and white film negatives, amounting to about 7,600 images that captured a range of subject matters such as natural history, architecture, and daily life in Singapore and Malaya. As part of the research group led by Principal Investigator Associate Prof Oh Soonhwa and Co-Principal Investigator Assistant Prof Chu Kiu-Wai, we identified several themes within the collection, namely: Photographs of everyday life, rituals and religion, pictorial-style photographs, buildings and architecture, and others.

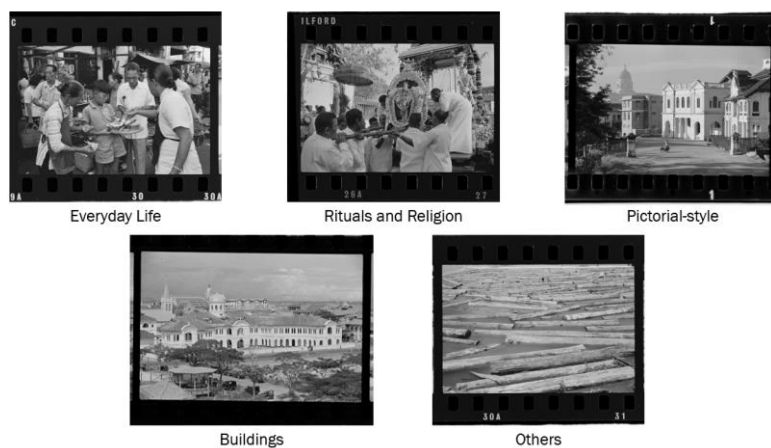


Figure 1 *Thematic categorisation of sample digital scans of film negatives in the Gibson-Hill Photographic Collection, courtesy of photoarchive.space*

The film negatives in the collection were produced between the late 1940s and Gibson-Hill's death in 1963. Although Gibson-Hill arrived in Singapore in 1942, World War II broke out soon after. He was captured and interned at Changi Prison, where he was unable to produce any photographs for the next three years (in-person communication with Oh, 2024). It was only upon his return to Singapore in 1947 as the Assistant Curator at the Raffles Museum did he began to photograph and produce publications on the region. While the majority of his photography appear not to have been published, a portion of the collection was reproduced as photographs in publications authored by Gibson-Hill himself, such as *Singapore: Twenty-four Camera Studies* (1948) and *The Malayan Landscape* (1949). Notably, his photographs were also featured in *Malaya* (1962) and *Cantonese*

Society in China and Singapore: Gender, Religion, Medicine and Money (2011)¹. Unfortunately, these were the only known publications of his photography. Since his death in 1963, this collection of photographic negatives has been in the possession of the National Museum Singapore, albeit without cataloguing. The digitisation undertaken by the research team now allows for a closer examination and facilitates research into the contents of these photographic archives. This enables us to appreciate not only the artistic merit of Gibson-Hill's work but also to gain insights into the history of Singapore and Malaya through the perspective of an expatriate during the post-war years. The archive's breadth and depth provide a significant resource for scholars and researchers, offering a rich source for studying the visual and cultural history of Singapore and Malaya. The digitised collection reveals a multifaceted narrative, capturing the socio-political landscape, daily life, and cultural practices of the time. Gibson-Hill's photographs serve as an invaluable visual documentation, offering perspectives that complement written historical records.

The collection's potential extends beyond academic research; it also presents unique opportunities for engaging the public to explore personal memories and communal histories. Older adults who have lived in the period captured in Gibson-Hill's photographs can be involved in the analysis and discussion of these photographs, allowing researchers to tap into a rich reservoir of lived experiences and oral histories. These interactions can help validate and contextualise the visual narratives captured by Gibson-Hill, providing first-hand accounts that enrich the historical understanding of Singapore and Malaya through their memories.

Photographs and Memory

The relationship between photographs and memory forms the foundation of this study. Photography serves as a powerful tool for recording moments in time, thus establishing a close

¹ Although Gibson-Hill was not officially credited as the photographer in this publication, a line as part of the book's List of Illustrations states "Editor's note: These photographs are from Dr. Topley's private collection. Although they are not catalogued, she recalls that Carl A. Gibson-Hill took these photographs for her." The Gibson-Hill Photographic Collection contains some of the photographs featured in the book. See Topley, M. (2011). *Cantonese Society in Hong Kong and Singapore: Gender, Religion, Medicine and Money* (J. DeBernardi, Ed.). Hong Kong University Press. vii. <http://www.jstor.org/stable/j.ctt1xwb36>

relationship with memory and the past. As John Berger (2013) notes, “Photography, because it preserves the appearance of an event or a person, has always been closely associated with the idea of the historical” (p. 48). Western conventions on historical accuracy and narrative regard photography as a “time machine” (Bate, 2010, p. 243) or relate it to loss or death, thereby influencing the relationship between photography and history (Edwards, 2008). In his seminal book, *History and Memory* (1992), Jacques Le Goff posits that photography enabled a memory to be precisely preserved, which was never possible before. By preserving the past, photography also democratises memory (Le Goff, 1992). This democratisation allows individuals to engage with photographs not only as viewers, but as active participants in the interpretation of history.

Beyond a record of the past, the act of taking a photograph renders it an art form, as the image is carefully selected and composed by the photographer. Critical discourse and academic scholarship have firmly established photography as a legitimate art form. Theorists and critics such as Susan Sontag, Roland Barthes, and John Berger have extensively analysed the medium, exploring its aesthetic, cultural, and philosophical dimensions, though these analyses are not the primary focus of this thesis. Instead, it is essential to recognise that a photograph is a collective endeavour, created not just by the photographer but by all its actors involved (Latour, 2005) in its capture and subsequent viewing. As Walter Benjamin articulated in his well-known essay *A Short History of Photography* (1972), “One can no longer view them as the productions of individuals; they have become collective images, so powerful that capacity to assimilate them is related to the condition of reducing them in size” (p. 212). This notion is also supported by David Bate (2010) in his essay, which addressed the contribution of the role of photography to memory and history. Citing Derrida, Benjamin and Kracauer, Bate postulates to consider photography as “instruments for collective cultural memory” (p.245) that stretches beyond the image itself. The production and later viewing of photographs thus confer upon them a social role, affirming that photographs cannot exist in isolation. Given this collective nature of photographs, their true potential is realized when they are viewed or used within a group setting. In such contexts, the collective act of engaging with images

enhances communal reflection, enabling a more layered and comprehensive understanding of the past.

In a similar vein, Elizabeth Edwards (2008) argues that especially in the context of indigenous and cross-cultural histories, photographs take on a social and cultural role that has the ability to narrate the past beyond the physicality of the image, suggesting the dynamic extension of the photograph as an avenue to explore social and collective experiences of its users. Edwards argues that to fully understand the impact of photographs in making histories, we need to consider them beyond their physicality as objects, since they are “integrally related to other sensory forms through which the past is articulated” (p. 41), for instance, in oral histories. This is possible because the nature of photography “not only represent but also evoke” (Edwards, 2008, p. 29). David Bate's essay, *The Memory of Photography* (2010), provides an example of how his encounter with a photograph, the 1844 image of Nelson's Column in Trafalgar Square from William Henry Fox Talbot's book *The Pencil of Nature*, can elicit involuntary and unconscious memory recall by activating his prior knowledge and experience:

With a little effort I can recall a quite obvious personal association as to why I find the image evocative of “something”. As a child I grew up near Portsmouth on the south coast of England. Portsmouth is a naval city where HMS Victory, Nelson's flagship, still stands in the old Naval Dockyard. Thus, the story of Nelson and his death is long since familiar to me: Nelson was a figure in my own childhood. I had visited many times his old ship on which he lost his life and whose death spot was eagerly pointed out each time by the young sailors guiding our group around the ship. I can recall there and then the scene on the ship, as a child, reconstructing in my mind the battle scene at the “tragic spot” and moment where he was shot by a sniper. *The photograph by Talbot of the Nelson monument base and square evokes, I suggest, a certain remembrance of this childhood scene “involuntarily”*. (p. 254, italics my own)

From the above example, it is evident that viewing a photograph involves not only perceiving its content but also spontaneously eliciting specific memories from the past associated with the image. Additionally, the reflection that follows indicates that recent experiences, alongside specific childhood memories, influence one's interest and engagement with the photograph:

Yet I have seen this photograph many times and not noted previously any specific interest in it. On reflection, I realize, a novel I read recently on a trip to Naples has rekindled this old memory (the death of Nelson), which has activated an involuntary interest in this photograph. (p. 255)

Memory, in this paper's context, refers to the recollection of past events and experiences that a person has. As I have attempted to illustrate through the literature cited above, photography can trigger memories and evoke strong feelings in an individual, helping us to understand the past, present and future. Annette Kuhn (2007) studied how individual and collective memories intersect through family photographs using a *Verstehen* approach to gain insight, emphasising the value of individual insights generated through workshops. Even though Kuhn's paper focuses on personal family photographs that her subjects have a direct connection to, her study offers a methodological overview of how photographs can be used to facilitate memory work in a workshop setting that allows participants to approach and participate as they "do not feel that they have to be 'experts' in order to be able to do the work and find it valuable" (Kuhn, 2007, p. 285). She posits that "alongside personal insights, working in this way can also generate findings of considerable scholarly value and cultural significance" (Kuhn, 2007, p. 285), which aligns with the study proposed by this paper. Kuhn's approach, even though not specifically mentioned, refers to photo elicitation interviews, which has been used in anthropology and sociology, and can include photographs that are generated by participants or the researcher (Richard & Lahman, 2015). In Richard and Lahman (2015), decontextualised photographs were used in photo-elicitation interviewing which allowed forging connections and sharing of experiences. By using a set of photographs that are unrelated to the participants interviewed, the photographs act as visual prompts that contextualise the interview

questions. In another study by Ward et al. (2020), photographs were generated by participants with dementia and later brought into discussion in small groups. In this way, the photographs supported memory and provided a context for group discussion. Discussions allow multiple individuals to express their experiences and viewpoints, which others can either agree with or contest, fostering a sense of being heard and acknowledged by others. This collaborative aspect of photo-elicitation interviewing is also highlighted by Douglas Harper (2002) as being unique to this research method.

Reminiscence Therapy and Programmes

Another way photographs have been used alongside memory elicitation is in the specific clinical practice of reminiscence therapy, which involves the “discussion of memories and past experiences with other people using tangible prompts such as photographs or music to evoke memories and stimulate conversation” (Woods et al., 2018, p. 1). Reminiscence can be defined as a recollection of a past event, and may involve specific or generic episodes from personal experience that may or may not have been previously forgotten. Introduced in the 1980s, reminiscence therapy has been employed as a psychosocial intervention for individuals with dementia and has demonstrated positive effects on psychological function, self-esteem, and cognitive functioning (Cotelli et al., 2012; Yen & Lin, 2018). In a study with elderly women with depression in China, “old public photographs” were found to be able to serve as effective prompts to evoke personal memories (Wu et al., 2020). The study utilised photographs sourced from the internet that do not have direct personal associations with the participants, which differs from the usual practice of reminiscence therapy that uses personal images. Using functional magnetic resonance imaging, the study found evidence of brain activity caused by reminiscence, which substantiates my hypothesis of eliciting personal memories using the photographs from the Gibson-Hill Photographic Collection. Despite its clinical nature, the paper holds relevance due to its provision of empirical evidence demonstrating that viewing historical photographs can indeed prompt personal memory recall. Furthermore, the paper underscores the practical implication of the study—suggesting that institutions could integrate reminiscence therapy utilising public photos as tangible prompts,

particularly in situations where personal photographs may not be accessible. In another study, Yen and Lin (2016) highlighted the importance of selecting culturally relevant content for discussion, such as themes that evoke recollections of past events, including hometowns, childhood experiences, food and entertainment. In their systematic review of reminiscence therapy in the Taiwanese context, they identified specific themes designed for Taiwanese older adults, such as the hardships of war, Taiwanese festivals, traditional Chinese food, old-style entertainments, and experiences with leprosy, which facilitated the elderly with dementia in remembering and sharing their past experiences. Likewise, literature from other cultures primarily reports the use of reminiscence therapy with older adults who have dementia or other psychological disorders, such as anxiety and loneliness, although there is limited evidence on the efficacy of the intervention in these contexts (Syed Elias et al., 2015). The application of reminiscence therapy to the wider older adult population appears to be scarce in present scholarship, if it exists at all.

Beyond therapy, reminiscence has also been adopted in programmes for the elderly. One study examines the efficacy of a single-session reminiscence programme using museum objects with retirement communities in the United States and found that even within the span of one session, the programme appeared to have positive effects on participants (Smiraglia, 2015). This study underscores the significant potential of incorporating reminiscence into engagement programmes, suggesting that even a single session can be beneficial for elderly participants. In Singapore, reminiscence has been used alongside museum artifacts and art-making to elicit conversations through encouraging self-expression in persons with dementia (Tan MKB, 2018). In a pilot “art-for-dementia care programme”, elderly participants with dementia explored the collection at The Peranakan Museum with the aim to “reawaken memories and promote personal expression” (Tan MKB, 2018, p. 25). The study found benefits for the programme, including: “(1) fostering space for self-discovery, growth and socialising; (2) art as a resource for multi-sensorial engagement and stimulation; and (3) encouraging play and boosting morale” (Tan MKB, 2018, p. 25). This successful project, situated within an Asian cultural context, demonstrates that reminiscence programmes can

be effectively applied outside of the predominantly Western contexts where most studies have been conducted. The project also underscored the potential of using museum collections, which are archival objects, to elicit past life experiences in the elderly.

Another example in Singapore is *House of Memories*, a “museum-led dementia awareness training programme” that was developed by the National Museums Liverpool (“My House of Memories” Singapore App | British Council Singapore, n.d.). Adapted to the Singapore context, a mobile application featuring a selection of everyday objects from Singapore’s National Collection was developed for seniors with dementia. This application allows objects from the museum’s collection to be viewed remotely on mobile devices for reminiscence activities with their caregivers (‘House of Memories’, n.d.), thereby encouraging interactions through the use of heritage objects. The increasing prevalence of reminiscence-based programmes beyond clinical therapy interventions is commendable; however, most of these initiatives still exclusively target individuals with dementia (see Channel News Asia, 2022). These programmes, referred to as “enrichment reminiscence programmes”, may have similar benefits to reminiscence therapy based on existing studies, which are found to promote well-being and enhance social interactions, however, few have been studied in detail (Smiraglia, 2015). There is a need for these programmes to be evaluated and studied further to understand their broader impact and potential applications.

Visual Methodologies

Visual methodologies, such as photo-elicitation interviews have been widely used to explore various research topics, including memory and cultural practices within the community. Photo-elicitation interviewing is an interviewing technique characterised by researchers eliciting information from participants using photographs. Traditionally, this method involves employing photographs directly relevant to participants, encouraging them to "discuss their interpretation" of the visual stimuli (Richard & Lahman, 2015, p. 5). Photo-elicitation interviews, historically employed in anthropology and sociology, can be classified into two primary types: participant-generated photographs or those provided by the researcher. In the context of this study, decontextualised

photographs were utilised in photo-elicitation interviews, fostering a unique connection between the interviewer and the participant, which encouraged the participants' sharing of personal views. By incorporating a set of photographs unrelated to the participants, the research found that these visual prompts served to contextualise the interview questions. This approach enabled the researcher to gather valuable data pertaining to participants' thoughts and personal beliefs, derived from their selection and discussion of decontextualised photographs.

Referencing Collier and Collier (1986), the authors highlighted that photo-elicitation interviews serves to diminish barriers associated with illiteracy and offer a sense of familiarity in the interview process, thereby alleviating potential daunting aspects for participants. While this observation may primarily pertain to participant-generated photographs, which hold inherent familiarity for participants, the chosen mode of interviewing also acts as an anchor for discussion, thereby "promoting fluent thought processes" (p. 5). Extrapolating from this perspective, it can be argued that the photo-elicitation interviewing method is particularly well-suited for implementation with older adults. This is especially relevant for this demographic, as traditional interview methods may be constrained by participants' varying levels of comprehension, particularly in cases where literacy is limited. By leveraging visual prompts, photo-elicitation interviewing can offer an inclusive and accessible avenue for eliciting rich narratives and insights from older adults who may face challenges with conventional interview approaches.

In another study by Tricia King (2022), the author discusses the use of photography with the dual-purpose of collecting data and sharing data within a residential home setting for elderly. In Phase 1 of her study, King made use of photo-elicitation following Annette Kuhn's visual analysis framework (2007). During this phase, King initiated individual interviews with participants, engaging in a structured discourse that encompassed the "description of the image, the picture's context of production, the context of the aesthetics, and finally the reception of the audience and the longevity" (p. 131). Drawing from Martha Langford's oral-photographic method, also known as 'performative viewing,' King employed photographs as prompts to instigate analysis and discussions

regarding both the depicted subject matter and elements beyond the image, such as the identity of the photographer and the contextual details of the photograph's capture (Langford, 2007). Given the research's objective of comprehending the thoughts and experiences of elderly residents following their transition into the residential facility, King's utilisation of existing images enabled residents to establish "solid connections" and grasp the intricate relationship between memories and photographs (p. 131). This, in turn, laid a foundation for Phase 2, where King collaboratively created images with the residents. Notably, King continually referenced the previously discussed photographs throughout her interactions with the residents, aiming to extract further interpretations and generate additional layers of meaning. This innovative approach facilitates interconnections between different images, providing a rich and nuanced exploration of the residents' experiences. Within the study, King observed distinct ways in which residents employ personal photographs when interacting individually with the researcher as opposed to participating in a group setting. She illustrated this phenomenon through the case of Gladys, who, when sharing her travel photographs with the researcher, conveyed a sense of melancholy about her current confinement in the residential facility, expressing her inability to travel abroad again. Yet, in a group context with her peers, Gladys shifted her narrative to one of gratitude and good fortune, emphasising the enriching experiences she had on her travels. As demonstrated by this example, personal photographs have the capacity to unveil profound feelings, providing a valuable avenue within a care setting to address complex emotions experienced by the subjects. While this finding pertains specifically to personal photographs, it prompts contemplation about the potential emotional resonance that archival photographs might evoke. Although unexplored in King's research, archival photographs could similarly elicit deep emotions and memories, particularly if the subject matter holds significant personal relevance for the viewer. A parallel can be drawn to David Bate's account of his experience with an image of Trafalgar Square, suggesting that even archival photographs possess the potential to evoke poignant emotional responses and memories.

Lastly, King held two group sessions for residents following the individual interviews, where residents presented their chosen images to the group. Notably, whereas the individual interviews prompted residents to share lengthy narratives about their lives, the group setting witnessed a distinct alteration characterised by "short and very literal" responses from the residents (p. 134). This shift in response style facilitated an interactive dynamic wherein other residents could readily contribute, either by discussing their reactions to the presented image or by sharing similar personal stories. This means that a single image possesses the capacity to elicit a multitude of stories from different individuals. This observation bears relevance to my research as it suggests that individuals can establish connections and articulate responses to photographs that may not have direct personal relevance to them. The idea that participants can engage meaningfully with archival photographs, even those unrelated to their personal experiences, aligns with the potential for diverse and collective narrative construction during group discussions, further contributing to the understanding of the broader implications of utilising archival photographs in reminiscence-based activities.

Tim Fawns (2020) presents photo-elicitation interviews as multimodal sites for data collection and generation, which often produces unexpected data points. Citing Bates et al. (2017) and Harper (1986), the author argues that photographs are used not just for recollection but to "promote dialogue" through understanding what meaning the images hold for participants. This approach recognises the power of images to stimulate conversation and tap into personal experiences and memories, making it particularly relevant to elderly engagement with archival photographs. While photographic elicitation has been claimed to generate more detailed recollection, there has been criticism regarding the accuracy of the memory. Fawns argues that it is important to differentiate whether the goal is to retrieve factual information or to gain insights into the individual's subjective experiences and interpretations. In the context of Fawns' study, the focus was not on the precision of past memories but on how they relate to participants in the present. Similarly, in my study, I will focus on the subjective experiences and interpretations of elderly

individuals when engaging with archival photographs, rather than seeking precise memory recall. This approach acknowledges the value of personal stories and interpretations, even if they may not completely align with historical accuracy.

Perhaps more important than collecting accurate and detailed data, photo-elicitation interviews allow the collection of information that might have been overlooked. For instance, in the workshops conducted for this study, participants shared colloquial names of places and their associations with these places from their childhood experiences. Examples include 火城 (fire city) referring to the area surrounding Kallang Gasworks and the sale of chicks in shops in the area, shared by multiple participants across sessions. "Photographs can prompt a participant to think about something that was not necessarily forgotten or unknown, but that would not otherwise have been thought about" (Fawns, 2020, p. 494). When approaching a particular photograph, participants would often talk about and share beyond what the researcher could see in the image, frequently in narratives related to other images in the collection. In a recent article, Fawns (2023) discusses the use of photographs as cues for remembering, emphasising that the process of cued recall is not merely a response to a photographic stimulus but rather a complex and distributed process involving various cognitive, social, and material factors. The author presents findings from photo-elicitation interviews and proposes that cued recall consists of several processes, including catalysing, stimulating, simulation and narrative production, inference, association, and meaning-making. The article also examines the role of diverse photographic practices in the process of remembering and the implications for conceptions of cueing, recall, and autobiographical memory. Based on the findings from photo-elicitation interviews, the process of cued recall involves several interconnected processes. These processes are not isolated but work together to construct memories around photographs.

The utilisation of visual methodologies, particularly photo-elicitation interviews, presents an all-round approach to engaging elderly individuals in research. By leveraging photographs as prompts, this method not only facilitates the recall of personal memories but also encourages

dialogue and collective narrative construction. The complex interplay of cognitive, social, and material factors involved in cued recall underscores the depth and richness of the data generated through this approach. Furthermore, the ability of photographs to evoke both individual and shared experiences highlights their potential as powerful tools in reminiscence-based activities. Photo-elicitation interviews hold significant promise for future research, particularly in contexts involving memory, cultural practices, and the exploration of historical narratives through archival photographs.

Arts and Heritage Programmes for the Elderly

Engaging elderly participants with archival photographs can enhance memory recall and storytelling, thereby contributing valuable qualitative data to historical research. This approach not only aids in preserving the personal and collective memories of the elderly but also fosters a sense of inclusion and relevance by recognising and valuing their contributions. Photographs act as prompts that elicit detailed recollections of daily life, social customs, and significant events from participants' pasts, bridging the gap between visual documentation and personal testimony.

Active participation through the arts is known to benefit the elderly community in various ways. Both active and passive arts engagements are effective in reducing cognitive decline and improving the well-being and quality of life in healthy older adults (Fioranelli et al., 2023). Fioranelli and colleagues (2023) highlighted that these benefits could result from a combination of factors such as the activity itself or the group effect, the latter often not considered in studies and warrants further exploration. The interactions between individuals could have positive impacts on participants. I am particularly interested in the group effect of engagements and how participants' interactions with one another may positively influence their experiences.

The potential positive impacts of arts engagement on the elderly extend beyond cognitive benefits. Studies have demonstrated that participation in artistic activities can lead to increased socialisation and a sense of belonging for the elderly (Tan MKB, 2018; Phinney et al., 2014).

Community engagement with art, which involves producing an artwork that is shared with the

public, has been shown to enhance community participation and instill a sense of being a valued member of society. This, in turn, contributes to a greater overall sense of well-being and fulfillment (Phinney et al., 2014). Moreover, the creative expression offered through arts engagement serves as a therapeutic outlet, allowing the elderly to explore and communicate their thoughts and emotions meaningfully. Collaborative arts projects offer older adults opportunities to share their wisdom and experiences with younger individuals while gaining insights from them. Additionally, in a taxonomy of arts interventions for persons with dementia, Cousins and colleagues (2019) emphasised that a welcoming environment is crucial in participatory arts activities for senior adults. Such an environment, which provides a supportive and inclusive atmosphere for personal and artistic growth, fosters social connection among participants.

Considerable evidence indicates that arts-based interventions positively impact persons with dementia (Eekelaar et al., 2012) and senior adults (Ho et al., 2021). A recent study in Singapore found that group-based arts and heritage intervention has positive and lasting results on participants, including enhancement in life satisfaction and social connections (Ho et al., 2021). In an older case study of the Lyceum's *Remembering Your Town* programme, elderly residents are invited to share their life experiences to supplement details of the history of their town with their recollections (Richardson et al., 1984). Likewise, this format can be further adopted as a process to gather data on archival materials with limited contextual information. This is beneficial for the elderly as the sharing of memories and information has the potential to instill confidence and foster increased social interactions (Todd et al., 2017). The Lyceum's programme also resulted in increased museum outreach and identification of elderly individuals who could contribute to oral history projects or item donations (Richardson et al., 1984). This demonstrates that such programmes benefit both participants and host institutions. Additionally, bringing programmes directly to the community can enhance accessibility, particularly for elderly audiences who may face challenges commuting (Richardson et al., 1984). In the context of the present study, conducting sessions at familiar community locations could improve participation and engagement. Museum programmes

provide a setting and context for the elderly to participate in group experiences (Todd et al., 2017) which is related to improvements in quality of life and feelings of fulfilment (Levasseur et al., 2010) and a heightened sense of belonging, which can positively impact physical health and well-being (Morgan et al., 2021), as well as decrease chances of cognitive decline (Ertel et al., 2008). Given the extensive literature on the benefits of social participation for the elderly, activities that engage older adults in group settings within their communities should be encouraged.

While considerable literature supports the advantages of art and heritage engagements in fostering social interactions among the elderly, recent scholarly works have predominantly focused on art creation or co-creating artworks with artists, particularly for seniors with dementia (see, for example, Ho et al., 2021; Tan M, 2018). There is a noticeable lack of studies on other forms of passive engagements, such as viewing art². This is important because passive engagements may be more accessible and approachable for the elderly, as they present fewer barriers to entry and are less logistically intensive to adopt from a programming perspective. Therefore, there is a need for more comprehensive research to investigate art-based engagements involving observation and discussion. Such engagements could also serve as potential preventive measures against decline in healthy and independent elderly individuals residing in the community. Lastly, the majority of these studies have been conducted in Western countries, with only a small proportion of research focusing on the Asian context.

Existing Programmes in Singapore

Senior-Friendly Tours by the National Museum of Singapore

The National Museum of Singapore run monthly *Senior-friendly On-site Tours*³, where volunteer Care Facilitators lead a conversational tour which allows participants to share anecdotes

² Passive art engagement can refer to activities such as visiting a museum or viewing an artwork or photograph. Davies et al. (2012) provides definitions for the different levels of art engagement for studies pertaining to the relationship between arts engagement and health.

³ The *Senior-friendly On-site Tour* is one of the offerings by the National Museum of Singapore (NMS). NMS has a dedicated programme for seniors and organises various online, on-site and self-guided tours of its permanent galleries. The tours have since been renamed as *Experience Reunion Senior-friendly Tours* as of 29 May 2024.

related to the artefacts presented in the museum (Senior Programmes at the National Museum, 2023). The one-hour tour features new themes each month and each senior, along with their caregiver, is led by one volunteer Care Facilitator for the duration of the tour. I have personally participated in an edition of the tour with my grandmother in March 2023. The volunteer facilitator who led our tour was equipped with additional items, as well as activity boards at various points during the tour to evoke different senses from senior participants, with the aim to prompt memories and discussions through engaging with objects and activities. During the tour, I observed that the one-to-one format posed limitations for meaningful conversations. For instance, throughout our tour, my grandmother encountered difficulty in responding or relating to the questions posed by the facilitator due to unfamiliarity and inaccessibility of memories. In my view, the conversation could take on another dimension if it involved other participants of the same age group, fostering collective engagement and banter, as shown in Ward et al. (2020), where participants could supplement with additional information or opposing viewpoints. Existing literature has also shown the positive impacts of group engagements for the elderly, which not only mitigates loneliness and improves social connectedness (Ertel et al., 2008; Morgan et al., 2021; Levasseur et al., 2010). Like all of us, seniors seek validation and relatedness from others (Yalom, 2015). When they are able to express themselves to others, they feel heard and seen, which decreases feelings of isolation. This underscores the importance of programmes that facilitate social interaction among the elderly, highlighting the relevance and significance of this study in the current context.

Photovoice by AMKFSC Community Services

As part of efforts in community development and participatory research, AMKFSC Community Services ran a photovoice project in 2022 with 31 residents of the Teck Ghee neighbourhood, with majority of the participants being seniors (Ng, 2022). A specific methodology, photovoice uses participatory photography in identifying issues important to participants (Wang & Burris, 1997), through documenting and sharing stories of “treasured assets, spaces and connections” (Ng, 2022, p. 7) with their peers. This participant-led approach emphasised organic

conversations within the group as a site for knowledge production, providing valuable insights to their concerns. This research is promising as it indicated that by engaging participants in unstructured and spontaneous conversations, organisers could extract valuable information for community development and while facilitating social interactions and fostering community building in participants. Drawing parallels to the current study, the notion of generating historical narratives through workshops does not appear far-fetched at all. The participant-driven nature of such programming provides a fertile ground for eliciting meaningful stories and experiences.

Programmes on Engagement with Archival Photographs

There is limited scholarship on the use of photographs to facilitate reminiscence and memory elicitation for the rest of the elderly population, especially for older adults who are still active in the community. Scholarship on museum engagement programmes for the elderly are scarce as most art programmes studied were from areas of gerontology, which evaluated these programmes based on validated measures from the field (Smiraglia, 2016), rather than the effectiveness of these programmes as engagement programmes. In more recent years, there is indeed an increase in literature on art programmes for the elderly, however, many of these focus on art creation and its effects on the mental well-being of the elderly participants (see for example Tan MKB, 2018; Ho, 2021). As I have attempted to show above, significant literature exists on the use of photography to evoke memory. However, there remains a noticeable gap in specifically utilising photographic archives to initiate conversations among the elderly, serving as both a process and a source for historical narratives, which this paper attempts to address. Moreover, I have noticed a lack of emphasis on group experiences which are grounds for meaningful communication and mutual validation. Furthermore, opportunities for seniors to actively contribute their perspectives to research are few; it is my opinion that being able to participate in historical research through the lens of their memories can be empowering for seniors.

In this chapter, I have provided a literature review of the relevant concepts to this study, on the relationship between photographs and memory, photo-elicitation interviewing and programmes

for the elderly. This review supports the research's aims to address elderly participation in a social group to discuss photographic archives. While the use of archival photographs in memory elicitation is not new, this research builds upon existing scholarship on reminiscence, photo elicitation and group workshops for the elderly by exploring the process as a means for the elderly to contribute to research processes and be engaged through social participation. This will be discussed at length in the next chapter.

Chapter Three: Methodology

This chapter details the research methods adopted as well as the procedures undertaken for data collection using group workshops and photo-elicitation. This study has been approved by the Institutional Review Board of Nanyang Technological University (IRB-2022-990)⁴.

Photo-Elicitation with Group Workshops

This study aims to engage the elderly in conversations and elicit their memories using photographs from the Gibson-Hill Photographic Collection. To achieve this, the photo-elicitation method is employed within a group setting, harnessing the collaborative and interactive environment that only such a context can provide. This approach not only facilitates individual recall but also encourages participants to build on each other's memories, deepening the collective insight into the past. A qualitative research method, focus group discussions and group workshops have been used interchangeably in prior literature to refer to a method that brings together formed groups to interact and actively engage with one another, as well as the researcher (see Morgan, 1996; Kuhn, 2007). Focus group discussion can be defined as a research method that collects data through facilitated interactions of participants (Morgan, 1996). This is differentiated from group interviews, as interaction among participants is necessary and encouraged, enabling the capture of rich data and diverse insights of individuals. Similarly, Kuhn posits the workshop method can produce new findings through the interactivity involved of participants with one another, and participants with researcher (Kuhn, 2007). Specifically, this means the collection of interactive data from organic interactions of participants in a group with one another, as well as with the facilitator that encourages more fully-articulated accounts from group members that allow the use of their own language and terminologies (Wilkinson, 1998). The qualitative research explores the individual perspectives and experiences of elderly participants engaging with archival photographs through

⁴ The Institutional Review Board's approval can be found in Appendix 3.1

group workshops. In this regard, we learn vernacular or colloquial terms, which facilitates a deeper understanding of the archival photographs of the Gibson-Hill Photographic Collection.

The small group workshop serves as an ideal test bed, offering scalability for potential future research. This methodology allows for a collaborative and interactive environment in which participants can engage with one another and share their memories and experiences related to the scenes presented in the archival photographs. This approach fosters a sense of community and socialisation, as participants can build on and enhance each other's recollections during the discussions. There is potential to trigger memories in one another, leading to richer and more vivid discussions. The value of group work in comparison with individual interviewing allows for the exploration of shared experiences and building upon each other's memories, creating a social context for remembering. In a group setting, participants also share different narratives as compared to individual interviews, and an interactive dynamic is facilitated where others can contribute and share similar personal stories (King, 2022). In addition, when used with the elderly population, there is an additional alignment with the well-researched notion that social interaction plays a crucial role in promoting cognitive health and well-being among older adults (Hu et al., 2012), which makes it an appropriate format. In the study by Michael KB Tan (2018), seniors with dementia took part in a series of art-centered group workshops at the Peranakan Museum using a selection of the museum's collections. Through museum object interactions and art-making, the workshops facilitated recollection of the seniors' memories and the programme reported benefits that include socialisation and boosted morale among others. These positive outcomes could potentially be replicated in this present study using photographic archives to elicit memories.

Photo-elicitation refers to a qualitative research method that uses photographs as a stimulus to facilitate participants' discussions and reflections on specific topics or experiences (Harper, 2002). As I have presented in the Literature Review chapter, the photo-elicitation process is especially suitable for working with the elderly to generate recollection of past events, due to its reliance on visual recognition and speech which diminishes barriers associated with illiteracy (Richard &

Lahman, 2015; Collier & Collier, 1986), as compared to the traditional interview method. By leveraging visual prompts, photo-elicitation can offer inclusivity and accessibility for eliciting rich narratives and insights from older adults who may face challenges with conventional interview approaches (Richard & Lahman, 2015).

This study adopts the photo-elicitation method in group workshops. Participants are prompted by a facilitator to view and discuss the contents of photographs from the Gibson-Hill Photographic Collection, first, to identify where the photograph might be taken and second, to share any memories or details relating to the scene. Leveraging the interactive nature of groups, the method encourages interactions and conversations among participants to collect data to understand the contents of the Gibson-Hill Photographic Collection.

Pilot Studies

Prior to designing the study, initial one-on-one pilot studies were conducted with individuals to test the processes involved, which helped refine the methodology and identify any potential issues or challenges that may arise during the actual research sessions. Several casual one-to-one conversations were held with senior adults ranging from the ages of 81 – 91 years between May to July 2023. While these pilot sessions were not group workshops, the conversational setting provided a testing ground for the flow of conversations and the possible data that could be generated from organic discussions. These sessions also helped inform the duration of the workshops and the number of photographs that may be discussed.

In these conversations, there were no fixed duration and individuals were presented the photographs as a set, and were free to stop and discuss any photograph that caught their attention. It was observed that with little prompting, individuals approach photographs in a manner consistent with Terry Barrett's proposed conceptual framework (1986). Barrett's framework breaks down the visual engagement a viewer has with a photograph into the following steps: Initial perception, subject matter, interpretation, emotional response, analysis and evaluation, cultural and social

context and personal connection. In Figure 2 below, I present a simple analysis of an interview transcript of one of the pilot sessions and we can observe some consistencies with the framework.

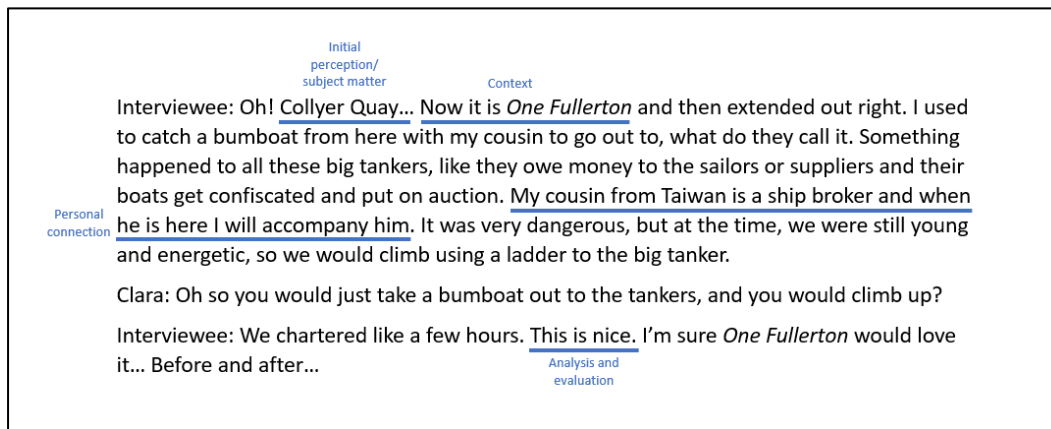


Figure 2 Analysis of a part of an interview transcript using Barrett's (1986) conceptual framework

From these sessions, it became apparent that having some prompting questions to initiate discussions would be beneficial, which was subsequently implemented in the workshop sessions. Drawing on Terry Barrett's framework (1986) and Michael Parsons' theories on the aesthetic experience (1987), as well as insights from initial one-on-one conversations, it was evident that initial perception and subject matter take precedence when individuals approach photographs. This informed the conversational prompts I later prepared for the workshops. Additionally, it was observed that presenting photographs as a set could be distracting, as the discussion often jumped quickly from one image to another, limiting the depth of engagement. Therefore, for the planned workshop sessions, I curated a set of about 20 photographs but presented them to the group one image at a time. I anticipated that this approach would foster more interaction within the group, as participants would have the opportunity to share and discuss one image at a time in greater detail, which was the case during the workshop sessions.

Design of the Study

This section will address the rationale behind the study design, including the selection of participants and research sites, as well as the formation of small groups and recruitment.

Participants

The participants of this study are senior adults living in Singapore aged 65 years and above as of the time of the study in March 2024 (year of birth 1959 or earlier). These are individuals who have lived through the period depicted in the photographs of the Gibson-Hill Photographic Collection, determined to be taken between 1947 to 1963 when Dr Carl Alexander Gibson-Hill was residing in Singapore. Additionally, by positioning the study with this population that aligns with the national definition of the elderly in Singapore, this study contributes to the growing research into elderly engagement in Singapore. Participants are generally healthy, independent, and capable of providing informed consent for their involvement. As the study requires recollection of past memories as well as engaging in conversations with others, it was expected for participants to be cognitively well, in order to support the ongoing research on the contents of the photographs. While it is expected that participants may not be able to provide a fully accurate account of past events, cognitive impairment may further exacerbate this risk and this is avoided in this study.

Participants were expected to possess either English or Mandarin conversational proficiency since the facilitation language was in English and Mandarin. This was confirmed with participants in writing through the pre-session questionnaire (Appendix 3.2). It is important to note that while this criterion may exclude certain individuals from the study, it aligns with the literacy rate in Singapore, where the majority of residents are reported as "literate in English and a mother tongue language" (74.3%), with the majority speaking Mandarin as a secondary language (56.1%) (Census of Population 2020, 2021). Based on this, the recruited participants are expected to be representative of the broader Singapore population. Other exclusion criteria encompass individuals with severe cognitive and speech impairments, as the ability to actively engage in conversations forms a fundamental aspect of this study.

Research Sites

I narrowed down the possible research sites to senior activity centres which served healthy and independent elderly. It was my intention to specifically study engagement programmes for healthy seniors, a research gap that I have pointed out in the preceding chapter.

Participants were recruited from active members of two senior activity centres that are located in different geographical areas in Singapore. The two research sites are both community-based social recreational centres for elderly living in the neighbourhood:

- *Bo Tien Day Activity Centre for the Elderly* – The centre is located at Blk 125 Pending Road and serves Singaporean and Permanent Residents aged 55 and above who are mobile, offering daytime programmes to support the elderly and their family members. providing daily meals and focuses on light leisure activities for clients. As of August 2024, in collaboration with Tzu Chi Foundation, the centre also provides physiotherapy sessions to improve the mobility and quality of life of their clients.
- *Singapore Anglican Community Services (PEACE-Connect)* – Supporting seniors in Kampong Glam, the Anglican Cluster Operator and Anglican Senior Centre provide essential services to enhance the well-being of elderly residents. The Community Case Management Services (CCMS) ensures seniors receive coordinated care tailored to their needs, helping them live independently at home. The Community Resource, Engagement, and Support Team (CREST) raises awareness about mental health and dementia, offering early detection, emotional support, and connections to necessary health and social services. Additionally, the Anglican Senior Centre (PEACE-Connect) operates two community spaces at Blk 5 and Blk 8 Beach Road, where seniors aged 60 and above can participate in daily activities, social programs, and receive basic care support, fostering an active and connected community.

Furthermore, as the study aims to collect data through the memories of the senior participants, it is important to exclude individuals with known cognitive impairments such as dementia, which may

adversely affect the credibility of the data. By approaching senior activity centres and recruiting from their active members, participants would be living in the same geographical community and be familiar with one another through other programmes organised by the centre. This has been recommended by prior studies using groups, that formed groups be relatively homogeneous, especially in relation to their background, occupation and age (see for example Wilkinson, 1998; Morgan et al., 2021). As this study focuses on the conversations that arise from the group's interactions with one another, it is especially important that group participants can relate to one another, fostering a sense of neighbourly connection among participants, crucial to forming cohesive groups (Yalom, 2015). Furthermore, there is potential to build rapport with their peers through the study, as pointed out by previous studies working with groups, which may have a longer-term effect beyond the workshop sessions.

Small Groups

The ideal group size that allows effective communication and conversations is between 5 to 12 members, providing enough diversity and perspectives for meaningful interaction while still allowing for individual participation and engagement (Yalom, 2015). This is coherent with the group size recruited by previous studies (see for example Tan MKB, 2018; Yen & Lin 2018). Recruitment was done at two senior activity centres, and groups formed are between 5 to 7 participants based on their demographic and availability to participate.

The formation of more than one separate group serves multiple purposes. Firstly, it allows for the repetition of the procedure, which is essential for addressing any potential issues and blind spots that may arise with just one group. It was also important to repeat the procedure with another group in order to increase the pool of data collected. In Ørngreen and Levinsen's (2017) literature review of workshops as a research methodology, the authors argue that "repeating these workshops in different local contexts brings forward new aspects and nuances to the existing knowledge, as well as allows for identifying the research findings' blind spots" (p. 78). Secondly, the workshop's focus on collecting conversational data benefits from smaller group sizes. This facilitates more

effective data analysis in the later stages of the study. In smaller groups, participant responses and conversations can be comprehensively recorded and subsequently transcribed with minimal concerns such as participants speaking simultaneously, ensuring a more accurate and insightful data collection process. Prior literature on similar conversation-led sessions also supports this format and group size (see for example Clark-Ibáñez, 2004; Ward et al., 2020).

Recruitment

Due to the qualitative and exploratory nature of the study, it was intended to recruit a total of 10 to 12 participants in order to balance out the variety of data points, the complexity of the data collection and analysis process over a short timeframe of the research study. Recruitment was done through purposeful sampling (Marshall, 1996) at two community senior activity centres. This sampling method was chosen to ensure that the most suitable members who are healthy and active were approached to participate. With the assistance of administrative staff at each of the centres, participants are recruited on an opt-in basis with the understanding that they will be taking part in a research study through a discussion-based workshop activity that will span two weeks. Recruited participants completed a pre-session questionnaire (Appendix 3.2) to provide demographic information, ensuring homogeneity of age, gender, and backgrounds, and to form groups based on participants' availability. To avoid confusion and improve acceptance among senior participants, as recommended by Smiraglia (2015), the questionnaire was intentionally designed to be simple, with only minimal essential questions. Smiraglia's study with American retirees showed that lengthy questionnaires were burdensome and led to incomplete responses. Therefore, a shorter, straightforward questionnaire was adopted in this study to enhance participant compliance during the data collection phase.

Selection of Photographs

To begin data collection, an initial selection of photographs from the Gibson-Hill Photographic Collection was made. As the aim of the study is to collect information based on participants past experiences and personal memories, I selected photographs in the archive relating

to social life, activities and events, as opposed to photographs of architecture and landscapes in order to promote dialogue of participants' personal experiences. In the pilot studies with individuals, these photographs, which capture the scenes of everyday life, are well-suited for initiating conversations about past experiences, as individuals are able to provide their own perspectives or even specific anecdotes prompted by these photographs. Figure 3 below gives an example of one of the photographs used in the sessions, for detailed list of photographs used, please see Appendix 3.3.



Figure 3 F1 G0007 025 from the Gibson-Hill Photographic Collection

Following the photo-elicitation interview methodology, participants are encouraged to interpret and share their personal views (Richard & Lahman, 2015). The senior adults I have encountered have demonstrated greater receptivity to printed formats, possibly due to their familiarity with printed images from the pre-digital era. During the recruitment process, I have also used a digital tablet device to show some sample images and some participants remarked that it was “difficult to see clearly” (in-person communication with Participants S5 & S12, 2024). Although this could be in part due to the size of the tablet screen, the use of printed photographs also enables participants to closely examine the prints individually or collectively as a group.

To foster group cohesion and encourage collaborative interactions, a single large print is employed instead of distributing individual copies of the same image. This approach aligns with the objective of facilitating joint engagement among participants. Initial conversational prompts were also generated based on what is observed to be depicted in the photographs. To illustrate, to begin

the discussion of the photograph in Figure 3, the following is an excerpt of the prompt given for one of the workshops, italic text in parentheses are my translations for the purposes of this thesis:

29:45 我们第一张照片是这一张。这张照片也是他拍的，几年拍的我就不知道。我只知道大概是四十到六十年代的时候。 I don't know when or where this photo is taken, but it is roughly around 1940s to 1960s.

30:01 大家你们看这个。这里有什么东西你们认得吗? (*Let's look at this. Is there anything here that you might recognise?*) (Appendix 4.1, p. 127)

Participants' Demographic Information

Although the original intention was to recruit up to 12 participants through purposeful sampling, one of the research sites expressed interest in offering the programme to more of their clients. As a result, the study included a total of 18 participants from active members of two community-based senior activity centres, Bo Tien Day Activity Centre for the Elderly (Group A) and Singapore Anglican Community Services (PEACE-Connect) (Groups B and C). In order to maintain the small group size, participants were split into three workshop groups.

Table 1 below presents the basic demographic information of participants involved in the study, coded B1-6 and S1-12:

Group A

No.	Age (as of March 2024)	Gender	Ethnicity	Language	Education	Last Occupation
B1	79	F	C	English	Primary	Babysitter
B2	75	F	C	Mandarin, Hokkien	Secondary	NA
B3	84	F	C	Mandarin	Primary	NA
B4	91	F	C	English, Cantonese	Secondary	Nurse
B5	70	M	C	Mandarin	Secondary	Cleaner
B6	78	M	C	Mandarin	NA	Dispatch

Group B

No.	Age (as of 2024)	Gender	Ethnicity	Language	Education	Last Occupation
S1	86	F	C	Mandarin	NIL	Cleaner
S2	76	F	C	Mandarin	Primary	Cleaner
S3	75	F	C	Mandarin	NIL	Part-time
S4	80	F	C	Mandarin	Primary	Factory Packer
S5	72	M	C	Mandarin, English, Malay	Primary	Handyman

Group C

No.	Age (as of 2024)	Gender	Ethnicity	Language	Education	Last Occupation
S6	83	M	C	Mandarin	Primary	Cleaner
S7	77	F	C	Mandarin, English	Primary	F&B
S8	65	F	C	English, Mandarin, Hokkien	N Level	Freelancer
S9	65	M	M	English, Malay	Secondary	Postman
S10	73	F	M	Malay, English	Primary	Factory
S11	69	F	M	Malay, English	NIL	Bar work
S12	69	F	M	Malay, English	Secondary	Postal Services

Table 1 Participants' demographic information

Although the initial recruitment targeted only English-speaking participants, upon commencement of recruitment, I was informed by administrative staffs from both centres that this would exclude majority of their clients who only had limited English proficiency. As such, it was decided to expand the recruitment criteria to include both English and Mandarin-speaking participants, as I am effectively bilingual and thus, able to lead conversations in both languages and offer basic translations among participants during the workshops when necessary.

Participants' age ranges between 65 to 91 years (mean = 75.94 years) and there were 5 male participants and 13 female participants. Ethnic Chinese formed the majority (77.78%) of the participants, with Group A and B being homogeneous. 22.22% or 4 participants were ethnically Malay. Most participants had little to no formal education (up to Primary level) and only a third had secondary education. Group A had workshops conducted in Mandarin, while Groups B and C had workshops conducted in a mix of English and Mandarin.

Group Sessions

A week prior to the commencement of the workshop sessions, I visited each centre to meet interested participants and explained the study in detail, with the assistance of a staff member at each centre. The presence of the staff was important to help reiterate key points to individual participants and assist those with mobility limitations. During these visits, I observed that some participants demonstrated an aversion to writing or had limited literacy. This observation later informed adjustments in how reflections were collected from participants, which I will discuss later in this chapter. Additionally, this preliminary visit was crucial for familiarising myself with the participants and establishing initial rapport. It also provided an opportunity for participants to ask any questions they had. In this session, I presented some sample photographs to give participants a preview of the materials that would be discussed.

Following this initial visit, two facilitated group sessions were held for each group, scheduled one to two weeks apart⁵. Each session lasted up to two hours and focused on discussing selected photographs from the Gibson-Hill Photographic Collection. The schedule was determined based on the availability of each centre and the participants, allowing ample time for administrative tasks and preparation between sessions. As the lead facilitator, I introduced myself as a student researcher studying the photographs that the group would be examining. During each session, I was supported by an assistant who observed the participants and took notes. For the workshop outline of the two sessions for each group, see Table 2.

Session 1 (2 hours)	<ul style="list-style-type: none">• Participants sign Informed Consent Form (Appendix 3.4)• Self-introduction of facilitator and participants• Introduction to Gibson-Hill Photographic Collection• Discussion of photographs
Session 2 (2 hours)	<ul style="list-style-type: none">• Brief recap of Gibson-Hill Photographic Collection and participant consent• Introduction and warm up• Discussion of photographs• Group discussion, debrief

Table 2 Workshop outline

⁵ Photographic documentation of the workshops conducted in March 2024 can be found in Appendix 3.6

After participants sign the Informed Consent Form (Appendix 3.4), the group took turns to introduce themselves through an icebreaking activity, where participants shared their name and an action that is associated with a cherished memory. The activity introduces memory recollection and interestingly, prompted most participants to share about their past occupations. The introductory activity also aimed to allow participants to get comfortable with one another. Thereafter, an introduction to the Gibson-Hill Photographic Collection was provided to present relevant background information about the photographer and the circumstances surrounding the photographs. This provides a context for the participants, especially pertaining to the period in history the photographs were taken. This holds significance because, as noted by Terry Barrett (1985), providing a context establishes the framework for the viewer's understanding. In the paper's opening, Barrett illustrated the same photograph being published under varying accompanying captions and given different contexts which are vastly different from one another. Consequently, this causes the photograph to assume varied meanings within each of these settings. To avoid this, an introduction during the workshop is therefore necessary to establish a common understanding, providing not just essential information about Dr Carl Alexander Gibson-Hill, but also the purpose of the workshop towards knowledge production. As a preamble and in combination with the facilitators' guiding questions, participants can establish a context for understanding and approaching the photographs, including gaining awareness of the period in which they were taken, which often helped them identify possible locations and experiences pertaining to the period.

After the initial introductions, the session begun with the facilitator holding up a single photograph, inviting the group to share their initial impressions on what can be observed in the photograph. The opening question is intentionally straightforward, aiming to have participants identify the content of the photograph, and recount any personal memories associated with it. This approach aligns with Michael Parsons' (1987) theories on the aesthetic experience: In the initial state of favouritism: Viewers take interest in what has been represented, followed by personal associations to the representation (Parsons, 1987). Participants were prompted to share their own

experiences and memories related to the photograph and were reassured that all memories and anecdotes they share are valuable and significant. Participants are encouraged to freely express any experiences related to individual photographs and this was emphasised throughout the two sessions for each group. The photographs were also passed around the group, so that participants can take a closer look and point out any observations directly. The conversations were kept organic, and I mostly only followed up with questions to clarify what was shared by an individual, ask them to elaborate or at times translate for the rest of the group when necessary. Throughout the session, I maintained a role focused on prompting participants to elaborate and ensuring turn-taking. Importantly, in order to maintain a neutral stance, I intentionally avoided offering personal opinions during the session, except when necessary, such as when I was asked a direct question by the participants. Participants were encouraged to respond to one another, fostering a collaborative and interactive environment.

The total number of photographs discussed during the two sessions varied; Groups A and B each discussed a total of 10 photographs, while Group C examined 16 photographs. This variation is attributable to the depth of conversations generated within the different groups, which influenced the number of photographs they could discuss within the workshop sessions. I have prepared up to 20 photographs for the workshops, and while a majority of the photographs used in the workshops are the same images, I also picked photographs that may have relevance to the particular group based on what was shared in the group's discussions. This was a decision made after the first session, where several participants mentioned that due to transport inaccessibility, it was uncommon for them to travel around and would usually only venture around their immediate vicinity. Other participants also mentioned locations that they were familiar with in their youth, or workplaces. As the workshops are based on conversations among the participants, I decided to also include photographs that I assume participants may have more to share about. The discussion time for each photograph varies with the photograph and the group. Some photographs elicit more responses from participants than others, and some photographs generated more discussions. I

would move on to the next photograph when the discussion naturally comes to a standstill, often after checking that there was no further sharing from any of the participants. Both sessions followed a similar format for each group. Although the sessions were planned to be two hours each, all of the sessions ended early between 1.5 to 1.75 hours, to accommodate participants' tardiness and to keep to schedule for the centres' other activities.

At the end of the two sessions, participants were led in a group discussion and debrief about their experience of the session. The format of the discussion follows a similar format as the workshop, led by guiding questions from the facilitator. Although it was initially intended for participants to write a written reflection, during the recruitment process, it was found that many participants had an aversion to writing, or had limited writing capability, as mentioned earlier in this chapter. As a result from having to fill in forms, some participants demonstrated visual signs of discomfort. In order to prioritise participants' comfort and well-being, a decision was made to modify the reflection and debrief process to a verbal discussion format where guiding questions were prepared for participants to share their personal experience of the workshop sessions with the group. Eventually, this format may have improved the reflective process as it also enabled participants to add on to what others have shared. The list of guiding questions can be found in Appendix 3.5.

The data collected in this study are the conversations among participants, and participants with the facilitator in the form of audio-visual recordings. The recordings were transcribed non-verbatim to maintain the fundamental meaning of speech. Appendix 4.1 presents the transcriptions in its original language. Given that the research aims to elicit memories and stories from participants to complement research into the photographic archives, overarching themes were identified across the data set. However, it is also pertinent to examine the data corresponding to the photographs to understand how the workshops have generated useful data that informs us of the content of the photograph through the lens of participants' personal experiences. Accordingly, in the next chapter, I will first present an overview of the themes and sub-themes illustrated by examples in the form of

excerpts from the transcripts of the workshops. This will be followed by a comprehensive examination of the data collected from all workshop groups on one photograph.

The transcripts were analysed through reflexive thematic analysis (Braun & Clarke, 2019), which was selected due to its organic approach to generate themes from the data in order to facilitate knowledge production. Reflexive thematic analysis is particularly suitable for analysing recordings from small groups, where the interactive nature of discussions can generate complex data and is advantageous because it is flexible in approach, enabling the identification and interpretation of recurring patterns and themes generated from the data recorded in conversations within the group. Reflexive thematic analysis places emphasis on the researcher's active role in interpreting the data based on their perspectives and insights (Braun & Clarke, 2019). Given the subjective nature of memory and the complexity of interpreting historical photographs, this approach facilitates a deep engagement with the data, allowing for the capture of both explicit and implicit meanings. In comparison to other forms of codebook approaches, which rely on adherence to specific frameworks and analyses based on pre-determined set of codes (Byrne, 2021), Reflexive thematic analysis is data- and researcher-specific. This method is not meant for accuracy but rather, the meaningful participation of the researcher in interpreting the data and is thus well-suited to handle the conversational dynamics of group workshops where the researcher also acts as the facilitator, where much is unsaid or implied, to reveal shared and divergent experiences. This makes it an ideal methodology for uncovering the collective and individual dimensions of the elderly participants' interactions with the photographs from the Gibson-Hill Photographic Collection and the meanings and memories ascribed to them. The data was analysed through the six-step framework of thematic analysis (Braun & Clarke, 2006) which is discussed in the next chapter.

This chapter has detailed the methods of the study, which utilises group workshops and photo elicitation to collect data on individual memories of elderly participants. By engaging participants with photographs from the Gibson-Hill Photographic Collection, this approach aims to access and document personal recollections that can contribute to the historical understanding of

the collection. The use of group workshops has been shown to create a conducive environment for stimulating conversations, fostering social interaction, and encouraging collective reminiscence among participants. The use of photo-elicitation is particularly appropriate for this research, as it leverages photographs' ability to elicit rich, narrative responses from participants. The reflexive thematic analysis applied to the collected data allows for a nuanced exploration of the themes and patterns that emerge from the discussions, which will be presented at length in the next chapter.

In summary, this methodology provides a robust framework for achieving the dual objectives of this study and is well-suited to address the research questions. This approach not only supports the primary aim of gathering valuable historical data but also highlights the potential of group workshops as an effective means of promoting social participation among senior participants.

Chapter Four: Results

This chapter presents findings derived from both results of the thematic analysis of the transcripts of conversations with the participants, as well as facilitator observations in workshops conducted with three distinct groups of seniors— Group A, B and C. Through reflexive thematic analysis (Braun & Clarke, 2019), this study identified four key themes in the stories of past experiences shared across all three groups: 1) Significance of Places, 2) Personal Reflection and Nostalgia, 3) Reflections on Changes Over Time, and 4) Contextually Relevant Details, suggesting that this methodology is effective in collecting contextual information of the past. Additionally, the analysis revealed nuanced dynamics in the seniors' interactions, preferences, and perceptions of memory-related activities.

This study seeks to elicit memories of elderly individuals in order to complement research into photographic archives. Through collecting personal stories and experiences, the research hopes to be able to identify and contextualise photographic archive in the Gibson-Hill collection. Furthermore, the study also examines the potential of workshops to stimulate conversations and increase social participation among elderly participants.

Thematic Analysis Process

The data collected through the workshops are analysed using reflexive thematic analysis (Braun & Clarke, 2019) to identify recurring patterns and themes that emerged in the conversations. Reflexive thematic analysis is a variant of thematic analysis (Braun & Clarke, 2006) that values the researcher's active role in data generation. This approach is particularly apt, given my dual role as both facilitator and researcher during the workshops. Consequently, my facilitation style and interpretation of the data extend beyond mere content analysis to encompass my interactions with the participants.

Following the six-step framework of thematic analysis (Braun & Clarke, 2006), the process began with familiarisation with the data. The audio files were transcribed manually, with the assistance of helpers during the first round, focusing on the content of conversations among

participants and between participants and the facilitator. All assistants involved in this initial transcription phase had similar language capabilities to myself (bilingual in English and Mandarin Chinese) and were instructed to transcribe only what was understood. In the second round, I reviewed the video recordings alongside the initial transcripts to further refine the accuracy of the transcripts. Instances where participants spoke a language or dialect that could not be understood, or where overlapping conversations made dialogue unintelligible, were noted. During this stage, participants' dialogue was also attributed to specific speakers. Each transcript was read multiple times to ensure familiarity with the data.

In the second phase, participants' responses related to historical or geographical information associated with the photographs were identified and digitally highlighted on the transcripts in Microsoft Word forming the basis for later coding. This process was repeated at least twice for each document. Due to the complexity and diversity of the data collected, the codes were further categorised and colour-coded into preliminary themes as seen in Figure 4 and as follows:

- Observation from photo (yellow)
- Historical/ geographical information - related to photo (turquoise)
- Historical information - others (grey)
- Personal experience (green)
- Comparison to now (pink)

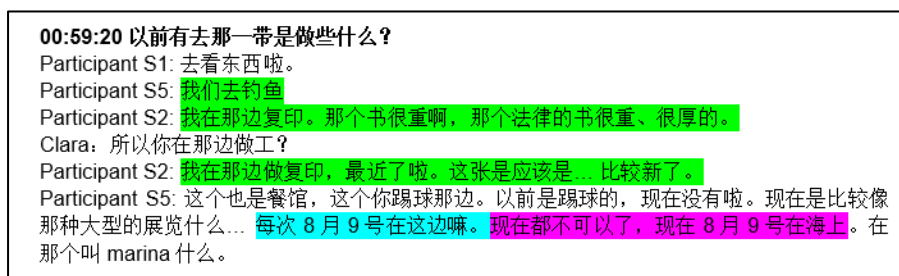


Figure 4 Screen capture of the working analysis file for Group B, Session 2 Transcript. Responses that relate to geographical information or activities within the photograph are digitally highlighted. Colour codes are based on preliminary themes generated.

In preparation for the third phase, the codes were assigned to the respective photographs and transferred to a table format (see Figure 5). With all the data coded, the codes are reviewed across the three groups to identify any overlaps and those that share the same concept or information are condensed into a single code. The codes are interpreted across the dataset to identify relationships between them and generate sub-themes or themes to present an overview of the dataset. The fourth phase focuses on reviewing the potential themes created and refining them. The changes made at this stage are summarised below:

- I eliminated the *Observation from Photo* theme as much of the information is repeated in the other themes
- I redefined and renamed *Historical Information – Others* theme to *Related Information*
- I renamed *Personal Experience* to *Personal Connection* to better reflect participants’ sharing as being connected to the physical space shown in the photographs
- Sub-themes were created

Theme	Phase 2	Phase 4	Final Phase
1	Observation from photo		
2	Historical/ geographical information - related to photo	Geographical Information	Significance of Places
		Identification of Places	
		Colloquial Names	
3	Personal experience	Personal Connection	Personal Reflection and Nostalgia
		Childhood	
		Family and Friends	
		Livelihood	
4	Comparison to now	Comparison to Now	Reflections on Changes Over Time
		Nostalgia	
		Changes for the Better	
		Government Policies	
5	Historical information - others	Related Information	Contextually Relevant Details

Table 3 Evolution and refinement of themes

The fifth phase involves a final refinement of the themes and how the themes and sub-themes relate to one another (Bruan & Clarke, 2006; Maguire & Delahunt, 2017). This chapter presents the final phase, which is the written analysis of the data collected.

Thematic Analysis					
Photo: F1 G0011 034					
					
Observation from photo	Historical/geographical information (photo)	Historical information (others)	Personal experience	Comparison to now	Others/ conversational segue
为什么他上面有一个这个 kan lok [unsure] 啊	游泳池	以前比较少，教游泳的很少	我们比赛就在那边	这个跳板以前很矮的。现在人家要越高越好，越高越好。	
	公开的游泳池	以前很少巴士	因为以前我的姑姑住那边。靠近Farrer park的游泳池，连她的是在那边		
	Farrer Park		三层楼而已		
	以前是公开。我看是Farrer Park 啊，靠近很小个的Farrer Park不会很大		小时候没有教过，没有吧。只是说有时他们会说教教你游泳。游泳可以啦，逼一下就好了。		
			以前孙子小时候带他们去Kallang Bahru, Bedok搭车去。		
			带小孩子我们大人没有下去		
			我不会游泳，不过以前是玩水的啦。小孩子玩水。不过老实讲，这种我没有兴趣。		
			小孩子几个月都去游泳。以前没有，哪里敢带他去，就怕他会沉死，什么什么。		

Figure 5 Screen capture of raw codes tagged to a photograph

Figure 6 is a final thematic map that illustrates the relationships between themes:

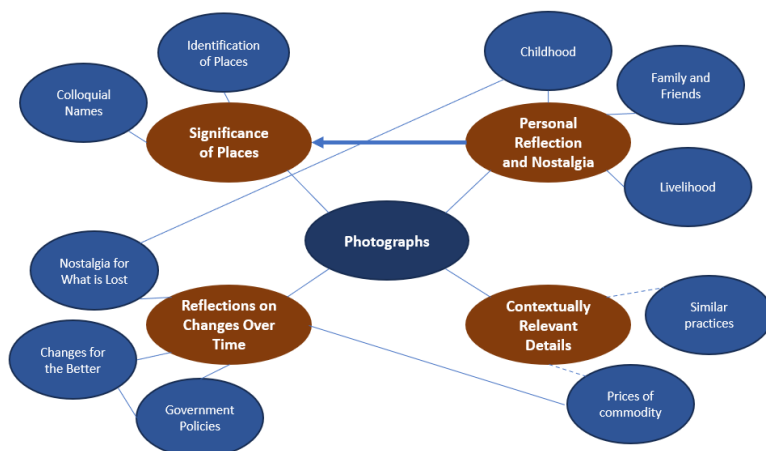


Figure 6 Thematic map

Identified Themes

The analysis of the participants' discussions revealed several key themes: 1) Significance of Places, 2) Personal Reflection and Nostalgia, 3) Reflections on Changes Over Time, and 4) Contextually Relevant Details. The first theme, *Significance of Places*, involves the identification of specific locations and colloquial names in the photographs. Participants' memories provided crucial spatial context and cultural significance, enhancing our understanding of the images and aiding in archival research.

The second theme, *Personal Reflection and Nostalgia*, captures participants' personal anecdotes and memories related to the photographs. These stories offer a nuanced perspective on historical facts, revealing the lived experiences and emotional significance of the depicted scenes, thus adding depth to the visual records.

The third theme, *Reflections on Changes Over Time*, encompasses participants' reflections on changes over time, comparing the past to the present. This theme includes sub-themes such as nostalgia for what is lost, positive changes, and the impact of government policies, providing insights into how historical changes are perceived and experienced by participants.

The final theme, *Contextually Relevant Details*, includes miscellaneous yet relevant details that do not fit into the other themes. This theme covers general information like commodity prices and similar cultural practices, which enrich the understanding of the photographs by providing additional context and cross-cultural comparisons.

Detailed Presentation of Themes

Theme 1: Significance of Places

Significance of Places pertains to the identification and details of possible geographical locations depicted in the photographs and constitutes a significant portion of the data collected from the conversations. This theme directly addresses the research objective of leveraging participants' memories to enhance research into the photographic archives.

Sub-themes within Theme 1 include:

Identification of Places. Participants frequently identified specific locations depicted in the photographs, drawing from their personal memories and experiences. This sub-theme includes naming of streets, landmarks and significant places of interest. Such identifications are invaluable for contextualising the photographs, as they provide precise geographical references that can be cross-referenced with historical maps and other archival materials. For example, in response to Figure 7, participants discussed the lack of maternity hospitals which led all of them to unanimously agree that the photograph must be taken in *Kandang Kerbau Hospital* as they claimed that it was the only maternity hospital during the time⁶. The discussion also included the prevalence of home birthing especially during the postwar period, as well as the difference in attitudes of medical care professionals as compared to today. The following are excerpts from different groups:

Group C, Session 2:

Clara: Maybe we can look at this, since we have a bit of time?

Participant S10: Oh ini (*this*)... this one KK, KK!

Participant S10, 11 and 12: KK, KK (Hospital)!

Participant S9: Baby what [laughs]

Clara: Only KK got baby?

Participant S11: Kandang Kerbau!

Participant S10: Ya, Kandang Kerbau...

Clara: The hospital for the babies...

Participant S10: This one Kandang Kerbau.

Clara: Kandang Kerbau right... that is the old name for KK Hospital?

Participant S10: Ya, ya... KK Hospital

Clara: So everybody was born there?

[Group laughs]

⁶ *Kandang Kerbau Hospital*, also known as KK Hospital opened in 1924 and remained the only maternity hospital in Singapore until 1970 (Tan J, 2022).

Participant S9: Almost all la. Because, no other hospital. Just KK hospital only, for babies.

(Appendix 4.1, pp. 273-274)

Group A, Session 2:

Participant B4: Oh this is maternity hospital. You see all everybody carry baby. [laughs]

Kandang Kerbau hospital.

Participant B3: Tekka la.

Clara: Tekka?

Participant B1: Tekka. KK Hospital.

Clara: KK?

Participant B3: KK!

Participant B4: You see everybody carry baby. (Appendix 4.1, p. 180)

These are information that would otherwise not been easily found in official history records and could explain why Gibson-Hill took photographs in the hospital – it is perhaps a scene novel at the time and the hospital was significant in the British Empire for being the largest and busiest (Tan J, 2022).



Figure 7 F3 G0187 A035 from the Gibson-Hill Photographic Collection



Figure 8 F1 G0039 009 from the Gibson-Hill Photographic Collection

Colloquial Names. Another critical aspect of this theme is the identification of colloquial or vernacular names used informally to refer to popular places of interest and things at the time. These colloquial names often hold cultural and social significance, reflecting how locals referred to and related to places and things. For example, participants in one of the groups referred to pop soda as *pok zui*, explaining to me that in order to open the bottles, a bottle opener has to be used and a sound “pok” will be made, hence its colloquial name (see Appendix 4.1, pp. 227-228). In another example, in response to the photograph in Figure 8, participants in separate sessions all brought up *gor zhang chiu kar*, which is in the vicinity of where this photograph was taken, and was a popular spot for dates when they were younger. Participant S2 shared that it was a common date activity to take a stroll there and enjoy some satay “以前的 *paktor* (to go on a date) 就是吃 *satay* 啦, 去 *gor zhang chiu kar* 走走就是去 (吃) *satay*, 那边最出名的。” (Appendix 4.1, p. 232). Different participants share similar experiences of the same place, revealing its importance as a social gathering spot: “I know near the river [there were] a lot of stalls [where] you can go there and eat... Satay [too]” (Appendix 4.1, p. 174).

The mention of *gor zhang chiu kar* also elicited further related memories from other participants that overlap with the *Personal Reflection and Nostalgia* theme, such as former workplaces and memories with family and friends. For instance, Participant B6 shared that he used to work as a dispatch worker and would frequent the area to notarise letters at law firms “我以前做

office boy 每次跑那边去。... 我每次踏脚车去交给那个律师 ... *sumpah* (to notarise) 那些信。去那边那做记号。” (Appendix 4.1, p. 173). Understanding these informal names enriches the archival records, adding layers of meaning and providing leads for further research into local history and culture.

Theme 2: Personal Reflection and Nostalgia

Another major theme evident in the collected data is *Personal Reflection and Nostalgia*, which encompasses anecdotal sharing elicited from participants upon viewing the photographs. These anecdotal accounts provide a glimpse into life during the time period and the significance of the places or scenes photographed by Gibson-Hill. This can potentially offer a more comprehensive understanding of why he may have chosen to photograph particular areas.

This theme can be further subdivided into: Childhood, Family and Friends, and Livelihood. The first two categories can be considered together, as participants frequently recounted experiences from their childhood that involved family and friends. This was a prevalent theme across all workshop sessions, with participants recalling specific experiences of visiting places or partaking in similar activities during their childhood with loved ones. Sub-themes within Theme 2 include:

Childhood. Many participants recounted experiences from their childhoods, often involving visits to the places depicted in the photographs. These stories offer valuable insights into the social and cultural context of the time, which could inform us of Gibson-Hill's interests. When presented with the photograph in Figure 9, which could be identified as the now-defunct Kallang Gasworks⁷, most participants could identify with the area known to them as 火城 (fire city). Interestingly, participants separately recounted childhood memories involving chicks when presented with this photograph. These childhood memories bring a personal and emotional dimension to the historical

⁷ Kallang Gasworks was built to supply piped gas for streetlights and households in Singapore up until 1998. For more information on Kallang Gasworks, see Tan, B. 2018. *Kallang Gasworks*. National Library Board Singapore. <https://www.nlb.gov.sg/main/article-detail?cmsuuiid=093ecbc7-b83d-4916-9868-9d8465378096>

record, illustrating how public spaces and urban environments were experienced by the younger generation then.



Figure 9 F2 G0100 019 from the Gibson-Hill Photographic Collection

The excerpt below from the transcript of Group B, Session 2 illustrates one such recollection of the sale of eggs and chicks in shops they remember in their childhood in 火城 (fire city):

00:23:56 那个弯的桥? 我知道那个弯的桥在哪里, 在那边。所以我刚才问这个附近以前是有什么? 是人家住的吗? 还是工业区? (*That curved bridge? I know where that curved bridge is, it's over there. So I was just asking what was around here before? Was it a place where people lived? Or was it an industrial area?*)

Participant S2: 没有工业区。 (*Not an industrial area.*)

Participant S5: 就是很多养小鸡? 卖的啦。 (*A lot of chicks were reared for sale.*)

Participant S1: 那边没有人住 (*No one stays there.*)

Participant S2: 养小鸡的! 我们小时候就是... 还有做那个藤的... (*Raising chicks! When we were young... there were also rattan makers...*)

Participant S3: 做椅子。 (*Make chairs.*)

Participant S2: 那边在那边。那边叫火城 (*It's over there, the place is called 'fire city'.*)

[dialect / overlapping dialogue]

Participant S5: 它的外号叫 [dialect] *hui xia lor* 那个 gas 在发那个电。 (*It's nickname is called 'hui xia lor' [fire burning?]. The gas generates electricity.*)

Clara: 所以小鸡他们是养来卖的啦? (*So the chicks are reared for sale?*)

Participant S2: 对, 很多间。 (*Yes, there were many shops*)

Participant S5: 这个是火来的。 (*This is fire.*)

Participant S2: 还有那个做藤的是一排的很多间的。 (*And there were a lot of rattan shops in a row.*)

Participant S1: 现在什么都没有了。 (*There's nothing now.*)

Participant S2: 现在什么都没有。 (*There's nothing now.*)

Participant S1: 很多人买那个鸡蛋 (*A lot of people bought eggs*) [dialect] A lot of chicks

Participant S2: 我们小时候每次跑去看 (*When we were little, we would go and see.*)

Participant S1: 他在那边孵小鸡一只一只很多, 一只一只小鸡我还记得很多小鸡。卖给人家回去养。刚刚出世的。 (*They hatch chicks there, one by one, a lot of chicks, I still remember a lot of chicks. Sold them to others to raise. They were just born.*)

(Appendix 4.1, p. 222)

Family and Friends. Participants frequently shared memories involving family members and friends, providing a glimpse into the social fabric of the past. These accounts often revealed the significance of certain locations as sites of familial and social interaction. Participant S10 recounted “Last time, [when we go for] picnic, my mother my father [would] all go... We bring all the kettle... we cook – aiya, suka la (*I love it!*)” (Appendix 4.1, p. 267). Photographs of places evoke a fond memory, revealing the place beyond a physical space but also as a place of bonding and community. Such stories enrich the understanding of historical spaces, highlighting their multifaceted roles in daily life.

Participants were also prompted to recount activities associated with elements they observed within the photographs, beyond merely identifying specific locations. For instance, an image depicting attap houses prompted Participant S3 to recall weaving the roofs by hand with their

grandmother, which were then sold at a relative's business. Another participant, S1, shared their own experience in the same craft, briefly explaining the process:

Participant S3: 以前小时候我的阿嬷就是弄这个 attap 屋。她做，自己做。因为我们家亲戚他们开，那么我的阿嬷每天就在那边弄。 (*When I was a kid, my grandmother used to make this attap house. She made it herself. Because my relatives opened a shop, my grandma would make it there every day.*)

Participant S1: 这个我也是有弄过，我也是有弄过。 (*I also made this before.*)

Clara: 这个要怎样弄? (*How do you make this?*)

Participant S3: 那个要来邦 (*You have to tie it.*)

Participant S1: 那个叶子，然後一支木一支木这样就去 ao (bend) 然后切... 这样弄它就可以... (*The leaf, with one stick in this way, you bend it and cut... You make it like this and it can...*) [overlapped conversations, unclear]

Participant S3: 我们小时候每次自己弄这个，一片一片。这个我又弄过。 (*When we were kids, we made this by ourselves, piece by piece. I made this before.*) (Appendix 4.1, p. 218)

These personal anecdotes, which might have been overlooked without the participants' attention to the roofs in the photographs, illuminate the socio-economic circumstances and craftsmanship of the time and highlight the prevalence of familial collaboration and support. The act of weaving attap roofs together illustrates how traditional skills were passed down through generations and how family businesses operated in the past. Such stories enrich our understanding of the photographs, offering a more comprehensive view of the cultural and social dynamics of the time. Additionally,

these shared memories contribute to a more nuanced historical narrative, emphasising the role of everyday activities and relationships in shaping community life.



Figure 10 F3 G0159 013 from the Gibson-Hill Photographic Collection

Livelihood. This sub-theme includes anecdotes related to participants' or their relatives' occupations and daily work routines. Discussions about livelihoods offer a perspective on the economic conditions and labour practices of the past that is commonplace during the time. For instance, a photograph of a scene at a bottling factory (Figure 10) prompted discussions on how much manual labour was involved, and participants shared about their past jobs. Participant S5 shared about his sales and delivery role with a soda brand and how the lunar new year period would be the busiest time of the year as families would buy cartons of drinks:

我做 delivery 40 年左右。我 30 岁左右在那边做 salesman，开一辆 lorry 连 Punggol 尾都去。一个两个跟车帮我一箱一箱拿上去。送货这样啦... 过年最好生意，过年做到 [dialect] cannot rest (*I did delivery for about 40 years. When I was about 30 years old, I was a salesman with the company and drove a lorry around, even places like the ends of Punggol I would go. One or two colleagues would follow me to carry cartons of drinks for delivery. Whenever it is the new year, business was very good, to the point that we cannot rest.*)

(Appendix 4.1, p. 228)

Discussions also easily flowed in connection with the theme *Reflections on Changes Over Time*, such as how the nature of work has changed today in comparison to the reliance on manual labour of the past. In response to Figure 10, Participants B3 and B6 mentioned that workers are

hired to ensure that the bottles are filled, “... 看那个水一个一个装进去啦... 看他会不会漏掉, (还是) 进水进一半。” (Appendix 4.1, p. 169). On top of mere identification of places and activities, these anecdotes shared by participants bring a personal and emotional layer to historical facts, transforming them from static data points into lived experiences. While historical records can provide information about events, places, and general trends, personal stories reveal the human side of these facts.

Overall, the *Personal Reflection and Nostalgia* theme, enriched by participants' anecdotes, provides a nuanced and multidimensional perspective on historical facts. These stories transform photographs from mere visual records into vivid representations of lived experiences, offering a deeper and more personal understanding of the past. Such personal stories can also reveal hidden or lesser-known aspects of history that are not recorded officially, filling gaps in historical record and ensuring a more accurate portrayal of the past can be preserved for future generations.

Theme 3: Reflections on Changes Over Time

Codes within this theme pertain to comparisons between the past and the present. These comparisons often reflect the changes noted by the participants and their perception of the evolution of the environment and society over time, whether through the depictions within the photographs or generalised comments on the passage of time. Although not a primary research objective of this study, these comparisons provide insight into what may have been significant to participants, and by extension, to people who lived during that period which may have prompted Gibson-Hill's interest. Sub-themes within Theme 3 include:

Nostalgia for What is Lost. Participants frequently expressed a sense of nostalgia for aspects of the past that have disappeared or changed significantly. This sub-theme includes reflections on places, practices, and objects that once held importance but are no longer present. In response to Figure 8, Participants S10 and S11 reflected on how an old haunt that was nearby – Satay Club – was no longer around: “Young young la... Miss all that...” (Appendix 4.1, p. 271). Nostalgic sentiments like the example given highlights the emotional and cultural value of these lost elements. Despite Figure

8 featuring a building that still exists till this day, participants are prompted to think about and verbalise a sense of longing for what was lost.

Changes for the Better. Conversely, many participants acknowledged changes that have improved their lives or the environment. This sub-theme encompasses positive developments such as advancements in infrastructure, social services, and overall quality of life. In response to Figure 7, Group A talked about how medical professionals were seen as fierce and scary:

Participant B3: 以前护士很凶, [dialect] 整天骂人。 (*In the past, nurses were very fierce and scolded people all the time.*)

Clara: 是吗? (*Really?*)

Participant B3: 你一点点事他就骂你。 (*They scold you for the slightest things.*)

Participant B4: No la I don't think so. [inaudible]

Participant B3: [dialect] 我就是在那边生。 (I was born there.) [dialect]

Clara: Participant B3 说以前的护士很凶。 (*Participant B3 said that in the past, the nurses were very fierce.*)

Participant B4: Oh, you laugh.

Participant B3: 你说很痛他就叫你... (*When you say it hurts, they will tell you...*)

Participant B4: Last time doctor all those very strict.

Clara: Very strict?

Participant B1: Very strict. Last time.

Clara: 以前医生护士都比较严? (*Were doctors and nurses stricter in the past?*)

Participant B3: 严。很凶的啦, 不好的。 (*Strict. Very fierce, not good.*)

Clara: Then 现在的医生护士? (*How about the doctors and nurses now?*)

Participant B1: Now cannot.

Participant B3: 现在很好了。 (*They are very good now.*) (Appendix 4.1, pp. 181-182)

In another instance, Participant S10 identified Masjid Alkaff Upper Serangoon in one of the photographs and shared their ongoing connection with the location, where they volunteer. Although they had not seen the mosque in the state captured by Gibson-Hill, the photograph sparked their interest, prompting them to discuss their observations of the area today. The participant noted how the area has changed over time: “Different from now, it’s very *cantik* (beautiful)... Now got so many flats here... near the MRT Woodleigh there” (Appendix 4.1, p. 262). Participants’ discussions about these improvements help to contextualise the photographs within a broader narrative of progress and development over the years.

Government Policies. Participants often referenced government initiatives and policies that have facilitated the changes they observed. This sub-theme includes discussions such as urban development, river clean-ups and housing policies that have shaped the landscape and society. The cleanliness of rivers was a frequent topic during discussions of photographs featuring water bodies. Participants recalled Singapore’s rivers in the past as dirty and often emitting foul smells. An excerpt from the transcript of Group A, Session 2:

Participant B4: Ya it is Singapore River.

Participant B6: 对啊新加坡河。 (*Yes, Singapore River.*)

Clara: 新加坡河。以前的新加坡河跟现在的新加坡河有什么不一样? (*What is the difference between the Singapore River in the past and the Singapore River today?*)

Participant B6: 不一样，以前很肮脏。 (*Not the same. It was very dirty in the past.*)

Participant B4: Oh very important, Singapore River.

Clara: 以前肮脏? (*Very dirty in the past?*)

Participant B6: 这个是涨水的时候，涨潮。没有涨潮没有那么高。 (*This is when the water is high, the tide is high. It is not that high without the tide.*)

Participant B4: Last time at the end, very dirty. Now government clean up the whole thing.

Clara: Oh yea?

Participant B6: 涨潮你看不到肮脏。 (*At high tide, you can’t see the filth.*)

Participant B4: At the end of the river, you can smell rubber.

Participant B6: Ya lo. 会变色的。如果退潮下的时候全部红。泥土的水。 (*It changes colour. If the tide goes out, it's all red. Muddy water.*)

Clara: Oh 泥水啊 (*Oh, muddy water*)? Participant B6 say this photo is when it is high tide. If it is low tide, you can see all the rubbish at the bottom.

Participant B4: Maybe la. That I don't know.

Participant B6: 然后政府来填... 填了再翻新。 (*Then the government filled it in and renovated it.*) (Appendix 4.1, p. 179)

These references offer a more comprehensive understanding of the photographs, extending beyond their visual representation. The conversations enhance our perception of the depicted places, prompting us to consider why or under what circumstances Gibson-Hill might have taken such photographs. Additionally, this information provides a socio-political context for the images, illustrating how seniors perceive governmental actions that have influenced the transformation of places and communities over time. Comparisons between the past and present revealed participants' feelings about these changes, sparking conversations when individuals shared similar sentiments or even when they disagreed, thus stimulating further discussion.

In some instances, participants' reflections on changes over time overlapped with other themes, such as *Personal Reflection and Nostalgia* or *Significance of Places*. For example, participants often identify a location (*Significance of Places*) and comment on its current state (*Reflections on Changes Over Time*). When such overlaps occurred, the analysis focused on the most prominent sub-theme to maintain clarity and coherence.

To summarise, this theme provides a dynamic lens through which to view the photographs, linking historical images to contemporary experiences and perspectives. This theme enriches the understanding of the photographic archives by integrating participants' personal and communal narratives about change, continuity, and the passage of time.

Theme 4: Contextually Relevant Details

The final theme encompasses a range of related information that is crucial for obtaining a comprehensive understanding of the photographs but may not fit neatly into the other three themes. This theme includes general information, such as commodity prices, which frequently emerged during conversations, as well as similar practices or events that participants were reminded of when viewing the photographs. For example, discussions about commodity prices provided context for understanding the economic conditions of the time, offering a richer background against which the photographs can be interpreted. Some examples from various groups are that it costs “3 to 4 cents for one bowl of noodles” and that coffee used to be 3 cents “以前咖啡... 一杯三分钱” (Appendix 4.1, p. 135). This kind of information helps to situate the images within the everyday realities of the era, adding depth to the visual data.

Moreover, participants often drew parallels between the scenes in the photographs and their own cultural practices or events. For instance, when a photograph of a Chinese opera stage was shown, participants from different cultural backgrounds shared their experiences of similar cultural practices in their own communities. In response to the photograph in Figure 3, Participant S10 shared about the *Bangsawan*, a traditional Malay opera that was performed by actors and accompanied by musicians that was commonly seen around Geylang Serai. They recounted, “Last time, long long time, when we were small they will set up the stage like this. But bigger stage. Mostly they act like legends, stories like that... Like the kings... Kampung people lah.” (Appendix 4.1, p. 243). These cross-cultural comparisons highlight the diverse ways in which different groups experienced and remembered similar events or practices, enriching the overall narrative constructed from the photographs.

Additionally, this theme captures miscellaneous yet pertinent details that emerged during the discussions. These could include participants' reflections on the lack of road names in the past [“以前没有路名的。” (Appendix 4.1, p. 209)] to accurately identify geographical places, gender roles or social activities depicted in the photographs. Such details, while not central to the other

themes, provide valuable context and contribute to a more nuanced understanding of the photographs. Overall, the *Contextually Relevant Details* theme serves as a repository for diverse insights that, while not easily classified under the other themes, are integral to creating a comprehensive and multifaceted interpretation of the photographic archives.

Detailed Thematic Analysis of a Photograph

In this section, I present a detailed analysis of the data collected on one photograph, Figure 11, to illustrate the effectiveness of the workshops in generating valuable information for the photographic archives. This analysis is framed using the themes discussed in the preceding section.

Photograph 1 – F1 G0057 022



Figure 11 F1 G0057 022 from the Gibson-Hill Photographic Collection

Significance of Places. Participants identified specific locations in the photograph, providing valuable geographical context. Most participants seemed to agree that such markets were commonly found in Singapore's Chinatown and more specifically along Trengganu Street. Only one participant identified another possible location, being near Waterloo Street. During the discussion, it was also brought up by one of the participants that unlike today, there were hardly street names during the time, so they would remember places by other characteristics such as landmarks. It was also pointed out that the pillars in the background suggest that the market stall was located in front of a tea shop and a liquor shop, suggesting that it is an informal market. Participants in one of the groups also noted that *guang dong yan*, the Cantonese, frequented such tea places, with many of them living in Chinatown. These identifications are crucial for understanding the historical and cultural significance

of the image. They anchor the photograph in specific spatial settings, allowing for further archival research and historical validation. To illustrate this, with the geographical information provided by the participants, I was able to find another similar photograph from another photographic archive (Figure 12) to validate the identification.



Figure 12 1950s road side market in Chinatown, Singapore. Arthur B Reich Collection, courtesy of National Archives of Singapore

The use of colloquial names is noteworthy, where participants referred to places and described items using informal, vernacular terms that were prevalent during the period. For example, some participants pointed out the dressing of the woman on the left of the photograph as a *ma jie*, referring to female domestic helpers usually of Cantonese origin who worked in Singapore between the 1930s and 1970s (Gaw, 1988). This use of colloquial nomenclature provides valuable insights into how participants remembered and related to these past locales, adding a layer of cultural and social understanding that goes beyond formal geographic identification.

Personal Reflection and Nostalgia. Participants frequently shared anecdotes from their childhoods, providing valuable insights into life during the period when the photograph was taken. One participant reminisced about observing the sale and live slaughter of game such as monkeys and snakes while walking around the market as a child. This specific memory aligns with other photographs from the Gibson-Hill Photographic Collection not shown to participants, suggesting a high level of correlation and thus, accuracy. Other participants added to this narrative, recalling the sale of live fish, turtles, and frogs. These personal stories add depth to the visual record by

highlighting the emotional and experiential significance of the depicted place. Participants also discussed how the location in the photograph related to their daily life. For instance, they characterised the market as informal and infrequent, noting the absence of permanent structures like tables and drawing parallels with their experiences of other markets. In particular, Participant S1 shared memories of their childhood in Yishun, carrying homegrown vegetables and walking a considerable distance to sell them. Similarly, like in the photograph, they would bring the goods out to the streets and lay them out on the ground to sell (Appendix 4.1, p. 209). Discussions like these reflect the economic activities and occupational landscape of the time, offering a nuanced perspective on how places such as the market were integral to the lives of people then. Many participants shared memories involving visiting markets like these with family, emphasising the social connections and communal activities that are associated with the market. These stories underscore the social fabric and community interactions that characterised the depicted scene, enriching our understanding of the photograph's historical and cultural context.

Reflections on Changes Over Time. A prominent theme in the discussions was the comparison of the past with the present where participants reflected on the transformations that have occurred. Participants of different groups noted the *cheng* (秤) or scales used by the seller in the photograph, reminisced on how produce was weighed in the past and how digital technology today added convenience to this process. These reflections offer insights into how historical changes are perceived and experienced, highlighting participants' feelings of nostalgia, loss, or appreciation for progress. Participants also expressed nostalgia for lost practices, noting the changes brought about by development. For example, one group observed the change in the size of produce, specifically the bitter melon sold by the vendor. They attributed the increased size of modern bitter melons to the use of fertilisers, which contrasts with past practices where farmers grew smaller amounts of produce without such enhancements. One group of participants was also prompted to share about their own community farming experiences. These observations provide context for the availability and nature of food at the time.

Contextually Relevant Details. Discussions frequently included references that reflect economic conditions, providing additional context to the photograph. For example, Participant S1 noted the wooden cart used by the vendor, which was a common tool in daily life during the period depicted, and noted that carts have evolved since then to handy and sleek trolleys today [‘你看他的车是用木做的，这样推去。没有像现在是那个弄到很美的车...’ (Appendix 4.1, p. 210)]. Such details offer a glimpse into the typical tools used or seen that were significant to people of that time. Participants also discussed the prevalence of women working in markets, particularly in the sale of produce, whereas men were mostly seen selling meat or delivering goods. These discussions shed light on the gender roles of the era, opening avenues for further research. Such exchanges enrich our understanding of the photograph by highlighting the significance and prevalence of these scenes, deepening our appreciation of the socio-economic and cultural dynamics of the period.

In another instance, Participant B4 brought their own postcard collection to share with their peers the following week (Figure 13 and Figure 14), continuing the discussion from the previous session. This demonstrates how the photograph extended beyond its physical image, transforming into a memory of a place for the participant that persisted beyond the initial workshop session. This aligns with Edwards’ (2008) and Bate’s (2010) arguments that photographs are inherently connected to personal memories and emotions. The participant's decision to return home and search for these postcards, which hold their own significance, underscores this connection.



Figure 13 Participant B4's contribution of her personal postcard collection to the group's discussion

This example illustrates how photographs can serve as catalysts for deeper personal engagement and recollection, enriching the workshop experience. It also highlights the dynamic interplay between visual stimuli and memory, reinforcing the idea that photographs are more than mere images; they are vessels of personal history and sentiment. This interaction not only validates the participants' experiences but also enhances the collective understanding of the photographs' historical and emotional contexts.

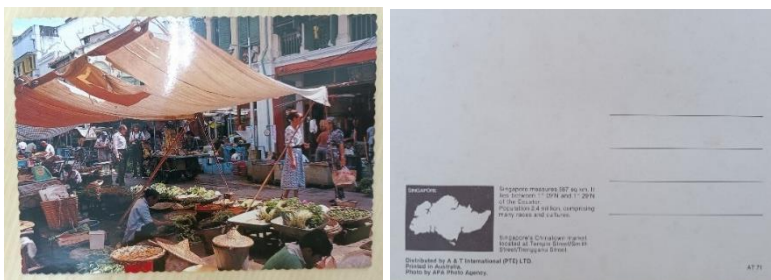


Figure 14 Front and back of the postcard from Participant B4's personal collection, the text identifies the photograph on the front of the postcard to be "Singapore's Chinatown market located at Temple Street/ Smith Street/ Trengganu Street."

The Workshop Experience

As I have attempted to present in the findings above, the workshops with elderly participants indeed supported the research into the photographic archives by enriching our understanding of the historical, social and cultural context of the past. Another key aspect of the

study was also to examine the potential of such workshops to stimulate conversations and increase social participation among the elderly. To help us understand the workshop experience, participants answered questions and discussed their experiences alongside their peers during the debrief at the conclusion of the workshop⁸. This section presents an overview of the key points highlighted by participants, as well as observations from facilitators.

Engagement. A key point noted by many participants were the lack of opportunities to converse with others in their daily lives. For example, Participant B4 mentioned that the nature of the activities at the senior activity centre does not allow many opportunities for conversations [“Every day they give us cards or something to do to keep our minds busy. So, we don’t chat very much, occasionally only then we chat” (Appendix 4.1, p. 189)], a sentiment shared by Participant S5, that they felt that an activity like this is revitalising [“... 喝茶什么的没有兴趣啦, 这种是给你活力” (Appendix 4.1, p. 233)]. Some participants also felt that such sessions allowed them to discover new things, for example, Participant S10 mentioned excitement at wanting to know more from others (“Happy... excited also, like want to know more together (Appendix 4.1, p. 278)”) and Participant B6 mentioned that by speaking and listening more, you can gain new knowledge [“多讲, 多听, 多懂, 你就会多吸收一点知识” (Appendix 4.1, p. 186)]. There appears to be an interest to not just participate but also learn, a sentiment that is reflected by Participant B2 that they may not know a lot of things [“因为有很多事我都不懂” (Appendix 4.1, p. 189)] and that they can learn from their peers.

Participants also enjoyed sharing their memories and listening to others talk about their experiences. Some acknowledged that doing so validates their memories in the process of adding up the facts [“好像我讲的一点, 他讲一点, 合起来就真正的, 不会讲错” (Appendix 4.1, p. 188)], others found elation of sharing similar experiences [“心里很高兴。因为每个人知道。我知道, 你

⁸ For detailed responses from participants, please see the original transcripts of the workshops in Appendix 4.1

也知道！我们大家都是差不多一样的！” (Appendix 4.1, p. 235)] and some simply enjoyed having the chance to participate in a conversation [“我不喜欢静静的。有话就讲。” (Appendix 4.1, p. 188)].

One group of participants also recognised the role of the photographs that allowed them to recall past memories, which they do not often do and being able to talk about their memories and experience made them feel happy:

Participant S3: 就是有这个，你主办这个我们才有的回忆。看到这些照片... 因为我们在外面我们有时候也看不到。(这样)就很好。 (*It is because of this programme that we get to reminisce about these memories. Seeing these photos... because usually, we probably would not see them. [This] is very good.*)

Participant S1: 也是没有去想到以前有什么。 (*I don't think much about what happened in the past.*)

Participant S3: 虽然有时候看，讲得不大对，但是我们回忆起来我们很高兴。 (*Although sometimes when we look at the photographs, we may not recount quite right, but we are still happy to recall about the past.*)

Participant S5: 兴趣来的啦。 (*It is interesting.*)

Participant S4: 往事只能回味！ (*The past can only be reminisced!*)

(Appendix 4.1, pp. 233-234)

One participant (S8) expressed discomfort with conversational-based activities, finding it difficult to engage and preferring more active programmes such as exercise and craft sessions [(In the first session) I feel very sleepy. Don't know what happened. But in singing and painting class, I am very active. I can listen to the teacher and don't talk also can. I am very active" (Appendix 4.1, p. 275)]. This feedback indicates that while most senior participants enjoyed the discussions, some prefer not to join in and may benefit from alternative forms of engagement. This should be considered in future programme planning to accommodate diverse individual preferences. Overall,

participant responses suggest that most were positively engaged throughout the workshops, emphasising the importance of such sessions for fostering social interactions.

Social Participation. Participants' responses and facilitator observations suggest that the workshops positively impact social participation among the participants. In the first session, it was noted that participants were initially reserved and primarily conversed with me as the facilitator, with limited interactions among themselves. However, by the second session, there was a noticeable improvement in their ability to sustain conversations with each other across the three groups. Debrief responses corroborate this observation, as exemplified by Participants B4 and B6, who agreed that the workshop sessions helped them get to know their peers better:

Participant B4: Actually, after all this you are more closer.

Clara: You are more closer?

Participant B4: I feel closer. Why? Because I look at him before and I don't even know what's his name.

Participant B6: Ya. 对啊, 比较认识。 (*Yes, I know them better.*)

Participant B4: Become more friendly and more closer.

Participant B6: 因为你没有讲, 你不认识他的为人是怎样。 (*Because, if they don't speak, you would not know how they are like as a person.*)

Participant B4: I don't know him, I don't what he's been doing, I don't know his past and all that.

Clara: But now you know him?

Participant B4: So we are now closer, we can talk something. (Appendix 4.1, p. 186)

From the short excerpt, we gain insight from participants that before the sessions, they did not even know each other's names. This was interestingly not unique to just one group as it was observed that participants mostly avoided speaking to one another in the first session. This was also reflected by Participant S8 during the self-introductions segment, that they referred to another participant generically as "Uncle" as opposed to their name ["我们叫他 Uncle" (Appendix 4.1, p. 239)]. The

workshop sessions facilitated conversations among peers, fostering a sense of closeness and providing common topics for future discussions. This was a common experience across all three workshop groups. Participant S8, who felt disengaged during the first session, also acknowledged an improvement in the second session. The group conversations became more active and interesting, allowing S8 to feel more comfortable and engaged by listening to others' sharing. In another group, participants recognised a difference between reminiscing alone and in a group, the latter bringing more joy especially when realising commonalities among themselves [“我小时候也是，你也是这样。我们大家这样谈起来就特别高兴” (Appendix, p. 235)]. Facilitator observations also support the improvement of social participation at the end of the two sessions.

Attitude towards Memories. Participants have mixed views on their memories and its importance. Some believe their memories are valuable and worth treasuring, while others think their memories may not be significant to others. Participants generally believe that others are uninterested in their memories as they have no relation to them [“有的人不喜欢听往事 [dialect] They have their own problems” (Appendix 4.1, p. 235)], especially the younger generation [“Because nowadays, the young people don't care much about the past. Don't care much about the past, how Singapore came to be. Only certain sections of the people will be interested” (Appendix 4.1, p. 191)]. Most participants recognised the importance of living in the present and believed that dwelling on the past was futile. The excerpt below demonstrates this:

Participant S4: 因为我们生活在这个世界，我们通常都是过去的事就不要再提了。往事可以回味，但是我们要看眼前在走的路嘛。就是这样，看眼前。往以前的事已经就放下，一切通通放下... 以前的往事回忆记来也是没有用。 (*Because we live in this world, we usually don't mention the past. We can reminisce about the past, but we have to look at the road ahead. That's it, look at the present. Let go of the past, let go of everything... There is no point in remembering the past.*)

Clara: 啊，Ok。她是这样认为。其他人呢？ (*Ah okay. These are her thoughts, how about others?*)

Participant S2: 我觉得往事也是不重要的。不需要... 不需要去太在意回忆。 (*I think things that happened in the past is not important. No need... No need to pay too much attention to memories.*)

Participant S3: 过了就过了 (*Let bygones be bygones.*)

Participant S1: 差不多啦，你过了事情你去想它也是没有用。 (*I feel the same, it's no use thinking about it after it's over.*) (Appendix 4.1, p. 236)

In the excerpt above, Participant S4 expressed the belief that reminiscing about the past had little value, as the future was more important. Other participants concurred, suggesting that one need not be overly concerned with the past. However, when asked whether their memories could help scholars learn more about the past, most agreed on their usefulness, as illustrated by the following excerpt:

Participant S1: ... 想明天起来就是新的一天。 (*When you wake up tomorrow, it's a brand new day.*)

Participant S5: 会起来是好啦。怕起不来！一天过一天就对了啦。 (*It's good to be able to get up. I'm afraid I won't be able to get up! Just live one day at a time.*)

Participant S4: 积极一点，就是说你们的工作需要到用到的话。你们就不可以放弃，继续这样。 (*Be more positive, that is, if your work needs all these, you cannot give up and should keep going like this.*)

Clara: 你们觉得自己以前回忆不怎么重要，对吗？可是你不会觉得你们的回忆可以帮助别人？就好像帮助我啊，可以吗？ (*So, it seems like you think your past memories are not that important, right? But don't you think your memories can help others? For example, to help me?)*

Participants agree: 可以 (*Yes.*)

Participant S5: 我们讲出来，你吸收很多呢！ (*When we talk about it, you absorb a lot!*)

(Appendix 4.1, p. 236)

Participant S4 continued by stating that if memories of the past are important for research, then researchers should "not give up." When asked if they believed their memories could help others, all participants in this group agreed. This consensus highlights their understanding that their lived experiences are valuable assets to historical research, offering unique insights and perspectives that enrich the academic narrative.

The memory workshops revealed nuanced insights into seniors' attitudes and engagement. Although many seniors perceived their memories as unimportant and that others would not be interested, however, as the workshops progressed, it can be observed that a fondness for reminiscing emerged, particularly about their younger days and childhood experiences. There was a noticeable fear of forgetting and a shared belief in the importance of reminiscing to stave off memory loss and dementia. Engagement levels were predominantly high; most participants were active throughout the sessions and reported enjoying sharing their experiences. Only one participant verbalised that they found traditional discussion activities boring and preferred more active programmes like singing and craft work. Despite this, the workshops provided valuable opportunities for conversation, which are typically limited in their regular activities. Group dynamics also varied; with some groups livelier and more engaged, while others showed more reserved interactions initially but improvement was observed in the second session across all three groups. Participants also mentioned their appreciation of the opportunity to be part of a conversation and reflected that they felt closer to their peers after the sessions. It was noted that participants enjoyed sharing childhood experiences, as they evoked excitement and happiness. Views on the importance of personal memories varied, with some participants treasuring their memories and others feeling they were insignificant to others. However, a common sentiment was that reminiscing was beneficial for preserving memories and preventing forgetfulness. Overall, the workshops highlighted the importance of creating engaging, inclusive activities that cater to diverse preferences and foster meaningful interactions, promoting cognitive well-being and social participation among senior adults.

This chapter presented the key findings of the study, centred around the thematic analysis that uncovered four primary themes: 1) *Significance of Places*, where participants identified and shared details about places depicted in the archival photographs; 2) *Personal Reflection and Nostalgia*, which highlighted how the images evoked personal memories, especially of their childhood; 3) *Reflections on Changes Over Time*, where participants compared past scenes with contemporary settings, reflecting on changes over time; and 4) *Contextually Relevant Details*, which included miscellaneous information, historical or cultural knowledge shared by participants. The themes of *Personal Reflection and Nostalgia* and *Significance of Places* are deeply intertwined, as participants frequently shared personal stories that facilitated the identification of places depicted in the photographs. Many participants recounted their own experiences and memories associated with specific locations, which provided valuable insights into the geographical context of the images. These personal narratives not only enriched the geographical information but also added a layer of cultural and social understanding. The interplay between personal anecdotes and geographical identification highlights how individual memories can illuminate the historical and spatial dimensions of archival photographs, offering a more comprehensive and nuanced interpretation of the visual records.

The chapter also explored the workshop experience from both the facilitator's observations and the participants' perspectives. The findings indicated that participants were mostly engaged throughout the sessions, with an observed improvement in social participation as the sessions progressed. Participants exhibited a positive attitude towards reminiscing, using the photographs as a springboard to share and discuss memories, which in turn fostered a sense of community within the group. Overall, the findings from this chapter reveal how participants' memories and personal stories provide a richer, more nuanced understanding of the photographs while providing an engaging activity for the seniors to participate in. These insights highlight the importance and potential of integrating personal narratives into archival research to capture the full spectrum of historical and cultural experiences, which will be further discussed in the next chapter.

Chapter Five: Discussion and Implications

Workshops with groups of elderly individuals who have lived experiences offer a deeper understanding of archival photographs, extending beyond what can be gleaned from secondary research and existing literature. By incorporating the insights and memories of those who lived during the period captured in the Gibson-Hill Photographic Collection, we develop a more holistic view of the photographs and the era they depict, thereby including their voices in research and preservation of heritage. Furthermore, these workshops have potential as an engaging activity for seniors, allowing them to actively participate in and contribute to the archival research process. In this chapter, I discuss the implications of the research and offer recommendations for programming, policy and future scholarship.

Engagement for Elderly in Singapore

Engagement with arts and heritage has been widely documented in the literature as beneficial for the elderly, promoting both health and well-being, which are essential for active ageing. According to the World Health Organization, active ageing is defined as “the process of optimizing opportunities for health, participation, and security in order to enhance quality of life as people age,” emphasizing the ability of individuals to actively participate in and contribute to their communities (World Health Organization, 2002, p. 12). The findings of this study support the active ageing theory through the facilitation of active participation among elderly participants, thereby fostering a sense of engagement and purpose. Most participants reported enjoying the discussions during the workshops and believed that their memories could help the younger generation understand more about Singapore’s history. This corresponds to prior studies that reported a higher self-esteem when taking part in reminiscence activities (Klever, 2013; Tan MKB, 2018). The workshops were observed to promote social participation, as evidenced by the increased interactions among participants across the two sessions. Participants shared similar reflections on their own participation, such as feeling more at ease and friendly with their peers as the sessions progressed, further highlighting the positive social impact of the workshops. Referencing the

taxonomy proposed by Levasseur et al. (2010), it can be inferred that prior to the workshops, participants were at the second level of social participation, characterised by being alone among others in the community. During the workshops, their level of social participation increased to at least the fourth level, where individuals collaborate to achieve a common goal—in this case, sharing memories and generating discussions based on a photograph.

This increase in social participation aligns with the principles of reminiscence theory, which posits that reflecting on and sharing past experiences can enhance psychological well-being and social connectivity. The workshops provided a semi-structured environment where participants could reminisce about their past, thereby reinforcing their sense of identity and continuity. This process not only enriched archival research with personal narratives but also has potential to contribute to participants' cognitive stimulation and emotional satisfaction. Moreover, the value of oral history as a methodological approach was evident in this study. By capturing the lived experiences of elderly participants, the research was able to uncover nuanced details that are often absent from written records. These personal stories provided contextual depth to the photographs, illustrating the socio-cultural environment of the time. As previously argued by Maynes et al. (2012), personal narratives offer unique insights that can challenge or complement existing historical records and this approach underscores the importance of integrating individual memories into historical research.

Healthy senior adults have distinct care needs, and as highlighted by the participants in this study, they appreciate programmes that offer them cognitive stimulation. During the workshops, it can be observed that participants draw connections between different photographs and in one instance that I have discussed in chapter four, one of the participants brought her own postcard collection to add on to the group discussion. This suggests that such workshops do in fact stimulate thinking in participants, of their past memories, and also in connection to other aspects of their lives. In Singapore, Active Ageing Centres (AACs) serve as community-based spaces where seniors can build social connections, engage in recreational activities such as karaoke, crafts, and exercise

programmes, and volunteer for community initiatives (Agency for Integrated Care, 2024). While these programmes effectively provide recreation and opportunities for social interaction, they often lack avenues for deeper conversations and the chance to contribute beyond their immediate community. This study contributes to the growing field of senior-centric programme development by providing some evidence that engaging with photographic archives can potentially offer immense benefits. The findings from this preliminary study suggest that such engagement not only promotes cognitive stimulation and social interaction but also allows seniors to share their valuable lived experiences, thereby enriching both the archival material and the participants' sense of purpose and community involvement.

Arts and Heritage for Social Participation

Archival materials, such as photographs, hold significant interest for the elderly and, as this study has shown, serve as valuable tools for eliciting memories and sparking conversations. While archival materials are traditionally used in museums for public education and research, they also possess immense potential for elderly programming. This notion is supported by existing scholarship, which demonstrates the positive impact of museum object handling on participants' mood, even within single-session programmes (Smiraglia, 2015).

Although it may not always be feasible to incorporate actual museum objects into programming, this study demonstrates that photographic prints can elicit similar emotional and cognitive responses among elderly participants. With the increasing digitisation of national and museum collections, arts and heritage objects are becoming more accessible than ever. Online platforms such as the National Archives of Singapore's *Archives Online* and the Pitt Rivers Museum *Collections online*, along with global initiatives like Google Arts & Culture, provide widespread access to these resources. This increased accessibility is crucial as it enables a broader audience, including institutions, community-based centres, and independent programmers, to engage with arts and heritage materials when designing programmes to work with elderly audiences.

These objects serve as powerful catalysts for conversation, offering a shared focal point that encourages elderly participants to engage with one another. In the workshop sessions observed in this study, discussions often extended beyond the photographs themselves, evolving into conversations where participants expressed a desire to learn more about each other or explored shared interests. This shared exploration of personal stories and commonalities fosters a deeper understanding among participants and helps build a sense of community within the group. The discovery of shared interests during these discussions plays a crucial role in strengthening connections. As participants recount memories triggered by the photographs, they often realise they have similar past experiences or hobbies, which can lead to more meaningful and sustained interactions, as argued in the preceding chapter. This connection through common ground helps break down barriers and creates a platform for continued engagement. Moreover, the relationships formed through these conversations have the potential to extend beyond the workshop sessions. Participants who bond over shared memories and interests may continue to interact outside of the workshops, leading to long-term social participation and the development of enduring friendships. This sustained interaction significantly contributes to the overall well-being of the participants, supporting a sense of belonging and community that is vital for healthy ageing. By utilising arts and heritage materials, such as archival photographs, we can not only preserve cultural history but also foster social participation and meaningful connections among the elderly, ultimately enhancing their overall well-being and enriching the communities they are part of.

Limitations, Implications, and Future Directions

The findings of this study offer significant insights into the potential benefits of using photographic archives in programming for elderly participants. Through the lens of this research, it becomes evident that such materials not only serve as valuable tools for eliciting memories and sparking meaningful conversations but also play a critical role in enhancing social participation and fostering a sense of community among older adults. This section addresses the limitations of the

current study, examines the implications of the findings, and outlines potential avenues for future research and programming.

Representativeness

It is important to recognise that the participants recruited for this research likely had a prior interest and knowledge in the topic due to purposeful sampling, which introduces the subjectivity of the researcher and administrative staff, potentially skewing the representativeness of the general population's response to photographic archives. Additionally, there is an inherent assumption that the senior participants possessed the specific information sought in this study. Some participants highlighted that due to the limited modes of transportation in the past, their knowledge of places was confined to their immediate locales, resulting in varying levels of input and restricting the breadth of geographical information collected.

Moreover, the small-scale case study, limited to two geographical locations within Singapore and conducted solely in English and Mandarin Chinese, may not fully capture the diverse experiences and responses of the broader population. A larger sample size that accounts for the diverse cultural backgrounds of participants would be necessary to generalise the study findings to the wider population. Furthermore, the brief nature of the workshops, consisting of only two sessions, was insufficient to observe any long-term effects on participants' social participation levels, despite the considerable data points collected and observable changes in social interaction during the sessions.

Reliability

The reliance on personal experiences and memories as primary sources of information introduces potential unreliability, necessitating thorough triangulation and cross-referencing with other resources. However, this approach assumes a singular, objective truth, which may not be applicable to personal recollections of past events. Furthermore, during group sessions, participants might "exaggerate, minimize, or withhold experiences depending on the social contexts", as noted by Jocelyn Hollander (2004, p. 626) in her studies on focus groups. She suggests acknowledging the

discrepancies in what individual participants share during group sessions, as these may not accurately represent their actual experiences. These limitations are partly mitigated by the interactive nature of the group sessions, where contributions from other members served as built-in checks and balances. Participants often corrected or expanded on each other's accounts, providing a more comprehensive and balanced perspective. Nonetheless, these factors highlight the importance of considering the social and contextual influences on participants' recollections and the need for cautious interpretation of the findings.

While this study provides a novel contribution to the scholarship of using of photographic archives for engaging elderly participants and preserving cultural heritage, these limitations underscore the necessity for further research with broader, more diverse populations in and beyond Singapore and for longer-term engagements to validate and extend the findings.

Programming

Conversational-based Activities. The findings of this study provide conclusive evidence of the benefits of integrating arts and heritage programmes into active ageing initiatives. Community centres and organisations working with the elderly should consider developing similar workshop formats that encourage reminiscence and social interaction. Such programmes not only enhance participants' quality of life but also contribute to the preservation of valuable cultural heritage. Senior activity centres can adopt conversational-based activities for their members or increase opportunities for seniors to engage with one another. In addition to physical health, community-building and relationships are crucial for successful ageing. According to a joint study by experts in Japan and Singapore, senior adults who are socially isolated or report feelings of loneliness tend to have shorter lifespans and fewer years of quality life where they remain independent and active (Malhotra et al., 2021). Programming is a non-medical intervention that can be effectively integrated into senior activity centres and other venues serving the elderly population.

While it is encouraging that organisations in Singapore already recognise the importance of keeping seniors active and offer a range of programmes focused on physical engagement, such as

exercise and art and craft activities, I recommend that there should be a greater emphasis on higher cognitive activities where seniors can contribute their expertise and experience. Collaborations with museums or educational institutions, and the utilisation of archival materials, as demonstrated in this study, represent a valuable approach. Engaging seniors with archival content not only stimulate cognitive function but also provides a platform for them to share their lived experiences, thereby enriching the collective understanding of cultural heritage.

Format. Collaborations with museums and educational institutions can take various forms, apart from the workshop approach I have used in this study. Museums could organise special exhibitions or interactive sessions where seniors can contribute their memories and narratives, thus creating a living history that complements the static displays. Current museum programmes, for instance, the *Senior-friendly Tours at the National Museum of Singapore* offers special tours catered to this population, but a further step that incorporates seniors' experiences can be explored. Educational institutions can also involve seniors in oral history projects or intergenerational programmes, where students and seniors engage in dialogues about the past to learn about history. These initiatives not only benefit the elderly by providing a sense of purpose and intellectual stimulation but also serve as educational tools for younger generations, fostering a deeper appreciation of history and heritage. Such activities promote lifelong learning, social engagement, and the sharing of knowledge across generations.

Enhancing the variety and depth of programmes available to seniors can significantly improve their well-being and social connectedness, aligning with the broader goals of active ageing initiatives promoted by the state. By recognising and utilising the rich resource of seniors' lived experiences, communities can create dynamic, inclusive environments that value the contributions of all members.

Impact on Well-Being and Social Engagement. Future research could explore the long-term impacts of these workshops on participants' well-being and social engagement. Additionally, expanding the scope to include seniors from diverse backgrounds would provide a more

comprehensive understanding of how different communities interact with photographic archives and increase the data points collected from these interactions. To enhance future research, on top of qualitative measures used in this study, I recommend incorporating quantitative measurement instruments, such as psychosocial measurement scales to measure mood, social participation, and well-being such as the Positive and Negative Affect Schedule (Watson et al., 1988) and Perceived Well-Being Scale (Recker & Wong, 1984), to assess intervention-related changes. Additionally, larger studies could consider employing electroencephalography (EEG) to measure changes in brain wave patterns resulting from the intervention, like in Huang and colleagues' (2009) study on reminiscence therapy for dementia clients where EEG measurements were used to test efficacy.

Moreover, it is a crucial time now to expand scholarship on the effects of reminiscence beyond therapeutic contexts, particularly for programming that can be attended by a general elderly population. While substantial research exists on reminiscence therapy for individuals with dementia, my study indicates significant potential and benefits for the broader older adult population. The specific use of archival materials in reminiscence activities offers a rich, engaging medium that can evoke memories and foster meaningful interactions. Archival photographs provide tangible links to the past, allowing participants to reconnect with their personal and communal histories in a profound way, which scholars should leverage. As the global population ages rapidly, encouraging proactive measures from the state, organisations, and individuals towards active ageing is essential to maintain emotional, psychological, and physical health. The integration of archival materials in these initiatives not only enhances the depth and quality of reminiscence activities but also supports the preservation and appreciation of cultural heritage.

Such expanded research and programming will contribute to the well-being of healthy older adults and support the broader goals of public health and social cohesion. Therefore, further studies are needed to explore the diverse applications of reminiscence, particularly through the use of archival materials, and their impact on the overall quality of life for the elderly.

Further Developments. Apart from the study's novel contribution to the growing interest in art and heritage programming for the elderly, the findings provide stakeholders in the eldercare industry and policymakers with concrete evidence of the positive impact photographic archives can have on seniors' well-being. The National Heritage Board of Singapore unveiled the *SG Heritage Plan 2.0* in 2023, with a key focus on using heritage to bring communities together. Recognising the role heritage plays in the health and well-being of participants, the ministry aims to develop more heritage-based intervention programmes and commission research to study how heritage participation correlates with positive health outcomes (National Heritage Board, 2023). Increased state funding in this area would enable the development of quality research with longer time frames and larger, more representative sample sizes, such as longitudinal studies on the effects of art and heritage-based interventions. These studies could ultimately inform policies fostering collaborations between various ministries, such as the National Heritage Board and the Agency for Integrated Care, to support elderly well-being.

Furthermore, this study provides strong evidence of the positive contributions the elderly community can make towards research into the past. Recent initiatives like the *Citizen Archivist Project* by the National Archives of Singapore and *Oral History Project SG* are commendable efforts to engage the public in contributing to Singapore's archival records by incorporating the voices and narratives of citizens to enhance the accessibility of historical records (National Archives of Singapore, n.d.). However, these initiatives face accessibility issues, with the former being an online platform and the latter focusing on "developing, collecting, and preserving stories of significant individuals who have shaped Singapore art history and discourse" (Oral History Project, n.d.). This approach excludes a significant portion of senior adults. The lived experiences of the general population are equally important and enhance the collective history of Singapore through their unique perspectives. Therefore, more collaborations between research institutions and the elderly community should be encouraged, offering a win-win situation: Engaging seniors while leveraging their knowledge and experience for enriched historical research. By addressing these

recommendations, we can ensure robust support for research and funding in this field, leading to the development of effective programmes that enrich the lives of seniors and preserve valuable cultural heritage.

Conclusion

In this study, the two objectives were to explore the potential of archival photographs as tools for eliciting individual memories in elderly participants to support ongoing research on the Gibson-Hill Photographic Collection and enhance the well-being of elderly participants through social engagement by fostering meaningful conversations among seniors. The findings of this study demonstrated that archival photographs are indeed effective in eliciting memories and sparking conversations among elderly participants. The workshops facilitated an observed increase in social participation and provided a platform for participants to share their personal histories, thus contributing to a deeper understanding of the photographs and the historical period they represent. These results have several important implications. Theoretically, the study supports the use of reminiscence and group workshops, highlighting the cognitive and emotional benefits of engaging groups of seniors with archival photographs. Practically, the findings suggest that community centres and organisations working with the elderly should consider incorporating similar programmes into their activities to promote social interaction and well-being. Furthermore, the study underscores the value of elderly participants' personal memories in enriching historical research and cultural preservation.

Despite the positive outcomes, this study had several limitations. The sample size was relatively small and may not fully represent the wider elderly population. Additionally, the study was conducted with participants from two senior centres in Singapore, with participants of each centre having similar cultural backgrounds, which may limit the generalisability of the findings. The two sessions of the workshops also constrained the ability to observe long-term effects of the interventions. Future research should aim to address these limitations by including larger, more diverse sample populations and extending the duration of the interventions to better capture long-

term impacts. Further studies could also explore mixed methodologies including the use of quantitative measures, such as psychosocial scales and electroencephalography, to assess changes in brain activity and well-being more objectively. Additionally, the potential of archival materials to facilitate intergenerational learning and cultural preservation warrants further investigation.

In conclusion, this study has highlighted the significant potential of using archival photographs to enhance the well-being of elderly participants. By fostering reminiscence and social interaction, such programmes can contribute to active ageing and enrich our understanding of cultural heritage. This research not only adds to the growing field of art and cultural heritage programming for the elderly but also provides practical insights for policymakers and practitioners aiming to support the ageing population. As the population ages, it is crucial to continue exploring innovative ways to engage seniors, harness their valuable experiences, and promote their overall well-being. As the Chinese saying goes, 家有一老，如有一宝 (having an elder in the family is akin to having a treasure). By valuing and integrating the rich experiences and memories of our elderly, we not only learn more about our heritage but also foster a more inclusive and connected society. Let us embrace these opportunities to engage with our seniors, recognising the profound insights they offer and ensuring their voices remain an integral part of our collective narrative.⁹

⁹ Disclosure: OpenAI's ChatGPT (July 24 version) was used for spelling and grammar checks and improve the readability of this thesis. No confidential or sensitive information was uploaded during this process.

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Appendices

3.1 Institutional Review Board Approval (IRB-2022-990)



Reg. No. 200604393R

RESTRICTED

IRB-2022-990

31 January 2024

Associate Prof Oh Soon-Hwa
School Of Art, Design and Media

Dear Associate Prof Oh Soon-Hwa,

NTU INSTITUTIONAL REVIEW BOARD (NTU-IRB) APPROVAL

Project Title: Eliciting Memories and Social Participation among the Elderly through Historical Photographs: A Case Study with the Gibson-Hill Photographic Archive

We are pleased to inform you that the NTU-IRB has approved the application as titled above under **Expedited** review.

The documents reviewed were:

- a) NTU IRB application form dated 8 January 2024
- b) 2022-990_Proposed Flow of Research Study.docx
- c) Request for research access_OTH Wellness Centre_24 Jan 2024.pdf
- d) 2022-990_Informed Consent Form (non-HBR) v6.1_24 January 2024.pdf
- e) 2022-990_Pre-session Questionnaire_24 Jan 2024.pdf

The approval period is from **31 January 2024** to **31 July 2024**. The NTU-IRB reference number for this study is **IRB-2022-990**. Please use this reference number for all future correspondence.

The following protocol and compliances are to be observed upon NTU IRB approval:

1. Any research involving subjects less than 21 years old would require IRB approved written Parental Consent and consent from the participant before any research protocols can be administered unless waiver of consent is given by the IRB.
2. Only the approved Participants Information Sheet and Consent Form should be used. It must be signed by each subject prior to initiation of any protocol procedures. In addition, each subject should be given a copy of the signed consent form.
3. Consent forms are important confidential documents therefore they should be stored in the strictest arrangement. Loss of consent form could result in disciplinary action. Please refer to NTU's Data Governance Policy for handling and storage requirements.
4. No deviation from, or changes of, the approved protocol, the consent form, or advertisement should be initiated without prior written NTU IRB approval of an appropriate amendment. Modifications to an approved protocol require an amendment application.

Research Integrity and Ethics Office, NTU Institutional Review Board

62 Nanyang Drive, Block N1.2-B1-02A, Singapore 637459, T: (65) 6592-2495, www.ntu.edu.sg



5. The Principal Investigator should report promptly to NTU IRB regarding:
 - a. Any incidents arising from the study (e.g. unanticipated problems, protocol deviations, adverse events, data loss, etc.).
 - b. Changes increasing the risk to the subjects and/or affecting significantly the conduct of the study.
 - c. New information that may adversely affect the safety and welfare of the subjects.
 - d. Completion of the study.
6. Continuing Review / Project Closure forms should be submitted to NTU IRB for the following:
 - a. Continuing Review: Status of the study should be reported to the NTU IRB at least annually using the Continuing Review form.
 - b. Study completion or termination: Project Closure form is to be submitted within 4 to 6 weeks of study completion or termination.
7. All Principal Investigators should comply with existing legislation that would have an impact on the domain of their research.

Yours sincerely
Assoc Prof Kandiah Nagaendran
Chair, NTU Institutional Review Board
encl.

(This is an electronically generated document. No signature is required)

Research Integrity and Ethics Office, NTU Institutional Review Board

62 Nanyang Drive, Block N1.2-B1-02A, Singapore 637459, T: (65) 6592-2495, www.ntu.edu.sg

3.2 Pre-session Questionnaire

For official use:

Ref No. _____

Group _____

Pre-session Questionnaire

Dear Participant,

Thank you for expressing your interest to take part in the research study "*Eliciting Memories and Social Participation among the Elderly through a Photographic Archive: A Case Study with the Gibson-Hill Archive*" (IRB-2022-990).

This research aims to explore a novel research process that engages the elderly to share their memories and past experiences within a group setting, through engaging with photographic archives. Through the process, elderly participants can contribute to scholarly research into contextual analysis of given photographic archives. Participants will be part of two 2-hour facilitated group workshops to look at a selection of old photographs taken in post-war Malaya from 1940s – 1960s. These sessions will be facilitated by the PI, along with 1 – 2 assistants. More information can be found in the Participant Information Sheet.

The questions below ask for basic personal and professional information about yourself. Your complete answers will help us form suitable small groups for the workshops. However, you have the right to refuse answer to any of the questions.

Personal Information

Preferred name/ pseudonym: Mr / Ms / Mrs / Mdm / Dr / Prof _____

Year of birth: _____ Year

Gender: Male / Female

Ethnicity: Chinese / Malay / Indian / Others: _____

Language(s) spoken: _____

Educational and Professional Information

Highest educational qualification:

No formal education / Primary / Secondary / Diploma / Bachelor's Degree / Post-graduate Degree

For official use:
Ref No. _____
Group _____

Are you currently working? Yes / No

If Yes, please state occupation.

If No, please state your last professional occupation and the year you were last working.

Participant Acknowledgement

I acknowledge that the above responses are to the best of my ability and that I am able to make informed consent to take part in the research study as stated in the Participant Information Sheet. I am aware that the information provided by me will only be used in the research study and the PI will take precaution to protect my personal information from any published material.






I also agree/ do not agree* to be contacted through the centre for any follow-up after the workshop.






Name of Participant




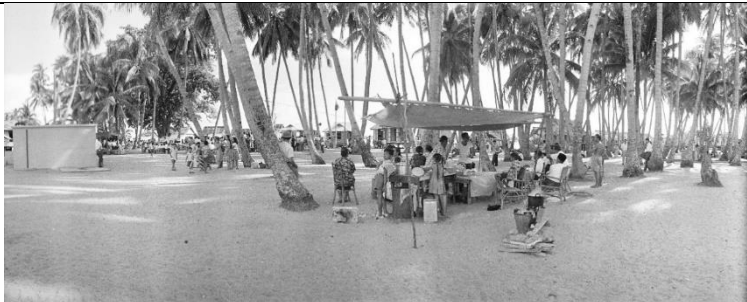
Signature

Date

3.3 List of Photographs Used

No.	File Name of Photograph	Image	Discussion with Groups
1	F1 G0007 025		A, B, C
2	F2 G0125 B036		A, B, C
3	F1 G0057 022		A, B, C
4	F1 G0011 034		A, B, C
5	F2 G0144 011		A, B, C

6	F2 G0100 019			A, B, C
7	F3 G0159 013			A, B, C
8	F1 G0039 009			A, B, C
9	F3 G0243 004			A, B, C
10	F3 G0187 A035			A, C

11	F3 G0162 006			B, C
12	F2 G0094 022			C
13	F3 G0202 006			C
14	F2 G139 025			C

3.4 Study Information Sheet and Consent Form



NTU-IRB OFFICIAL USE ONLY	
Document Name	Non-HBR Informed Consent Form Template
Document Version	Version 6.1 (last updated 15 Nov 2023)

Study Information Sheet and Consent Form for Research Participants

IRB Reference number:	IRB-2022-990
Study Title:	Eliciting Memories and Social Participation among the Elderly through a Photographic Archive: A Case Study with the Gibson-Hill Archive
Principal Investigator & Contact Details:	Chong Jia Jie, Clara NTU School of Art, Design & Media Chon0217@e.ntu.edu.sg 65-9722 1912

Introduction

You are invited to join our research study. Please read and understand this information sheet carefully. We will explain the study, answer your questions, and provide a Consent Form to sign when you are ready. You will receive a copy to take home.

You are invited because you have been recommended by your centre's administrative staff as a suitable participant above 65 years of age who is in good health.

This research aims to explore a novel research process that engages the elderly to share their memories and past experiences within a group setting, through engaging with photographic archives. Through the process, elderly participants can contribute to scholarly research into contextual analysis of given photographic archives. This study employs a case study approach, using the Gibson-Hill Archive as a resource to gather anecdotal information from the elderly participants. By fostering a space for reminiscence and dialogue, the research aspires to demonstrate how archival resources can serve as bridges to connect the past to the present through conversations. The group workshop also presents a platform for social participation for the elderly.

We plan to recruit 10 – 12 participants from senior activity centres and/ or active ageing centres over a period of January – March 2024.

Procedures

If you decide to join our study, you will be asked to be part of facilitated group sessions to look at a selection of old photographs taken in post-war Malaya from 1940s – 1960s. Your participation will last approximately 2 hours each. The study will involve a total of 2 sessions.

If you participate, this is what will happen:

Upon recruitment, the staff at your centre will ask you to fill in a Pre-session Questionnaire, which will collect basic personal and professional information. This information will help the researcher

to form groups for the study. In this form, you will be asked to declare your ability to make independent decisions. You may refuse to provide any information.

If you are recruited into the study, you will be part of two 2-hour facilitated group sessions to look at a selection of old photographs taken in post-war Malaya from 1940s – 1960s. These sessions will be facilitated by the PI, along with 1 – 2 assistants.

Before commencement of the session, the facilitator will go through the Study Information Sheet and allow time for you to read, and ask questions about the study. You will be informed that audio-visual recordings will be taken, for post-evaluation purposes, and that you are able to refuse participation or withdraw from the study at any time during the session without any penalty. To proceed with the study, you are to sign the information sheet and consent form to consent your participation in the study.

The brief outline of the two sessions is as follows:

Session 1

(2 hours)

- Pre-session consent and procedures
- Self-introduction of facilitators and participants (icebreaker)
- Introduction to Gibson-Hill Archive
- Discussion of photographs

Session 2

(2 hours)

- Brief recap of Gibson-Hill Archive and participant consent
- Discussion of photographs
- Group discussion, debrief
- Participants to fill in post-session form and reflections

During the discussion of photographs, you will be asked to respond to the photographs based on your own experiences of places or events in relation to the photographs shared. You are encouraged to respond to one another's sharing, as well as to the facilitator's prompt. You may refuse to answer or participate at any time.

Light refreshments will be provided at the end of the session.

Voluntary Participation and Participant's Rights

Your participation in this study is entirely voluntary. You can withdraw at any time without giving a reason. Your decision to withdraw or not participate will not affect any benefits you are otherwise entitled to. If you choose to stop participating, please inform the researchers. Research

data collected until the time of your withdrawal will be kept and analysed to enable a comprehensive evaluation of the study.

If you withdraw, you will be required to inform the researcher in person or in writing.

The investigators may stop your participation at any time if it is in your best interests, or if you do not follow the study instructions.

If any new information arises (including but not limited to serious adverse events, or changes in research plans) that may affect your willingness to continue participation, the Principal Investigator (or their representative) will promptly inform you (or your Legally Acceptable Representative, if relevant) and seek further consent if required.

Risks and Discomforts

There are no perceivable risks in taking part in the study. Participation is voluntary. You may refuse to participate or withdraw from the study at any time.

Benefits

There is no direct benefit to the participant of the study. However, through this study, it is hoped that we can better understand participation and potential contribution of senior adults towards historical research through community-based programming.

Compensation

Participation is voluntary. You **will not receive any compensation** for your time, effort, and/or transportation costs.

Confidentiality of Data

Your participation in this study **will** involve the collection, use and disclosure of data in an individually-identifiable form (or “**Personal Data**”). “**Personal Data**” means data about you / your child / your ward, which makes you / your child / your ward identifiable from (i) such data, and/or from (ii) other information which we have or likely have access to. This includes written, visual, video, and audio data/recordings.

Personal Data and data collected for this study will be kept confidential and stored for a minimum of 10 years in a secure environment within NTU. Access will be restricted to the Principal Investigator, study team members, and School Administrators. Your records, to the extent of the applicable laws and regulations, will not be made publicly available, in accordance with the NTU Privacy Statement.

However, government ministries, or regulatory agencies and the NTU Institutional Review Board will be granted direct access to your Personal Data to check study procedures and data, without

making any of your information public. Your Personal Data may be shared with government bodies when acquisitioned by law or when ordered to do so by a court or legislations.

By signing the Informed Consent Form attached, you (or your Legally Acceptable Representative, if relevant) agree and consent to the: (i) collection, access to, use and storage of your Personal Data and research data, and (ii) disclosure to, and use and storage by, authorised service providers and relevant third parties, whether located in Singapore or overseas, for the purposes of this study or future research studies.

Additionally, you give consent to the disclosure of your Personal Data by NTU to the Ministry of Education ("MOE") for MOE's research purposes (including aggregated analyses) or other purposes permitted by law.

Data collected are the property of NTU. In the event of any publication regarding this study, only de-identified research data will be used. Such de-identified research data may also be deposited in a publicly-accessible data repository (such as the Digital Repository of NTU).

Any **individually-identifiable** data obtained during the course of this study will be stored and used **only** for the purposes of this study. Your *Personal Data* will **not** be used for future research, unless otherwise consented by you in the accompanying Consent Form.

Your Personal Data collected in this study will be used in an individually-identifiable form for future research **only** if **explicit consent** has been provided by you in the accompanying Consent Form and approval has been obtained from the Institutional Review Board or local ethics committee.

Whom to Contact if You Have Questions

If you have any questions, complaints, or feedback about this research, or in the event of any injuries during the study, please contact the Principal Investigator, MA Research Student Chong Jia Jie, Clara.

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The study has undergone ethics approval by the NTU Institutional Review Board. If you want an independent opinion to address concerns, questions, complaints, or feedback; or require information regarding your rights as a research participant, please contact:

NTU Institutional Review Board



NTU-IRB OFFICIAL USE ONLY	
Document Name	Non-HBR Informed Consent Form Template
Document Version	Version 6.1 (last updated 15 Nov 2023)

Research Integrity and Ethics Office
Blk N1.2, B1-02A
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Singapore 637459
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INFORMED CONSENT FORM

I voluntarily consent to take part in this research study. I have fully read, discussed, and understood the purpose and procedures of this study as stated in the Study Information Sheet attached to this consent form. My questions concerning the study have been answered to my satisfaction, and I acknowledge that I am participating in this study of my own free will.

I understand that I may withdraw my consent and stop participating in the study at any time without giving any reasons, and without penalty.

By participating in this research study, I confirm that I consent to the collection, use and disclosure of my Personal Data for the purposes set out in the Study Information Sheet.

I agree that I will be contacted for **additional consent**, including but not limited to changes in the proposed research, serious adverse events that would lead to a change in the proposed research, and any other circumstances which is specific to this research study.

Consent to be Contacted for Future Research Opportunities

Occasionally, investigators may have additional follow-on studies that may be of interest to you. Please indicate if you wish to be contacted for such studies.

YES, I agree to be contacted for future research that I may be eligible for. **OR** **NO**, I do not agree to be contacted for future research.

I agree to be contacted via:

- Phone:
- Mail via post:
- Email:
- Others:

Please indicate your choice below:

	Yes	No
I consent to allow my de-identified data to be deposited in a data repository(s) and shared with qualified researchers who may access it for the purposes of future research, subject to the relevant approvals and ethics review.	<input type="checkbox"/>	<input type="checkbox"/>
I consent to have my data linked with other data sources for the purposes of future research.	<input type="checkbox"/>	<input type="checkbox"/>
I consent to be re-contacted for future research that may arise from the storage of my data in a data depository(s) and/or its linkage with other data sources. I also consent to be informed of any significant findings that may result from such future research.	<input type="checkbox"/>	<input type="checkbox"/>

Name of Participant

Signature

Date

Investigator/Person Administering Consent Statement

I, the undersigned, certify that I explained the study to the participant and to the best of my knowledge the participant signing this informed consent form clearly understands the nature, risks and benefits of his / her participation in the study.

Name of Investigator/
Person Administering
Consent

Signature

Date

3.5 Debrief Guiding Questions

Straightforward prompt questions facilitate the debrief and sharing process effectively, encouraging participants to openly express their thoughts and emotions encountered during the engagement.

The questions asked during the session and the rationale behind them are tabled below:

What was your favourite/ least favourite part of this activity? 在本活动中，您最喜欢或最不喜欢的部分是什么？	This straightforward question is a warm-up for the discussion and provides a quick snapshot to what is significant to participants in the session.
How did it feel talking about your experiences? 在这项活动中您谈了自己的回忆。对此有什么感受？	This question engages the participant to reflect about their experience of sharing their own memories to others, and is a precursor to the next question.
How did it feel when you hear others share about their experiences, especially when they are similar to your own? 当您听到别人分享他们的经历，特别是当他们与您自己的经历相似时，您有什么感觉或感受？	This question intends to find out how the participant relates to other participants in the session and directly relates to the aims of the study.
Did you feel that your memories could contribute to an understanding of the past, especially for younger generations or scholars? Why? 您是否认为您的回忆有助于让年轻一代或学者理解过去？为什么？	This question aims to understand whether participants felt that their personal experiences can help others and their thoughts on being a part of research.

3.6 Photographic Documentation of Workshops

The photographs here are taken by the author and Lew Yi Xuan (bottom two photographs) during the workshops conducted in March 2024. Participants have agreed to have their photographs taken, and their faces are blurred in post-editing to protect their identities.



4.1 Workshop Transcripts

Group A Session 1 Transcript

Date: 12 March 2024

00:01 Okay.

Okay, 所以刚才我说就是谢谢你们大家回来。 Thanks for coming back today and maybe to start right, we will do an introduction so that I can remember your name too. So how we will do the introduction, is that we will share your name and you will share an action that is associated to a memory or something that you did in the past. For example, maybe you used to be a chef. So, I say that my name is Ms Mak and I used to be a chef. Something like that, is that okay?

Participant B4: Hahaha.

00: 50 我们现在要做一个自我介绍。我们要怎么自我介绍？我们分享我们的名字还有一个动作。那个动作可以是之前你有做过的东西，比如说你以前有做过的工作。也可能是你很喜欢去的一个地方。好吗？我给你一个例子：我的名字是佳洁，我以前很喜欢绘画。我小的时候我就画很多东西。但现在就没有了。你可以说“我以前是理发师”，那你就是帮人家梳头发，或是以前是木匠啊也是这样。你就跟我们分享。你们先想好，然后我们绕一圈每个人可以分享，好吗？

02: 09 你们想好了吗？想好你的动作了吗？我开始了哦：我刚才分享我的名是佳洁。我小的时候我很喜欢读书的。 Okay, so I shared that my name is Clara, and when I was younger I really liked to read a lot. Actually, I still like to read now, I like to read a lot.

02:38 So maybe Participant B4, would you like to start first?

Participant B4: Oh I do like to read a lot.

02:43 Do you have an action to share together with your name?

Participant B4: My name is ** and I like to read a lot.

02:56 Okay, so you like to read a lot.

Participant B4: Mmm.

02:58 Okay. Alright. Okay, your (Participant B1) turn.

Participant B1: My name is **. I like to play jigsaw.

03:08 You like to?

Participant B1: Jigsaw.

03:10 Oh jigsaw!

Okay so B4 也喜欢阅读。然后 B1 说她喜欢玩拼图。你们谁也是有做拼图的？有全部有。在这边做啊？

B6: 在这边做拼图。

Oh Okay.

03:32 我是 Nancy (Assistant)

我是这边的义工，是庙那边的义工。我在那边是喜欢炒菜。

03:50

Participant B5: 我叫**，以前小时候我书读不多。当时读到中学的时候，我就退学。后来就到附近做木匠。钉木钉... 钉那个木匠。就是当时的那个黑猫的，这边是有头势的黑猫的那个钉子。我们那边钉那个木匠。

04:30 Okay, Participant B6?

Participant B6: 我叫**。从小的时候读书读不高，就很早出来帮我的哥哥做一点油漆。过后没有做了好像是有做苦力去拿东西的。像那些东西要送货，拿到船上去。给外国人的那种游船。那就在做一段时期，然后人家就介绍我做一个固定的工作。那个时候我就做过很多工，因为读书读不高。人家介绍，我就做。我还做过 bus conductor。

05:01 Wow!

Participant B6: Bus conductor 卖票啊，也有卖过月票的。

Nancy (assistant): 那个 kiap kiap kiap 的。

Participant B6: 对对对对! 哈哈哈哈哈。以前我做过很多种。要 kiap 那个票。

05:15 哦哇你做过好多工, 好多经验啊!

Participant B6: 对啊，就是吸收一下经验。

05:25 那以前你在游轮上工作是在哪里?

Participant B6: 虽然做苦力拿东西，拿到载羊肉啊牛肉的（船）。他送那个羊，羊是给他们的，他好像 quarantine 在新加坡。不能送。不能上岸啊? 啊，送那些一次给他。他拿了就，拿这些东西拿了他就走了。很像就在海上。

05:44 Oh, 所以这个是在哪里?

Participant B6: 就在毛广岛那边。那个油那边，靠近那个空海咯。

05:55 Shell ah?

Participant B6: 啊，Shell 那边。他们只是可以送到那边，来到中间。他就在半路这样调上去咯。调完了就圈了就回来。

06:00 是叫 Bukom Island 吗?

Participant B6: Ah Bukom, 对。

06:10: Oh, okay. 现在没有这个 island 了是吗?

Participant B6: Shell 嘛，Shell 还是有。现在可能比较少。

06:22 So he shared that he used to do a lot of different jobs. He helped to do painting, and he brought goods up to cargo ships too. And then he was also a bus conductor to check the ticket, and check that people paid (their fares). Okay 谢谢。

06:53 好, 下一个。

Participant B2: Hi, 我是**, 我也是做很多工作。哈哈, 我有做过报馆。

07:00 报馆?

Participant B2: 啊, 做 Chinese 的。做 printing 啊, 后来就是一直做, 做了后来可能是变成电脑化了, 我就没有做了。不过那时我也是学到这么样洗照片, 那种洗黑白的。也是做很多啦, 做到后来我就 married 了。后来我就去学东西啦。我后来做 spa, 我会脚底按摩, 也是做, 做十多年。

07:34 哇, 你会 脚底按摩? 哇, 厉害!

Participant B2: 不过现在还是有, 偶尔有做啦。变成现在做 volunteer, 义工帮助人。

07:45 哦, 是啊, 很好很好很好。

Participant B2: 就是这样, 做过很多行业, 就一直走过来。

07:49 Participant B2 also worked in a lot of jobs. She used to work in the printing press, and the latest one is that she is a foot masseur. Now as a volunteer, she still helps people do foot massage.

08:15 Okay 好谢谢, 到你了。

Participant B3: 我的名叫**。

08: 23 Okay Mdm **.

Participant B3: 我从小就脚不好, 跌倒。我从小妈妈很早就过世。我帮我爸爸做 hawker。

08:35 Oh, 做什么的 hawker?

Participant B3: 我爸爸是在那个 Shenton Way Market, 大大间那个楼下卖 kambing (lamb) soup. 很久了很多年了。

08:49 是华人卖 kambing (lamb) soup?

Participant B3: 华人的 kambing (lamb) soup. 我们的 kambing (lamb) soup 很有名的, 每一个人都知道的。还有以前那个 Lam Yao Fook(?), 一家人整天来我们档吃东西。现在那个李光耀, 他爸爸一家人也是来跟我们吃东西。我们的羊肉汤很有名的, 几十年啊。我从小就帮我爸爸做这些咯。我去买, 跟他买货。买羊肉, 羊头, 羊骨啊... 羊肚, 什么都买。东西买回来家里放在外面给他做啦。

09:36 做到退休啊?

Participant B3: 一直做一直做很多年, 不过到现在我爸爸不在了没有做了。那个生意很多人很可惜。每次看见, 为什么你不交给下一代做? 我们下一代不要做了, 因为很辛苦的。我很早就起来帮我爸爸, 四点就起来帮我爸爸做那个羊肉。把它拔骨头出来啊, 我很早就帮他了。所以现在我爸爸没有做。然后我又结婚了, 我就去跟人家做 cooking, 煮吃的。我很喜欢煮东西, 我很多东西 (煮) 给那些老人家吃。我以前住在一间政府屋, 煮给楼下的老人, 我每天煮很多。我只有一个女儿。一家人三个人, 每个人住在那边的都问我, “为什么你家这么少人煮这么多东西?” 一大堆一大堆在门口。我说“不是啦, 煮给 chu bi (neighbour) 的人吃的啦。”一人拿一碗送过去给他们吃。他们有的是不可以做工, 老了。我可以做一点我就送给他们吃。我很喜欢帮老人的, 我每次都煮东西给老人家吃的嘞。老人有生病就来找我, 我就照顾他。

11:17 哦你也是讲广东话, 广东人。

Participant B3: 我是 guang dong yan (Cantonese)。但是什么话我都会讲一点。哈哈。

11:30 Okay.

Participant B3: 我的 chu bi (neighbour) 有的是马来, 有的福建, 潮州, 什么人都有。所以我住在那边什么话都会讲一点。

11:39 Oh 厉害厉害。Okay.

Participant B3: Rojak la, Singapore is rojak. 我很喜欢 cooking 的, 煮东西。

11:48 Okay, 好。谢谢 Participant B3。好的每个人都分享了。

11:53 Participant B4, did you understand what she shared just now?

Participant B4: Yes, she speaks Cantonese. Oh, yes, she does a lot of work. And volunteer work.

12:15: 谢谢大家分享。可能有些你们没有听过对吗? 有些 (在这里分享的) 东西你们有听过吗? 知道大家以前做些什么吗? 还是第一次听到?

Participant B6: 第一次, 哈哈。

Participant B3: 有些是第一次。

12:30 是第一次听到坐你隔壁的做过什么工, 之前都没有分享过吗?

Participant B3: 第一次啦。

Participant B5: 第一次听。

Participant B6: 应该是第一次啦。

Participant B3: 对咯, 所以你听我们就讲出来。哈哈, 如果我们每个人讲给人听啊, 人家讲他 haolian (show off).

12:47 没有 haolian (show-off) 啦。

Participant B3: 不经常交谈嘛，除非有你在，你是在讨论。现在你问到我我就讲咯。我才听到（别人的分享）。

12:54 所以你看我们这里，你们大家都有很丰富的经验对吧？你们之前也是有看过很多东西啊，还有做过很多工。 So everyone here has a lot of very different experiences right?

13:07

Participant B4: I forgot to tell you that I was a volunteer for the epileptic association too.

13:12 Epileptic association? People that suffer from epilepsy. So what did you do as a volunteer? Do you do activities for them?

Participant B4: No, of course we have some meetings now and then. I don't go there every day, only once a while. We will form a meeting and see how to improve the welfare of the people. Because they are very shy, they stay at home. They stay at home, all these people that suffer from fits they usually stay at home, they cannot go out. So, we form picnics and all that and bring them along.

14:40 Okay I see. Epilepsy 华文是什么？

Participant B4: Fa yong diu ah (Cantonese).

14:45 Oh yes 发羊癫。所以 Participant B4 以前也是有做义工。哇！你们这里好多人都做义工。她说她以前帮助那些有发羊癫的人，就想一下要怎样帮助他们，还带他们出去 outing 活动。

15:00 Okay thank you. 所以你们这边大家都很多不同的经验。

Nancy (assistant): Participant B1 也是在这边很久了，也是在这边做 volunteer 的。她一直自己照顾老人，拿东西给人家吃。

Participant B1: 我很喜欢照顾老人。

15:15 Okay 很好。我们这次这样分享就知道其实大家每个人都有很多不同的经验是吗？所以你们的经验其实都很宝贵的。如果等一下我们看的照片里有什么东西你要分享还是可能你有看过的，你就尽管分享好吗？

15:25 所以我们做了自我介绍。 So we have finished our self-introductions. Last week, I went through a bit about what we are going to do, and we also write our particulars right? So today, before we begin, we need to sign a letter of consent. This is my school's requirement before the commencement of any sessions. 我上个星期已经跟你们讲解过一遍。 Participant B6 上星期没有来,可是我刚才也已经很快的讲解了一次。我讲解了我来这里两次，我们会做什么。然后因为这是我大学的一个 requirement, 就是我需要你们帮我签说你们同意参加。就是，这个是大学那边要求的。所以等一下我会给每个人一张表格填。不好意思是英文的，因为这个是我的学校发的，我必须给你们这个，签了后给回我的学校。

16: 01 我是从南洋理工大学来的，我现在是在做我的硕士研究。所以这同意呢，只是在说你是自愿参加这个活动的。是自愿参加这个活动，没有人强迫你的。这里也写了如果你决定你不

要参加了，你可以跟我说。你随时可以不要继续参加，没有事的。然后多一个重点就是你参加这个活动，这项研究，我会有录影的。就是在开始之前我刚才跟你说的一样：我会录音和录影。可是我不会把这些录像去做别的东西。就只有在这边用而已。还有最后就是问您如果以后有相似或类似的研究，你要不要参加？如果有的话我们会再跟你联络。可是如果这个你不要，你就写你不要。，就是这样，然后如果你 okay，没有其他问题的话，你就写你的名然后签名就好了。 I have already gone through very briefly, but please read through if you want.

17:45 怎样写啊？等一下啊。

(Participants fill in and sign consent forms.)

25:06 好了，可以开始了。我先给你们介绍一下这些我们要看的照片是谁拍的。 So I will give a very quick introduction of who actually took all these photos that we are going to look at.

25:15 Okay so, 你们有去过新加坡博物馆吗？ Have you been to the National Museum of Singapore?

Participant B4: Oh, yes.

Participants: 有。

25:30 National Museum of Singapore 你们有去过吗？新加坡博物馆，在靠近 Fort Canning 那边的。

Participant B3: 我忘记了。

Participant B4: Old one, the new one is in middle road somewhere.

25:45 Middle road? Yes, I think it is nearby to Middle Road. 新加坡博物馆以前是叫莱佛士博物馆，对吗？你们记得吗？有去过？你们都记得是莱佛士博物馆吧。这些我们等一下要看的照片呢，他们都是莱佛士博物馆以前的馆长拍的。

26:04 这个不是一张很好的照片，看不清他的脸。之前我们新加坡不是被英军他们占领对吗？所以之前有这个馆长，这就是他，这张照片他自己拍的。他之前，他在 1943 年到 1963 年在新加坡居住。 So this was the former director of the Raffles Museum. His name is Carl Alexander Gibson-Hill, he took all these photos that we are going to look at. 他的名是卡尔亚历山大，他是一名博士。他在新加坡大概有二十多年。他在这段时期是我们莱佛士博物馆的馆长。可是他也很喜欢摄影，他很喜欢拍照。他有空的时候就喜欢出去拍照。他跟我们新加坡摄影协会有很好的关系。他每次会教导那边的成员怎样拍照。他们也会一起去 outing。

27:36 这个是之前的莱佛士博物馆。 So this was the Raffles Museum in the past.

27:45 以前莱佛士博物馆是这样的吗？你们有去过吗？

Participant B3: 有。很多年了。

Participant B5: 很多年前。

Participant B6: 很多年咯。

28:00 所以其实我看这张照片的时候, 我觉得很有趣。因为当时在博物馆外面就有很多摆摊。现在没有看到这种东西了, 没有人在外面。

Participant B6: 这个很久了。

Clara: 对。

Participant B3: 很久很久了。

Clara: 很久以前的, 对。有人在那边摆摊。

28:32 所以这个是他拍的一张照片。很久了。这个只是给你们知道他是谁。

Participant B6: 回忆啊。

Participant B5: Memory.

28:43 这些照片都是他拍的。这个是卡尔亚历山大博士, 他之前是在莱佛士博物馆当馆长。他也是拍了很多照片。所以为什么我们要来这里, 在这里讨论他的照片呢? Why we are looking at his photos is because he is a very shy person and he doesn't talk much about his photos. So in fact, we don't know where he took all these photos, and we don't know why he took all these photos. That is why we are here to also see whether any of you might have a similar experience and then maybe you can tell us a bit more about what he's taking in his photographs. Like what are inside the photographs. 为什么我们会要来看他的照片呢? 因为他是一个很内向的人。所以他拍这些照片, 其实在他的人生中, 他没有给人家看这些照片。很多认识他的人都不知道他是一名摄影师, 他有拍这样多的照片。我们也不晓得为什么他会拍这些照片, 还有在哪里啊之类。所以要你们大家帮忙。如果你看了有些照片, 你觉得“诶? 很像认得某些地方”, 还是你对这个地方有什么回忆你也可以跟我们分享。这个只是一个大概的介绍。我现在就拿出那些照片给你看一下。

F1 G0007 025

29:45 我们第一张照片, 第一张照片是这一张。这张照片也是他拍的, 几年拍的我就不知道。我只知道大概是四十到六十年代的时候。I don't know when or where this photo is taken, but it is roughly around 1940s to 1960s.

30:01 大家你们看这个。这里有什么东西你们认得吗? 可能我放在这里, 会不会比较容易?

Participant B3: 好像是 Fok gei gai.

30:15 Fok gei gai 是一个地方?

Participant B1: Hokkien Street.

30:20 Hokkien Street?

30:28 What is in the photo?

Participant B4: What? I try, very nice to see all these stalls.

Participant B1: I don't know.

30:50 这边嘞？你看了可以传下去。你可以拿过去分享。

(Participants converse in dialect)

Participant B4: 是 Chinatown 啦。

31:02 他们讲是 Hokkien Street, 是福建街吗？

Participant B3: 好像是。Hokkien Street. Hou loi hou loi. Hokkien street zui dou yen zou. Lian gor dou mei chut sai ah mou det zou

31:21 这个是什么？

Participant B6: 很像 hae bin kuey ah.

Clara: 他们在讲什么？

Participant B6: hae bin kuey 靠近福建街。

Participant B3: 是咯！

Participant B6: 福建街咯。他一个庙在一个，他一个小小的那个。

Participant B4: Hokkien Street ah!

Clara: Hokkien Street, 他们在那边做什么？照片里是什么？他们在做什么东？

Participant B6: 他在做大事大戏家看。

Clara: 做大戏啊？

Participant B3: 大戏啊。做大戏。

Participant B2: 做大戏，做大戏啊。

Participant B6: 在做大戏。拜神那边申请，做一个拜神的，做戏给人家看。拜神的。拜神的。那这个摊位有的是买 satay 这些。有拜戏的人，他就叫一些食物去那边卖给人家吃。

32:08 So does Hokkien Street have shows like this all the time?

Participant B1: Chinese sing one.

Participant B4: Oh yes, got Chinese sing one.

Participant B6: 以前全部华人在那边。

Participant B3: 没有啦，做那个街戏啦，gai hei.

32:20 没有，我是问是每次都有做戏吗？还是只有大日子的时候？

Participant B6: 大日子才有

Participant B3: 大日子才有。

Participant B6: 他好像，他的生日啊。

32:30 哦，神诞？

Participant B3: 那个 hawker 有去那边卖东西咯。

Participant B6: 他就做戏给那些神诞看。不是说每天都有，这个是多余的。如果这个没有啊，就看到那些屋子。

32:45 所以你是说那些（帆布建筑）是暂时建的啊？

Participant B6: 暂时的，好像说今天大日子。

Clara: 哦歌台，歌台这样？

Participant B3: 临时的，临时做啊。

Participant B6: 最近好像，好像人家做那个歌台这样啊。他有神诞的这个庙... 他有神诞他就做这个。

33:07 你们有去过吗？

Participant B3: 没有去过。

Participant B1: Still small la.

Participant B6: 我有去过。

Participant B4: Because last time I stay in my old home, they built this tent and the people come. You know they got money to pay these people that build a tent and then they come and 做大戏.

Participant B3: Hai gor dou, chiu zao hei ah. (It is mostly Teochew people.)

03:29 So usually is Teochew people? 通常是潮州人吗？

Participant B4: I don't go to town to see because we have it in our home.

33:39 Okay but this is in Hokkien Street?

Participant B3: Hokkien Street ah, 这边有一间庙。这个苗是什么庙？这个华人每次就去这边拜拜的。

Clara: 这个庙现在还有吗？

Participant B3: 这个好像还有啊？好像小小间。

Clara: 小小间？

Participant B3: 就是那天你拿出来看那个。你看那个多一张照片？是这样的咯。给他们来看做戏啊，吃东西啊，这样的啦。

34:09 你们谁有去过差不多这样的？可能不是一样的。

Participant B4: No.

Clara: You never go?

Participant B4: We have it in our home, so we don't go to town.

Participant B5: 都忘记了。

34:20 But you go to the one near your house?

Participant B4: It's built in my private... you know a row of houses.

Participant B3: 我看他们有可能都没有去过啦。

Participant B4: We have front and back. And because these people rich enough they will hire them to come see the picture, do the pitching (of the tent).

Participant B3: 他们有可能还没有去过啦。

34:31 Are there also stalls like this? Is there street hawkers that will come?

Participant B4: Yes, got street hawkers.

34:43 她说他没有去这个因为她是潮州人，所以她住的那一待会有那些比较有钱的人，他会请这些大戏过来。

Participant B3: 对啊对啊。

34:52 然后就在靠近她的家，所以她就去靠近她的家的那边。可是也是有那些小贩会有来卖东西吃的。

Participant B6: 做戏的大多数都是有小贩来卖。

Participant B4: Yes they will follow (the opera) to do business.

Participant B6: 对.

Clara: Same like what Participant B6 said.

Participant B4: But we have in our own home.

35:19 Participant B4 说这些小贩，他们会跟那些大戏的一起去。

Participant B3: 是咯，如果有大戏做，他们就去咯，就有人去咯。

35:31 那些有去过看大戏的。

Participant B6: 那个大戏时候我没有去，但是那个地方我有去。

Participant B3: 那个地方我们懂，没有去过。

Participant B6: 看到每个地方做大戏它的形状都是一样。

Clara: 都是一样？

Participant B6: 都是一样。

Clara: 可是 Participant B3 讲这个是 Hokkien Street 因为你认得那个庙 right?

Participant B6: 那个庙，好像是 Siam Bueo Geng (name of temple in Hokkien)

Clara: Okay, 我会去找找这个庙。

36:00 那些有去过看大戏的，你们通常去吃什么东西？那边卖什么？

Participant B3: 很多东西卖的啦，喜欢吃什么就吃什么。

Nancy: 我记得那个 gam jia.

Clara: What is gam jia?

Nancy: 那个甘蔗，拿来咬。

Participant B4: Here ah a lot of people, but my home there they provide chairs.

Participant B5: 人家喜欢麦芽糖。

Participant B3: 我们小时候还有那个叮叮唐。

36:38 Participant B2 有经历过吗？类似的。有看过吗？

Participant B2: 有。

Clara: 小时候你也没有去看？

Participant B2: 有，跟那些大人。那时还小。

Participant B3: 我们以前是住这些地方差不多啦。我以前是住大坡的。

36:57

Participant B6: 这个也是很久了, 接下来没有这些了。现在你去那边找, 他已经改造了, 看不出了。他有的翻新了, 那个屋子都找不到。而且现在你去的时候, 去到 telok ayer?后面那间, hawker, 小贩中心, 建成这样, 就没有这个了。只是那个小庙还有在。Telok ayer 你走过去。

Participant B3: 就是 Telok Ayer, Hokkien Street.

37:35

Participant B6: 他刚好在最后, 你从那边走。

Clara: 啊! 我懂你在讲哪一个庙。

Nancy: 庙旁边就是 hawker centre, Amoy Hawker Centre.

Participant B6: 对对。

Participant B3: 那边很多东西吃的。

Participant B6: 现在已经新建了, 现在已经没有。

Participant B3: 我们小时候。

37:50

Participant B4: Very interesting, all these pictures.

Clara: Interesting?

Participant B4: Yes.

37:54 还有多一个东西就是你看这张照片每个人都站住对吗? 每个人都站住。刚才 Participant B4 有讲有时候有椅子。

Participant B4: That's why I don't know where is this.

Participant B6: 他们站住。

Participant B3: 大多数站住, 没有得坐的。

Clara: 没有得坐? 通常没有得坐?

Participant B4: It's so small, how can do you there?

Participant B3: 没有得坐的啦, 他们站在那边等咯, 有戏就走来看。

Participant B6: 最近才坐的, 改来坐的, 以前没有, 全部站的。

Clara: 哦, 以前没有椅子的啊?

Participant B3: 没有椅子的, 这么好啊?

Participant B6: 以前没有的, 现在最近才有, 才改。现在才有椅子。

Clara: Okay, something new.

Nancy: Ya, 我也不知道。

Participant B6: 但去买吃的东西很多啊, 什么都有。

Participant B3: 对对对, 我最喜欢的, 去买吃的。

38:32 Okay so 这个应该是 Hokkien Street 的庙。

Participant B6: 新加坡就是没有什么地方去, 有一个大日子, 因为每个人住在那个亚达屋, Kampong, 他就喜欢跑下来走这些。

38:46 Participant B5: 你有什么东西要分享吗?

Participant B5: 就是这些地方已经关掉了啦。

Clara: 关掉了哈?

Participant B5: 没有这些地方了。

Clara: 现在应该没有这样的场景咯。

Participant B5: 没有了。

38:56 现在我们有的歌台也是很, 有放布, 就是美美的。

Participant B6: 现在已经发展新的。已经没有了。

Clara: They are saying that nowadays you don't see something like that, even the getai you see nowadays is like very different right? There's also chair, everything. It doesn't look like this anymore.

39:18 Okay 好, 这个是大概 Hokkien Street 吧, 你们大家都好像认为是 Hokkien Street 对吧? 因为有这个庙。我们再看多一张照片。等一下啊, 我要先看一下是哪一个。

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39:42 这张照片我真的不知道是在哪里。 So for this photo, we really don't know where it is and what it might be. 这张照片我们也不知道是在哪里。可是你看一下, 你觉得他们在做什么? 可能你会有类似的经验。 I really don't know where this is. You can see if you might be familiar or if you have seen something like that. 我们慢慢这样传过去。你看了之后你就传过去。

Participant B3: Oh! 这边是晚上卖东西的好像那些 pasar malam.

Participant B4: Clifford pier, the seaside there.

Participant B3: 东海岸那些 hor pei (seaside?)

Clara: Oh 以前会有吗?

Participant B1: Ang deng bei tau (红灯码头, Clifford Pier)

Participant B3: 红灯码头有一个大空地。这个那些是卖 pasar malam 的。

Participant B3: 这个是夜市来的。

Participant B6: 就是咯夜市来的啦。你知道在哪里吗

Participant B1: Hong deng ma tau. 红灯马头。

Clara: 以前会有这样? Last time there's all this?

Participant B1: 我没有去。我听过。我没有去。很久了。红灯码头。

Participant B3: Hong deng ma tou ma, wo dei gong fu yen wo dei kiu hong deng ma tau ah.

41:33 他们在摆摊?

Participant B3: 卖夜市的啦。摆摊卖夜市的。

41:49 The merlion there? There's such a big field?

42:00 Participant B2 有看到这个照片吗?

Participant B2: 没有, 没有去过。

42:18

Participant B6: 这个是那个空地, 靠近东海岸那边。东海岸?

Clara: 刚才 Participant B3 也是讲东海岸。

Participant B3: (In cantonese) Now government where got give land for you to use and do all this? All take back la. Everything need pay money.

42:40 这些地方, 好像你们, 就不懂。

Nancy: 女孩子家, 以前就比较少出门, 是吗?

Participant B3: 我住大坡的。

Clara: 可是你们听过人家讲啦?

43:01

Participant B6: 这边应该东海岸啊, 我看靠近, 靠近东海岸, 那边有一个空地, 是很久了。现在已经不一样了。

Clara: Participant B5? 你有看过吗?

Participant B5: 夜市。

(Participants talking over one another about Chinatown vicinity – unrelated to photograph)

43:18 夜市。Okay 好像大家都讲是夜市? Everyone says it's a pasar malam.

43:48

Participant B6: 这个很象很久了。

Participant B4: How do you manage to get all these pictures?

Clara: So all these photos belong to the museum actually. The National Museum. After the director passed away right, the museum kept all the photos but no one has studied them or they know what is going on. But I won't have the chance to go this place.

这个我应该也是因为讲那个地方是夜市。这张照片啊, 不懂 1940 什么年的。1940 多年的。因为他走的时候是 1960 多年的。对啊。是你看 60 多年, 我觉得 61 年的话啊, 何止是大发巷? Tiong Bahru.

Participant B3: 现在没有这些地方的啦。现在新加坡哪里有这样大的空地 hor? 没有啦! 哪里有? 有的政府起屋了!

Clara: 现在的地很宝贵。可是, 以前会很多空地吗? Is there a lot of open spaces?

Participant B3: 有咯

Participant B4: Pasar malam.

44:33 So whenever there's a lot of open spaces, they open pasar malam?

Participant B1: Or hawker centre.

44:40

Participant B6: (这个是) 1940 多年啊?

Clara: 为什么你会说是 40 多年?

Participant B6: 我也是听人家讲的。因为那个时候没有。以前听人家讲有个夜市这样。都是听说的。

45:04 没有人去过?

Participant B3: 小哪里可能去。

Participant B6: 那时候应该是小孩子。很远嘞。

Participant B2: 那时候很小

Participant B6: 有的刚刚出世, 没有三五岁啊。

45:25 可是这里谁有去过夜市? Has anyone gone to pasar malam before? When you were younger?

Participant B4: No because this one too far cannot.

Clara: Oh where you stay?

Participant B4: I stay at Kampong Bahru. SGH.

Clara: So usually you go around the area only ah?

45:51 You both stay quite close. She stays in Chinatown.

Participant B4: Where she stays I know, all those area I know.

Participant B6: 你要差不多十七八岁你才会知道。你看他讲夜市啊, tiong bahru 那边。最近才有做。的以前的夜市是拜一在哪里, 拜二在哪里, 这样轮流。

46:20 哦以前的夜市跑的啦?

Participant B4: 跑来跑去的。

Participant B6: 要跑的。而且以前你要做夜市, 看谁先进, 你的位置先占住就是你的。

Clara: 哦是啊? 先到先得。

Participant B6: 那个时候我也是没有事情(做)也是去跑夜市, 好像一巷有摆哪里, 二巷摆哪里, 好像拜二就在那边。而且以前是用那个夜市, 那种灯(tong deng?)的嘛。

Nancy: 油灯。

Participant B6: 可是那个你也不会弄, “pong” 过了烧掉。你就灭。

Clara: Then 就没有灯了。

Participant B6: 那如果那个时候, 你叫人就坐很多位先, 霸位子, 乱乱摆。最后他就改良了。用那个椅子啊, 打开好像卖东西咯。

47:15

Participant B3: 很早就不是那个 dai guang deng ah, 是那个 dim cao din ah.

Clara: What is dim cao din?

Participant B2: 煤等。

Participant B3: 后来用 dai gong deng.

Participant B6: 接下来再改良用电的。那个好像一架要两毛。以前钱很大。两毛?

Clara: 那个租金?

Participant B6: 那个灯。

Clara: 哦要租那个灯。

47:48 所以这些夜市他们通常卖什么?

Participant B6: 很多种咯。有很多种。卖鞋子, 卖补子。什么都有。

Participant B3: 什么都有卖。

Clara: 卖什么都有卖?

Participant B3: 卖吃, 卖衣服, 那些日用品啊。什么都有的啦。

Participant B4: Last time our pasar malam here, same ah, very big.

48:15 对咯, 很大! Very big, 你看它到后面去。

Participant B6: 以前有卖补子, 卖小说, 故事书。

Clara: Nowadays pasar malam are much smaller scale.

Participant B6: 还有卖漫画。

48:32 是那种组的还是卖?

Participant B6: 卖, 很便宜。

Participant B3: 卖很便宜。

Participant B6: 有买没买也是要去看看。

Clara: 去看看走走。去抽热闹啊?

Participant B6: 因为老实讲那个时候人家要买也没有那么多钱。虽然很便宜你也没有钱买。

48:57

Participant B4: At the time its just 3 to 4 cents for one bowl of noodles.

Clara: 3 to 4 cents for one bowl of noodle?

Participant B4: One bowl of bee hoon.

Clara: Last time your time is 30 cents right?

Nancy: Ya, my time. 她说一碗面三分四分钱。对啊。这样便宜啊?

49:08

Nancy: 你们的时代有一碗面三分钱?

Participant B3: 三分钱的。两分都有啊。

Clara: 可是以前的钱比较大吧。

Participant B3: 我以前整天买来吃。三分钱。

Participant B6: 以前咖啡啊, 你叫他一杯三分钱。叫他弄厚厚啊, 浓一点, 等一下跟它倒开水变成两三杯。

Participant B4: The (noodle) serving is very good you know. My sister took me out to eat. 3 cents I remember.

50:05

Nancy: 以前的 pasar malam 有马来人来卖吗?

Participant B6: 有啊。

Participant B3: 有, 什么人都有。

Nancy: 我以为只是华人。

Participant B6: 没有。所以我们这些人就为什么就会讲马来话。就是有时候在那边。但是我们学的马来话不标准的。好像普通方言的马来话。跟那个书本的不一样。所以你就他的会讲他会听。没有跟书本的那个马来话一样。所以他们说话参参的。你会讲他会听啦。好像你碰到福建人会讲福建话, 广东人讲广东话。。。

Participant B3: 对了。

Participant B6: 潮州讲潮州话, 海南讲海南。就是口头上的几句话。不会说很深啦。好像打交道这些句子你就会。马来语我是多多少少会。

51:01 所以其实你们都很厉害。你们会讲很多语言。

Participant B6: 所以现在就没有了。讲华语。

Participant B5: 英文。

Participant B6: 方言都不会。好像自己的孙都不会讲自己的话(语言)。

Participant B3: 自己中国人不会讲(华语), 所以我整天骂我的孙: 你一定要会说广东话。

Nancy: 所以会吗?

Participant B3: 现在会了。每一个都会了。他以前每个跟我讲英语。我说听不懂。

Participant B6: 所以现在是没办法啦。英文第一嘛, 华语第二。现在我们新加坡, 李总理就要说推法华语。为什么? 因为现在我们中国已经开放了。中国已经有力了。现在如果你们这些不会华语, 叫你们去中国做生意怎么做?

52:18 对对。

Participant B6: 所以他就要转回来。以前没有嘛。

Participant B3: 以前没有的, 什么都要讲英语的。

52:31 好, 谢谢。现在我们可以休息一下。如果你们要去厕所可以去。

Participant B3: 还有东西看吗? 还有拿出来看啦。

Clara: 还有。Do you all want to take a break? Do you need to go to the toilet or anything?

Participant B4: It's alright, it's alright.

Participant B3: 没有去的啦。

Clara: 你们 okay 啊?

Participant B1: Okay.

Clara: 要去厕所吗? 还是 OK?

Participant B2: okay.

Clara: 需要喝水还是什么?

Participant B3: 刚才已经去过才进来的。刚才有去过哈哈。刚才去过才进来吃东西。

Clara: 好 okay, 你们全部都很有要看多一点照片。

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53:03 Okay 所以这张, 这张可能就你们有印象。我看 Participant B3 会有看过。

Participant B3: OHHH!

Participant B5: 这个是, 牛车水?

Participant B4: Chinatown.

(Participants mumble and converse in dialect)

Nancy: 茶店, 她知道上面那个茶。

Participant B3: 卖茶的。

Clara: 在哪里? 有一间店? 你们有去过?

Participant B3: 有, 我们住在那边, 一定有的。

Clara: 你住在那边过?

Participant B1: I not Chinatown, Bukit Timah.

Participant B4: Trengganu street.

53:56 那个是一个茶室?

Participant B3: 茶店, 很多广东人喜欢喝那个茶。

Clara: 是卖茶? 后面那个是那个卖茶。

Participant B3: 是咯。

Participant B4: It's fresh fish you know, swimming ah. You buy fresh and then you slaughter, you bring home.

Clara: I see.

Participant B4: It's all around the Trengganu Street area, I know.

54:25 Participant B2 你有看过吗? 这种小贩。

Participant B3: 我看她没有啦。

Participant B4: And then they slaughter snake there also.

Clara: Yup I have another photo with the crocodile like that.

Participant B3: 他们不是住在那边, 很少见到啦。只有我们以前在那边。

Participant B6: 在有在, 这个好像还有在。

Nancy: 酒庄还在?

Participant B6: 好像应该有在, 在牛车水那边。

54:55 他们说这个卖茶卖酒的。

Nancy: 他说还在。

Clara: 还在?

Participant B6: 应该有。

Clara: 他们讲 Trengganu street.

55:09

Participant B6: 有啊，在牛车水那里。

Clara: 在牛车水？放下来。

Participant B6: 这个菜市来的。

Clara: 菜市？

Nancy: 卖到几点？

Participant B6: 他是卖早上的。到下午。

Clara: Morning market?

Participant B3: 不一定是街市的。他们要卖就摆出来在那边。人家做生意的前面卖的。有时候做生意的要赶他。

Participant B6: 他以前没有生意赚的。

Participant B3: “你们不可以在这边卖啊这样，我要做生意这样啊”不像以前啊，没有讲道理的。

Participant B6: 你什么时候要卖你就可以拿去卖啊。没有说几点到几点，没有几点到几点的。

55:55 Participant B5 你有看过吗这个地方？

Participant B5: 我看过这两个还在。

Clara: 哇！好像大家都知道这两个柱子。

Participant B5: 但是这种东西，他有放佛的。有时候在另外一个旁边那边他也有摆设这个。

Clara: 就是有不同的地方有差不多一样的。

Participant B5: 现在就不同。要你看这个，要做广告的。以前他们都喜欢这些。

Participant B6: 放这些。店里卖什么他就吊这个在那边调。

Clara: 雕刻？

Participant B6: 就是你卖什么，你就拿去店，他们就帮你雕。雕刻印在柱子这边。买茶的就看卖茶，买酒的就看卖酒。就是有时候他破了那个住，给他补。他出那个事是红字。

56:52 可是这种摆摊卖东西是大概到几年？

Participant B3: 没有啦，他们有时就拿出来卖。没有就没有卖的啦。就是不是一定有的。

Nancy: 没有，她是说卖到 19 几年份？

Clara: 因为现在我们没有看到这种摆摊了对吗？

Participant B3: 没有了，以前就有啊。一堆一堆鱼也是菜也是。

Clara: 所以他们讲这些鱼？

Participant B5: 没有很多次的，没有一直摆摊子的。

Clara: 没有每次都有？

Participant B5: 没有。

Participant B6: 这种地方不可能这样的。

Participant B3: 有时候他们抓到就拿出来卖。

Clara: 就是有抓到鱼他们才拿来卖？

Participant B3: 有抓到鱼, 采到什么菜就拿出来摆门口这样卖。

Clara: 所以不是很像我们现在的巴刹, 就是每天都都有?

Participant B3: 不是像巴刹一定有的。这些是他们有的时候才到有了就有。

Participant B6: 有的他自己种的, 他自己抓的, 他抓到他就拿来卖。捕鱼捕到就有。有时候, 他们买到做菜那些?

Participant B6: 那我们现在巴刹是人家 supply 的嘛。对。以前是这样。

58:18 Participant B3 你以前有做过小贩, 所以你要怎样买东西, 如果不是每天都有卖的?

Participant B3: 我以前不是做这些, 我去巴刹的。

Clara: 有巴刹? 所以这种是临时的?

Participant B3: 这种是街边, 临时的。他们有弄到的就拿出来卖。我们去巴刹一定有的。

58: 40 Okay, okay. 这些是自己出来摆摊的, 不是摊位的。

Participant B3: 出来摆摊的。

Clara: Just now Ms Mok 讲巴刹有蛇啊, 有其他的東西。

Participant B6: 对啊对啊。

Participant B3 & B6: 青蛙。

58:58 青蛙?

Participant B6: 以前有, 还有那个龟。

Clara: 海龟? 来炖汤的是吗?

Participant B3: 啊。

59:12 这个称 (weighing scale) 呢?

Participant B3: 以前是用这个称的。

Participant B4: Last time like that what. One pendent and the other side is the weight of the vegetables. The other side is the weight. And then that rail got markings. What's the weight and all that got markings.

Clara: 他们是在讲那个称。以前是用那个称。

Participant B6: 那个称, 他一个重量, 他一个扛一个东西。那你吊起来多少。这个吊一个锤, 看多少, 那边就可以调。他有说几号几号就差不多多少。他下面有一个针那个吊针如果对了, 就是说一斤到了。还有那个好像不平衡啊。

1:00:06 Participant B2 你有用过这种称吗?

Participant B2: 没有用。

Participant B3: 我没有用, 我不会用。但是我知道。

Clara: 可是你看人家用?

Participant B3: 我知道, 看人家用。

Participant B4: If I'm not mistaken, one pound is 12 times the weight like that. Inflation, I forgotten. One string and then gather one big round.

Participant B3: 我们家里住那些地方很多人用。以前就是每个人买东西用这个称。称一定要对准。

Clara: 他们是讲这种称可以骗那个重量是吗？你把你的手放在那边就可以骗了。

Participant B3: 现在没有人用这个。用那个磅了。

Participant B6: 他讲这么久以前做生意没有教。那个针比较准。

1:01:03 还有多一个东西我看到, I saw something else in the photo, which is that this market right, it's like all women. 这个照片全部都是女孩子而已。以前是这样的吗?

Participant B3: 是咯, 多数女孩子去。

Participant B6: 基本上都是女孩子去买。没有啦, 男人去做工。

Participant B4: Only women.

Clara: So the men do other things?

Participant B4: Other jobs ah, these are all for women.

Participant B6: 她们穿这些衣服穿一样的。她们去买东西全部穿这样的衣服。

Participant B1: 妈姐

1:01:35 买东西穿一样的?

Participant B3: 这个是穿白衣黑裤的。马姐, 跟人家做工的。帮工的。这个小孩是可能她带她出来卖东西。

Participant B1: 马姐

Participant B4: 马姐

Participant B3: 她有一条长辫的。是她带她出来。她的主人女儿。

Clara: 后面这个也很像是, 你看她的衣服。

Participant B6: 是啊, 大多数。

Clara: They are saying that usually the market, when they come to the market, it's usually the ma jie bringing the children to the market and they go buy stuff.

Participant B1: The workers do housework one.

Clara: 这个就是他们在买东西啦。

1:02:46 Okay 好我们差不多了。我们可以看多一张照片然后他们要准备你们的午餐。我们十二点需要出去。

Participant B3: 十二点才有。

Clara: 你们十二点有午餐啊。

Participant B3: 十二点就午餐。

1:03:02 Oh! Okay, 好。这个其实是下个星期的。

Participant B3: 还有这么多啊?

Clara: 有。我带多的啦，不是每个都要看。

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1:03:07 哦，还有这个。

Participant B5: 游泳池啊？

Clara: 有看过吗？这个？

Participant B3: 这个是 Katong 的游泳池。

Clara: Katong? Katong 是那个...

Participant B3: 中华游泳池。

Participant B6: 中华游泳池。

Participant B4: Yan Kit also got one swimming pool.

Clara: Where?

Participant B4: Yan Kit. Tanjong Pagar.

1:03:46 游泳你们有去吗？有没有去游泳？

Participant B6: 没有去。

Participant B5: 没有。

Participant B3: 我就有啊。

Clara: 去海边？去海边游泳？

Participant B3: 海边就没有啊。游泳池就有。

Participant B4: I went to Yan Kit for swimming.

Clara: You went to Yan Kit? Participant B1, did you go swimming when you were younger?

Participant B1: No

Participant B5: 没有去。

Clara: 那时候不会游泳？

Participant B3: 我们不是游泳的，去玩水的。

1:04:12 Participant B2 leh?

Participant B2: 有啊。

Clara: Participant B2 有去。你去哪里的游泳池？

Participant B2: Tanjong Pagar, Yan Kit.

Clara: Oh 也是去 Yan Kit? 那个是那个时候比较出名的游泳池？还是只有几间而已？几个地方而已？ Is there a lot of swimming pools then? Or there's only a few?

Participant B6: 以前没有那么多间。

Participant B4: Only a few la, not very crowded last time.

Participant B3: 不是很多的啦。只有两间。一间是中华游泳池，一间是 Yan Kit.

Participant B6: 好像一个那一间就在皇家山。

Clara: 皇家山是那里？是不是 Mount Emily?

Participant B6: 不是啦。Peng (?) Road 那边。

Clara: 皇家山。。。

Participant B6: Clark Quay 那边。

Nancy: 国家戏场。

Participant B6: 啊对, Daimaru 那边。

Clara: 那边有游泳池?

Participant B6: 有! 那个也是很久了。

Clara: 现在没有了啦?

Participant B3: 好像什么都没有了, 现在什么都收了。政府全部都收起来。

Participant B4: I have been to Mount Emily. For swimming.

Participant B6: 他以前游泳池有分那种人那种人的。

Clara: 哦是吗?

Participant B6: 有! 好像你如果 Tanjong Pagar 的游泳池啊, 那些人不可以去皇家山那边游泳。因为皇家山那边是属于潮州的。他有分, 像那个谁有分派。

1: 05: 58 Participant B2 你讲你有去过那个 Yan Kit Road 的游泳池。

Participant B2: 哦。

Clara: 刚才 Participant B6 讲以前的游泳池不是每个人可以去不同的地方。就是你去一个游泳池你只能去那边。

Participant B3: 那个 Yan Kit 很少人去的啦。

Participant B6: 那边是广东人的。

Participant B3: 广东人多啦。住在靠近那边的人去。我们多数是去这边 Tanjong Katong.

Clara: 这个是那个...

Participant B3: 中华游泳池啊。

Participant B6: 因为他是好像靠近你住哪里就去哪里嘛。

Clara: 所以你住哪里你就去?

Participant B3: 那个如切 (JooChiat) 很小间的。那个游泳池很小的啦。

Clara: 以前比较少好像你会从一个地方去到多一个地方? 对吗? 通常你是去邻里比较?

Participant B6: 靠近。

Participant B3: 通常是去附近的啦。

1:06:47 那些有去游泳的, those people that have gone swimming, who would you usually go with? Who do you go with? Or who would bring you?

Participant B4: My sisters.

Clara: So you go with your sisters?

Participant B4: Yes because they are elder they bring me there.

1:07:05 So what about Participant B2?

Participant B4: I very small that time.

Clara: Participant B4 说以前去游泳这些是跟就是自己的家人, 所以是她的姐姐他们带她出去的。那你呢 Participant B2?

Participant B2: 跟朋友。

Clara: 朋友? 你跟朋友一起去?

Participant B2: 不过是偷跑出去。

Clara: 偷跑? She say she sneak out to go one, with her friends.

Participant B3: 我也是啊。

Participant B4: We cannot go with them, because otherwise anything happen... So usually parents don't let you go all these kinds of places. Usually, my sisters go then I will follow. Father mother doesn't allow.

Participant B3: 买东西吃也是, 什么都可以吃的。

Participant B4: Father mother go to Katong Park, the sea one.

Clara: The Chinese swimming pool? Participant B3 was talking about it.

Participant B4: No not the Chinese one, is the beach.

Clara: Oh, the beach.

Participant B4: Katong Park is the beach.

1:08:06 他们说以前如果要去这种地方, 通常都是要偷跑出去的。

Participant B3: 我偷偷跑出去的。我妈妈不给的。

Clara: 为什么不给?

Participant B3: 因为我的脚不好, 他不给我乱来嘛。不可以去嘛, 我偷偷跟朋友去的。

Clara: 跟朋友去?

Participant B3: 去了回来在 (朋友) 的家换衣服, 冲凉回家。以前读书也是这样。我妈妈做生意哪里知道? 不给的。

1:08:42 很像这边 all the aunties 你们都有去游泳。反而你们两个都没有什么去。

Participant B6: 没有去。

Nancy: 是妈妈不给你们还是?

Participant B6: 不给。

Participant B5: 不可以。

Participant B3: 她不给啦因为我的脚不好, 我不是游泳的, 是去玩水。

Participant B6: 因为那个时候我有一次跟朋友去, 就受惊。

Clara: 去朋友去然后就什么?

Participant B6: 就给他弄到受惊, 怕。

Clara: 抽经?

Participant B6: 没有, 给他弄到我怕。

Nancy: 吓到。

Participant B6: 我怕。吓到, 受惊。吓到就不敢游泳。因为我走在那边, 他整个人把你推下去。推了那起来那个时候我是很吃力, 一直喝水太多, 那就那个时候我就看到水我就怕。

1:09:35 Participant B6 是不游泳的啦?

Participant B6: 没有游。

Nancy: 他 (Participant B5) 也是有阴影。

Clara: Oh 也是一样?

Participant B5: 好像自己要浮上去。

Clara: 可能是不是因为你以前男生比较顽皮是吗? 会推朋友?

Participant B6: 对对对。他们都会游嘛, 他就没有跟你讲, 突然间你走到那边, 把你整个人推下来, 我说你就突然间就怕了嘛。他有跟你讲, 你还有做心里一点准备。他突然间这样推你, 好像整个人掉下去。喝水喝到他把你拉上来。在那边救生圈才跟你弄, 把他的水跑出来。

Nancy: 那么严重?

Participant B6: 因为太深。

Nancy: That's why 他怕。

Participant B6: 所以那个时候就怕。

Clara: 明白。

1:10:30 以前去游泳池要给钱吗?

Participant B2: 要。

Clara: 要给钱? 记得多少吗? Do you need to pay to go inside?

Participant B4: I think so, you have to pay with a fee to go in.

Clara: Need to pay money?

Participant B4: Yes.

Participant B6: 很少钱。

Clara: 很少?

Participant B4: Yes. Because the maintenance.

Participant B3: 要 tap 那张 card 才可以进去。

Clara: 有 card?

Participant B3: 有。我的朋友他有这个会员, 他每次一定要带那张 card, 没有 card 不可以进去的。

Participant B6: 中华游泳池只有会员可以。

Clara: 中华游泳池要会员? They say is like membership.

Participant B4: There are some membership, some for public. Depends on the club.

Participant B3: 每次去他就拿这张 card 给他看。

Clara: 很像中华游泳池, the Chinese Swimming Club, need a card then Yan Kit 就给钱。

Participant B3: Yan Kit 就给钱。

Clara: 你记得多少钱吗?

Participant B2: 好像几毛。

Clara: 几毛? Yan Kit 几毛?

Participant B3: Yan Kit 要给钱的, 只有这个不是要钱要 card, 你有他的会员。

Nancy: 我的时代是两三毛。

Clara: 两三毛? Participant B2 也是讲三毛?

Participant B4: OCBC you got to be... There are two Katong swimming pools, you need membership cards...

Participant B5: 要排队。

Clara: 排队? 有很多人去?

Participant B4: ... One is Singapore Swimming Pool, the other one is what you call I don't know. Its some public pool...

Clara: Okay Katong 有, 然后 Yan Kit 也有, 我要去看...

Participant B3: 现在很美了, 不是这样了。

Clara: 哪里?

Participant B6: 中华游泳池, 现在不是这样了。

Participant B3: 现在做到很美了。

Participant B5: 不一样了。

Participant B3: 这个是以前的。

Clara: 可是为什么你会人的这个是中华游泳池? 是不是因为...

Participant B3: 以前是这样嘛。

Participant B6: 那个屋子啊。

Clara: 屋子啊? 这个屋子?

Participant B6: 这个屋子给人家冲凉啦, 游泳池里面。

Participant B3: 又有那个餐室吃东西, 什么都有现在。以前没有。

Participant B6: 现在等于高级。

Nancy: 是因为有这个跳板 that's why 你会觉得是中华游泳池?

Participant B3: 现在不是这样的, 很美了。很高。

Clara: 你一看就知道是中华游泳池是因为是什么东西一看你就知道是中华游泳池?

Participant B5: 角落那边。

Clara: 这个?

Participant B6: 那个咯。

1:13:07 有什么东西你认得是中华游泳池的? 他们说是因为这个屋顶。

Participant B3: 这个树林也是, 可以看见的。

Clara: 这个树林? Okay, okay. So, this one they say is the Chinese Swimming Club.

Participant B4: I don't remember it like that.

Clara: You don't remember it like that?

Participant B3: 可能是中华游泳池...

Participant B4: Because they have buildings. Chinese swimming club will have buildings you see. So this looks more like a public swimming pool. Maybe not in that day, not in that time?

Participant B3: 还有一间. 虎豹别墅?

Clara: Haw Par Villa? 那边有游泳池?

Participant B3: Ya 那边有一间. 我有去过. 那边很小. 比较小。

Clara: 这个挺大的. This one is quite big ah.

Participant B4: Because I expect some buildings in the Katong with the membership club.

Clara: Hmm... That's true.

Participant B4: I expect some buildings... But this is look more like a public, okay maybe the time different you know?

Clara: Participant B4 是说那个中华游泳池那边, 因为他是会员的嘛, 所以不是会有那个, 怎样讲, club house, 这些的。

Participant B6: 那个住的屋子比较有钱的。

Clara: 那边是比较有钱人去?

Participant B3: 有钱人去的这间。虎豹别墅就不会。

Participant B6: 好像讲如果你的家住在那边你就等于上一等的人。

Clara: 是不是 Katong 那边的人比较有钱的?

Participant B6: 啊。

Participant B3: 多数是有名望的人, 有汽车载到门口。

Clara: 所以他们有俱乐部的会员。

Participant B3: 是咯。

Clara: Okay.

Participant B3: 所以他要看看 card 的。

Clara: 要看 card? 哈哈。要有会员才能去的啦。

1:15:07 你们讲有新加坡游泳池, 然后 Yan Kit Road 也有一间, 还有虎豹别墅...

Participant B3: 不是虎豹别墅, 是虎豹游泳池。

Participant B6: 皇家山。Daimaru 那边。

Clara: Daimaru, okay... 皇家山那边也有一间。还有哪里有游泳池, 你们记得吗? And Mount Emily right, you were saying? Mount Emily also has a swimming pool?

Participant B4: Yes. That one is very nice, Mount Emily.

Clara: Mount Emily 是在... 靠近现在的小印度那边? 那个山? 上面那边也有一个。

Participant B4: You go up by Serangoon side... you go up the hill Mount Emily.

Clara: 以前那边也有一个游泳池。

Participant B3: 那边有 meh? 我都不懂。

Participant B4: Mount Emily is Mount, because they call mountain is Mount Emily, is higher you see.

Participant B6: 现在游泳池就比较多啦。因为很多地方都有。好像荷兰路那边有游泳池。

Clara: 现在差不多每两个镇都有一个, 好像 Bukit Panjang 这里也是有。

Participant B6: 对啊。

Clara: 在那个联络所那边也是有一间。

Participant B6: 对啊, 对啊。

Clara: 哪里都有。

1:16:15 Okay! 以前游泳池不多。okay, 好。I think 大概就这样吧。因为我们等一下十二点, 他们要准备你们的午餐。

Participant B3: 我们十二点?

Clara: 对, 你们十二点有吃的。你们还有什么东西要分享吗? 今天的看过的照片? 可能我摆出来, 然后你们再看过多一次。

Participant B3: 不用看。

Clara: 不用看?

Participant B3: 不用看了。

Clara: 你还记得刚才我们有看过什么? 很像大家这个就比较熟悉。其他的就比较没有什么。

Participant B3: 哇! 你带这么多来?

Clara: 下个星期我们再看吧。对。所以这些照片全部都是大概 1940 到 1960 年代拍的啦。所以他们都是新加坡各处哪里都可能是会有。然后, 我们是在猜想那个博士他可能是要记录我们在新加坡你们日常所做的一些东西。So all these photos were taken 1940s to 1960s right, by Dr Gibson-Hill. So we suspect that he wanted to record the everyday life of like you know, what is happening, right?

Participant B4: Oh yes.

Clara: What are some of the activities that the local people here do... So that is what we think. Okay. 好的。

Participant B3: okay, 好。收起来。要看就拿出来。

01:17:52 所以我们今天就到这边结束, 到此为止。然后我下个礼拜没有过来, I think 你们下个礼拜有活动。我后个星期过来的时候, 我们会再看多几张照片然后。你们有什么东西分享, 你们也可以尽管分享。我有一些照片是海边这些的。我可能会带多一点过来, 反正你有说你以前有在海边那边做工, 之类。然后, 你们又很像挺认识那个地方的。我会带一些别的照片过来。Okay I will bring more photos in two weeks' time when I come back. So I will bring different types of photos also.

Participant B3: I'm very interested in the photos. Could they reproduce in a book like that?

Clara: We are actually making a book.

Participant B4: Because then we can recall our memories here and there.

Clara: So you think that it's good to see all these old photos?

Participant B4: Oh yes, for us and for our children, because they don't know what is Singapore like.

Clara: Okay, okay.

Participant B4: You remember the Singapore River? Very smelly, because of the rubber.

Clara: Yes.

Participant B4: That they don't know, but Singapore River is a very important river. Then why they don't know?

Clara: Okay.

Participant B4: You can tell that to our children, a lot of them don't know anything.

01: 19: 23 Mdm Mok 是说这些照片她喜欢看, 因为她可以记得以前的东西。也是很好可以让年轻一倍知道以前的新加坡是怎样的。所以她有问这些照片是不是会做一本书还是什么呢? 所以我跟她说其实我们的研究小组, 我们现在是要发一本书。之后如果有机会我可以拿过来一份给你们看一下。Okay 好了。我们今天就这样。所以谢谢大家参与。我多两个星期会再过来。好的谢谢。

-End of Group A Session 1 Transcript-

Group A Session 2 Transcript

Date: 26 March 2024

00:00:01 Okay 好谢谢。我们上一次做什么？你还记得吗？ Do you remember what we did the last time?

Participant B3: 上次你拿那个照片来给我们认啊。

Participant B4: Chinatown.

Participant B1: Chinatown.

00:00:15 Chinatown? 她记得牛车水的照片。

Participant B3: 你拿那个照片来。

Clara: 我拿照片给你们认，你们看。还有什么？

Participant B6: Telok Ayer 那边。厦门街。

00:00:30 哦厦门街，你们都记得那张照片，厦门街。还有我们有做些什么？我们看照片然后你们...

Participant B3: 看照片，那些地方什么地方，在哪里。

Clara: 看一下在哪里，你们...你们还记得什么？

Participant B5: 还有看一下 pasar malam 很大的地方。

00:00:49 那个 pasar malam, 你很记得。还有什么？我们看到 pasar malam, 我们看到厦门街, Hokkien Street right?

Participant B1: Yes, Hokkien Street.

Clara: We look at Hokkien Street right, the photo of Hokkien Street.

Participant B3: 还有那个游泳池。

00:01:02 游泳池! 你们的记忆都很好。(laughs)

Participant B2: 看到那个戏台。

Clara: 戏台? 对对。

Participant B3: 那个庙, 有戏台, 很多人去看。

00:01:12 对, 很像那种大戏的那个台。

Participant B3: 大戏。

Clara: Okay ya, so 我们今天我们会看一些更多不一样的照片。然后就一样, 我那时候说过也是, 就是你有什么东西你要分享, 你就分享。We will be looking at more photos today. If there's anything you want to share, just feel free to share them. There's no right or wrong, because they are all like your own memories. Whether you have anything you want to share with us, Just go ahead. 没有对还是错, 你们有什么东西你们想分享, 都可以分享。okay?

Participant B6: 你现在去到那边找不到这些。

Clara: 对, 所以你们可能比我还更认得这些地方, 所以我们就靠你们。

Participant B3: 我们年纪都比你们大咯。

Clara: 对, 当然。 (laughs) 所以就靠你们帮忙, 看你们有认得什么地方...

02:16 Okay so 可能我们开始之前, before we start right, maybe we do one round of again, just remind me of your name. And we just share one thing that we have done today. Maybe just one thing that we have done today, just to get things going so that we can start. Okay? 我们在开始之前我们先轮流, 我们再介绍自己的名字。因为我也是有一点忘记了。

Clara: 所以我们再介绍自己的名字, 可能我们可以分享一件我们今天做的事。可能你今天很早起来, 你做了些什么? 我们可以分享一下。我可以开始, 我的名字是佳洁。 I'll start, my name is Clara, C-L-A-R-A. Today, this morning, I woke up and I made breakfast. I made breakfast, I made bread and coffee for breakfast this morning. 我今天早上起来然后我做了早餐, 我做面包还有咖啡, 今天早上。今天早上我做了早餐。 Okay? So, let's go round. You want to start?

Participant B4: This morning I just come as usual.

Clara: You come here?

Participant B4: Transport.

Participant B3: 他是给我们通通我们自己都有写名吗。

00:03:45 对, 有。这是再给我认识一次, 不然的话我有时候也是有一点忘记了。

Participant B3: 这样年轻。我们老都 [dialect speech]。

00:04:04 You are Mdm ** right? Participant B4, this morning you just come here?

Participant B4: Come here by the transport, our transport. Just a short while and then after that we exercise.

Clara: So you did exercise this morning?

Participant B4: Exercise, after exercise then we come back for our breakfast. And then from there onwards we do our own work. Like today, we had a meeting that's all.

00:04:40 Okay, so Participant B4 说她今天早上她就跟往常一样她就搭了车过来这里。然后就来做运动, 然后吃早餐, 然后现在在这里。

Participant B3: 一样啦。

Clara: 一样? 你也是一样? Same same?

Participant B3: 不用讲的啦这些。

Clara: 那你们几点起来? Maybe what time you wake up today?

Participant B4: I wake up very early, 5am.

Clara: You wake up at 5am?

Participant B4: Yes.

Clara: 她五点就起来了。

Participant B3: 我也是五点。

Clara: 你也是五点起来?

Participant B1: We all also same la, 5 o'clock wake up.

Clara: Same, same? Then 然后 Participant B3? Participant B3 你早上起来了你做什么?

Participant B3: 我早上起来冲凉, 拜佛。

Clara: 你去拜佛? 在家里?

Participant B3: 在家里拜佛念经。我要早上冲凉的。我每天都做这样的。然后吃 breakfast.

Clara: 你在家吃了?

Participant B3: 在家里吃了, 来到这边 9 点多又再吃。(laughs)

Clara: 所以吃两次?

Participant B1: All the same la.

05:46 All the same? You also eat at home and come?

Participant B4: Because wake up fresh ah, have to wash up.

Participant B3: 他在这边, 他一定给我们吃, 一定要吃多少, 不吃又 paiseh, 剩的。

Clara: 不吃 paiseh, 所以就吃两次?

Participant B3: 吃啊, 多少就要吃, 吃一些。

00:06:04 Okay, Participant B1 also say the same thing, she also do similar. 5 点, 5 o'clock wake up.

Participant B1: 5 o'clock wake up, then 6 o'clock take my breakfast and take my medications.

Participant B4: She got to take breakfast, I don't take breakfast, I take medicine only. Different ah, the timing is different, medicine. Some medicine you can take before that, or take after.

Clara: Ah I see okay.

Participant B3: 我们要吃药, 才可以吃 medicine, 早上。

Clara: 要吃早餐先啦, 然后才吃药?

Participant B3: 一定要的。

00:06:40 Okay so these three participants, 全部都五点起来, 然后做很多东西了然后再过来。你们呢?

Participant B6: 大多数一样, 我四点多就起身。

Clara: 你四点多?

Participant B6: 就不会睡了。

Clara: 你四点多起来, 然后做什么?

Participant B6: 拜我的神咯。

Clara: 也是拜拜?

Participant B3: 老人家不可以睡太迟的。

Participant B6: 拜了就吃早餐, 吃 wanton mee.

Participants: 哇!

Participant B6: 所以那边吃饱了, 接下来在这边吃, 哪里会吃得下?

Participant B6: So early they cook wanton mee?

Participant B6: 我跟他讲一半, 有时候一半还吃不下。两个钟头, 你八点多要吃一个药, 药下去, 那我吃药就会觉得昏昏沉沉, 像睡觉了。我那个药会想睡觉的。所以有时候就在这边, 他给我吃一杯 Milo, 还有一个面包。我每次都“哇你给我这么多?”他说已经很少了。但是我吃不下, 已经很饱了。每次七点多八点吃, 来到这边九点多又再吃。哪里吃得下? 每天都一样啦, 老人家很少睡很迟的啦。

00:07:51 你去哪里吃 wanton mee?

Participant B6: 叫工人楼下买咯。

Participant B4: The food court have to be downstairs.

Participant B6: 我楼下一个巴刹。

Clara: Wanton mee... Oh, 每天都吃啊?

Participant B6: 对啊。

Clara: Oh, 真的啊? 每天啊? Everyday eat wanton mee?

Participant B4: No, they the same stall open, you can choose what.

Participant B6: 别的店没有那么早开。

Clara: Oh it's the only one that's open ah?

Participant B6: 而且你要吃的那个时间, 要等到车赶来这边。要别想你在吃就不够时间。

00:08:27 Okay 谢谢。 Participant B5?

Participant B5: 我是有吃药。所以疲倦。所以早上我会疲倦。

Clara: 早上会比较迟?

Participant B5: 比较疲倦。

Clara: 疲倦? 因为你吃药?

Participant B5: 吃药。

00:08:47 所以你们的药都会比较累一点,如果你吃。 They feel sleepy after eating medication, because the medication is like sleepier. Okay then Participant B2? 也是五点起来吗?

Participant B2: 没有, 没有这样早。

Clara: 没有那么早起来?

Participant B2: 睡到八点。

Clara: 哇睡到八点?

Participant B2: 因为我要 take the bus.

Participant B3: 因为晚上迟睡吗。

Clara: Oh, you take the bus here?

Participant B2: Ya, by myself.

Clara: Oh, 你自己搭车过来?

Participant B2: 自己搭车, 要换车, 所以。

00:09:13 Oh okay, Participant B2 wake up at 8, then she takes the bus by herself to come here. Participant B4: Can sleep so late.

Clara: So 你通常几点过来, 到这里?

Participant B2: 平常 9 o'clock. Must before 9 o'clock.

00:09:28 Before 9? Okay ya, 每个人都有不同的时间。可是大家都很早起来哦, 每个人都很早起来。

Participant B3: 年纪大了不可以睡得太久。

Clara: 年纪大了不可以睡太。。。

Participant B3: 不可以睡太迟的。你不相信你问你妈妈。

Nancy: 我也是, 我六点就起来。

Clara: 他们五点。

Nancy: 更早。

Participant B3: 年纪大了不可以睡太迟的。

Clara: 睡不到很晚? 对啦, 早上起来也是可以做很多东西, 天气凉的时候可以做多一点东西。现在迟了就很热。

Participant B3: 一样的。最要紧是冲凉。

Clara: 要去冲凉?

Participant B3: 天气这么热。

Clara: 对咯, 因为很热?

Participant B3: 我天气冷也是一样, 天气热也是一样。

00:10:18 Okay, 好, 谢谢大家分享。所以我们可以开始看一些照片。这些照片我再跟你们说过多一次。所以这些照片是, 全部都是大概 1940 到 1960 的时候拍的。So they are all taken between, the photographs are all taken between 1940s to 1960s, is about there. So last week we looked at some photos of market, photos of pasar malam and everything. So today we will look at slightly different photos. 上个星期我们看了一些很像 pasar malam, 你们刚才有分享, 市场这些。所以我们今天看一下不一样的照片。我们看你们有什么东西要分享, 还是认得的地方吗。第一个照片是这张。This is the first photo we will look at today. 你们看一下这个是什么地方来的。What is this place?

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Participant B3: 这个是仗义海边。(Changi Beach)

Clara: 仗义海边?

Participant B1: Changi seaside.

Clara: Changi seaside?

Participant B4: But doesn't look like Changi seaside.

Participant B3: 以前的 Changi.

Participant B5: 很久的。

00:11:40 你们传过去。你们看了然后, just take a look and then you pass so everyone can take a closer look.

Participant B3: 以前啊, 现在没有这些了。

Participant B5: 没有了。

Clara: 现在没有这些?

Participant B1: Now no more already.

Participant B3: 现在通通改了, 政府改了。

Clara: 这种地方是叫什么?

Participant B3: 好像仗义的地方。

Participant B4: This is much different. [dialect speech]

Clara: Hm?

Participant B4: Much different this one.

Clara: Much different? Different like how?

Participant B4: Is not Changi, Changi is more open. This one is more [inaudible]

(Participants B1, B3 and B4 converses in dialect)

00:12:22

Nancy: (translating) 这个马来人住的，比较多是马来人住的。

Participant B6: 这个是马来人的。

Clara: 马来人的?

Nancy: Kampong.

Participant B6: 有可能这些船啊，他会去外面抓一点鱼。是 kelong 在外面。那他们住的在这里。那一个是沙滩啊。但是是他们自己在用的。如果人家会走去那边。这个是很久的, Changi 来的。

Nancy: Maybe 你跟他们讲。

00:12:50 你要分享?

Participant B6: 这个是很久了。

Participant B3: 很久很久了啦。

Participant B4: Bedok also.

[dialect speech]

Participant B6: 这个是很久的。他有一只小船，是他们外面有一个 kelong 在抓鱼。他抓进来就来这边买。这个是我们的住家。那偶尔我们去那边玩，就在沙滩上那边走。

Participant B2: 都是马来人住的。

Participant B6: 只有马来人住。这些都是马来人。

Clara: 多数是马来人?

Participant B3: 中国人很少。

Participant B6: 没有华人的，华人只是偶尔去那边玩，玩水一下。

Participant B3: 因为他们在那边住要抓鱼，那个有船。他们早上去抓鱼。

Participant B6: 而且他水也是很肮脏很臭的。

00:13:30 水肮脏?

[Ladies talking in background in dialect as Participant B6 is speaking.]

Participant B6: ...特别臭。因为他涨潮时候东西全部溜进来。那其他的東西，退的时候全部东西在沙滩上面。Beach. 好像你涨潮水高，全部肮脏东西不是流进来，流到地下。如果退潮的时候，他有时间，他退潮的时候，全部退。退了他的东西没有马上退，进的时候他来水很凶的。涨潮他水很快。退潮没有那么快。退潮他慢慢退，东西就留不住，所以那边就很。这边就全部

马来人住。没有华人的。有一些很久，以前小时候他还会去那边。如果有可能在那边，我才几岁而已。

Participant B4: That means he can recognise, I cannot recognise.

00:14:24 Participant B6 said that most likely it's a Malay kampong.

Participant B6: 我不太明白。只是有去过。才知道一个印象。是马来人住。

Participant B4: It is a Malay kampong.

Clara: It is a malay kampong? 因为他们也是讲是马来的甘榜。

Nancy: 就是马来甘榜嘛，因为这个很多椰树？

Participant B6: 对啦，马来 kampong 这样啊。

Participant B2: 很多鱼。

Participant B3: 马来人最喜欢住这些地方。

Participant B4: Let me see again.

Participant B3: 他住这个地方有船，很久了，那个船是给他们来做生活。

00:14:47 捕鱼对吗？

Nancy: 很久了，因为是 1940 到 1960 年的。

Participant B3: 捕鱼。

Participant B 6 : 对啊我们都还没有出生。几岁而已怎样去那边。

Participant B3: 华人很少的，这些东西多数是马来人做的。

Participant B 6 : 只是偶尔，过后，长大了，差不多十多岁，还是那些屋子还有在。

Participant B 4 : I would say this ah is Sembawang, somewhere Sembawang.

00:15:06 Sembawang? Sembawang also has all this seaside kampong?

Participant B 4 : Ya.

Participant B6: 海水的涨潮，一天有两次。早上，晚上。

Nancy: 有可能是 Sembawang.

Clara: 所以有些人猜 Changi, Bedok, 然后 Sembawang.

Participant B6: 对啦那个随便猜。

00:15:26 So 以前有很多不同的 kampong 对吗？全部都是靠海的？

Participant B6: Kampong 那个 kampong.

Participant B3: 很多啊，都是靠海的。

Participant B4: The west coast side I not very sure.

Participant B6: 靠海边。

Participant B4: 因为多数是马来人钓的地方，要靠海，他们要捕鱼嘛。捕鱼生活。

Nancy: 他的 attap 屋子是有脚的，通常是马来人住的是吗？

Participant B3: 多数是马来人。

Participant B6: 因为他涨水的时候不是住在上面咯。他的水一定在下面。

Participant B3: 我们华人很少住这些地方。华人没有住这些地方，都是马来人的。

Nancy: 有脚的没有？

Participant B6: 他的脚站住, 他的水在下面。

00:15:53 所以你们有去吗? 因为刚才 Participant B6 说很像有时候会去玩水还是什么。

Participant B6: 有, 有一次, 他的水肮脏。很肮脏的他的水。

Participant B4: No. Not these places.

Participant B3: 没有啦, 这些我们没有去的啦。

Participant B4: Too ulu (far away) cannot.

00:16:06 肮脏? He said it's dirty also, like the water very dirty.

Participant B3: 又肮脏, 多数是马来人住的, 我们华人很少。

Participant B6: 那边肮脏。

Participant B4: No this one looks alright, you see the boats and all that. Not muddy.

Participant B3: 他们在捕鱼, 他一定, 你看很多 boat 在那面。他们的生活就是靠这些。

Participant B6: 他们的生活。

Participant B4: Ya quite clean.

00:16:32 他们的生活?

Participant B3: 他们的生活就是要靠这些。要住这些地方。

Clara: 所以早早就出去捕鱼啦, 然后回来就拿去卖?

Participant B6: 对。

Participant B4: 是咯。

00:16:42 So kampong 通常靠海的都是马来人?

Participant B6: 都是马来人。

Participant B3: 多数马来人。华人, 广东人很少住这些。

Participant B4: Malay kampong.

Clara: Malay kampong? So 华人的 kampong 有什么不同? What's the difference with Chinese kampong?

Participant B3: Chinese 没有的啦, 多数马来人。

Participant B1: 很少, 没有。马来人多。

Participant B6: Chinese 的 Kampong 全部在山上的。没有在海边的, 在陆地的。所以就是很高啦。

Clara: 比较, 在。。。

Participant B6: 靠近路上。

Clara: 没有在靠海?

Participant B6: 没有啦。很少。

Nancy: 没有脚。(laughs)

Participant B6: 没有脚。

00:17:23 Participant B6 said that usually Chinese kampong is more inland. So, like nearer to the field instead of at the seaside.

Participant B6: 没有脚的, 华人的没有脚。华人的 Kampong 是好像越大越多。全部一个地方。

00:17:36 你们有谁小时候是住 Kampong?

Participant B3: 没有。

Clara: 没有? 没有住过 kampong?

Participant B3: 没有。

Clara: Anyone stay in kampong when you were younger? Any kind of kampong.

Participant B4: I tell you, I been to one of the islands, to stay a few days. And then the huts they built in the water. So when the high tides comes you can see the fish there. Fish and all that and then they always, whatever you pass out also the fish will grab. (laughs)

Clara: Where is this island?

Participant B4: One of the southern islands. Now you cannot go all these places. Security. And then when tide is dry, we go out to the beach and catch fish and crabs and all. You just turn the stones ah the fish will come out. And crab of course you got to use a hook. You just take back and cook.

Participant B6: 好像以前这些啊, 虎豹别墅那边都有。但是没有这么多。虎豹别墅靠近海边也是有这些屋子。那现在他填海了, 现在变成那边没有看到这些。

Clara: 现在没有了 right?

Participant B6: 虎豹别墅看不到。

Nancy: 他讲胡帕别墅也是有这样的。

Participant B6: 没有, 以前也是有几间, 没有那么多。

18:18:49 Participant B4 说她小时候她记得有去到一个岛屿。然后那边的 Kampong 是在水上, 就是他的屋子是在水上的。然后涨潮的时候, 会涨到很高。你从屋子就看得鱼, 很多鱼。然后好像你, 排便大便小便, 那些鱼就来吃。

Participant B6: 对啦那种 kaelong.

Participant B4: You turn the stones the fish will come out. Got crabs also... A lot of seafood.

Clara: 然后很多鱼, 你翻那个...有螃蟹也是。

Participant B6: 那个是在 kelong. 他们住 kelong.

00:19:24 Kelong? 对那个叫 kelong. It's called kelong right? The ones on the stilts.

Participant B4: Something like kelong.

Participant B6: 他住在那边, 全部住在那边。

Clara: Oh 那边都是。还有谁有别的相似的经验吗? 没有人住 Kampong? 你们全部都没有住 Kampong? 住店屋?

Participant B4: That was the kampong I stayed there a few days.

Participant B3: 住店屋。

Clara: You stay a few days only? Okay.

Participant B6: 我以前是住 Kampong.

Clara: 你住 Kampong? 哪一个 kampong?

Participant B6: Tiong bahru 那边, 以前烧掉了。

Clara: Ah, Tiong Bahru kampong.

Participant B4: Oh Tiong Bahru.

Participant B6: 以前是 Kampong 那边。 [inaudible]

00:19:57 What he said, before the fire.

Participant B4: Before the fire, Tiong Bahru.

Participant B6: Ya, 63 年的火烧。

Participant B4: That one is Silat Road inside, the fire.

Participant B6: 1963, 那个火烧。

Clara: 1963 火烧? 那个 Tiong Bahru 大火对吗?

Participant B6: Ah. 对。

Clara: Ah okay. So, ya Participant B6 住 Tiong Bahru 的 kampong. 还有谁住 kampong 的? 还是都是住店屋的? Participant B3 讲她住店屋。 Participant B3 said she never stayed in a kampong, she stayed in a shophouse.

Participant B4: Ya.

Clara: You also stayed in the shophouse or?

Participant B4: Ya I stayed in the shophouse.

Clara: Shophouse also? 她也是住店屋, 也是没有住 Kampong。

Participant B3: 没有啊, 没有人, 很少人住 Kampong。

00:20:34 Do you stay in a kampong or like in a shophouse?

Participant B1: Shophouse ah.

Clara: Shophouse? Oh, 你们都住店屋 hor? 你们 leh?

Participant B5: Attap 屋。

Clara: Attap 屋? Attap 屋是。 . .

Participant B6: 属于 kampong.

Clara: 属于 Kampong? 在哪里的 attap 屋?

Participant B3: 以前 tiong bahru 就是很多 attap 屋。

Participant B5: 林厝港那边。

Participant B6: 对啊 attap 屋很多。

Participant B3: 我们也有一间 attap 屋租给别人。

Participant B4: That time tiong bahru kampong ah, very messy. I've been inside. Aiya you don't know. Very messy.

00:21:10 Participant B4 讲 Tiong Bahru kampong 很乱? 是不是很多人?

Participant B4: I went inside.

Participant B6: 对啊, 很多人, 很乱。但是我说住 Tiong Bahru kampong, 我没有在那边住的。

Clara: 你没有住?

Participant B6: 我的家在那边。妈妈他们在那边, 我没有在那边。我每次跑去外面做工就在人家的店里睡觉。这边做那边做。乱乱做。

00:21:33 Participant B6 says that even though his family home is in the Tiong Bahru kampong, but he doesn't stay there much, because he will stay where he works. Like when you work for people, you stay near the place.

Participant B4: I tell you, the kampong is very messy that time.

Participant B6: 他以前那些 Kampong 有很多 gangsters, 那些流氓的嘞。

Clara: Oh, a lot of gangster?

Participant B6: Ya. 很多的。

Clara: 他们来收保护费?

Participant B6: 有啊收保护费。

Participant B4: Gangsters, Geylang Lorong 3. Number one.

Participant B6: Geylang 也是很多。

Clara: 很多?

Participant B6: 很多, 所以现在 PAP 全部抓到完了。所以 gangster 就没有。不然的话, gangster, 蛮厉害的。

Participant B4: Gangster fight you know they use sharp knives and all that, they pierce the body.

Clara: 打架?

Participant B6: 每次打架。

00:22:19 Then Participant B5 你住 Lim Chu Kang 那边的 attap 屋, 那边是属于比较多种田吗? 还是?

Participant B5: 种田。

Clara: 种田? 然后有养动物?

Participant B5: 那个农场。

Participant B3: 养鸡养鸭啦。

Participant B5: 猪。差不多每间屋子都有。

Clara: Oh, okay.

Participant B5: 猪笼。

Clara: 猪笼? Participant B5 used to stay at the Lim Chu Kang kampong where it is more like agriculture (focused). They have a pig farm and everything.

Participant B6: 很快就改掉, 政府。全部很快就改掉。后来改到变成那个店屋。

00:23:09 店屋? 然后你就搬去店屋?

Participant B5: 就没有住 attap 屋。

Clara: 就没有住 attap 屋? Okay. 你呢?

Participant B2: 有住过 attap 屋。有养过鸡。每天要等那个鸡蛋。他们射出来, 我每次都要吃先哈哈。

Clara: 你要去拿, 所以快点可以拿先?

Participant B2: 嗯，因为要卖嘛。有一次我放在书包，他鸡蛋破，整个，全部蛋汁流出来。还记得。 [laughs]

Clara: 你是住哪里？

Participant B2: Pasir Panjang.

Clara: Pasir Panjang? 哇你们全部分新加坡哪里都有。 Pasir Panjang. So she used to stay at Pasir Panjang.

Participant B4: Very clean you know, Pasir Panjang beach?

Clara: Oh there's a beach there last time?

Participant B4: Last time is a beach.

Clara: 她讲 Pasir Panjang 那边有海滩？

Participant B3: 有。

Participant B6: 有，以前有海滩。

Participant B4: Yes.

Participant B1: Pasir panjang 有。

Participant B4: Very clean.

Participant B6: 以前海滩来的。

Participant B3: 填海了一定没有。

00:24:10 她讲很干净的海滩。

Participant B3: 好。

Clara: 所以是现在在哪里？ Where is the beach now?

Participant B4: The beach is still there. You know Haw Par Villa go down ah, that's the beach you know.

Participant B3: 差不多那边。

Participant B6: 虎豹别墅那边，下去。

Participant B3: 现在很美了那边。

Clara: 现在还有海滩吗？

Participant B6: 没有了，现在变成那个海港，放箱运？箱运码头？

Participant B4: Very clean, the houses there a lot of rich people stay you know?

00:24:34 Oh 码头。 Huh sorry?

Participant B6: 改成码头。

Participant B4: A lot of rich people stay you know? All the very rich people stay.

Clara: Oh, at the beach area?

Participant B4: Ya, at the beach area.

Clara: Okay, okay. 她说那边以前很多有钱人住那个海滩那边。

Participant B4: But now government stop everything.

Participant B6: 对啊。那边屋子很贵的啊。

Participant B3: Sek fong wo (吃风屋). 那个叫做。

Clara: 叫什么？

Participant B3: Sek fong wo.

Nancy: 吃, Jiak hong chu.

Participant B6: Jiak hong chu. (Good class bungalow)

Clara: Oh jiak hong chu. [laughs]

Participant B6: 以前的人。要向海。背向山, 前面向海。那边屋子很贵的。那边屋子应该很贵。

Participant B3: 以前的人就是住这些。

Participant B3: [dialect, repeating what Participant B6 said about the houses facing the mountains and sea] Long zhong (all) 有钱人住的。

00:25:14 都是有钱人住那一带? Okay. Ya 我们不我们不知道那边有海, 以前有海滩。

Participant B6: 现在变成箱运了你哪里看得到? 现在没有了了。

Participant B3: 他没有了, 现在通通[inaudible]

Participant B6: 向运码头。

Clara: 相移码头?

Participant B6: 箱运, 那个 container.

Clara: Container? 箱运码头。哦所以是那边? 箱运码头那边。

Nancy: Labrador that side.

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00:25:39 Okay 我们看一下多一张照片。我不懂你们会认得这个地方吗? 也是有水的地方。

Nancy: 这个是哪里?

Clara: Ya 你们看一下有认得哪里吗? 还是?

Participant B4: No, I didn't see this one.

Clara: Never see before?

Participant B4: No this one I didn't see.

Participant B5: 抓鱼的。

Participant B1: Don't know la haha...

Participant B6: 做鱼的。

Participant B3: Hou xiu Katong.(Very much like Katong)

00:26:21 Katong?

Participant B3: Hou xiung, 好像。

Clara: Participant B3 讲很像 Katong.

Participant B3: 好像。Katong gor bin. (Katong there)

Participant B6: 这个就是好像 Kallang 那个 gas 那边。

Clara: Kallang gas?

Participant B6: 这个。

Participant B4: Now the government claim all the beaches. So no more beaches.

Participant B6: 这个好像那个 gas 的啊。Kallang 那个。

Participant B4: Because for business la! Containers coming in and all. So last time we got all the beaches, all cleared out already. Cannot remember.

Participant B6: 这个也是马来住的地方。好像，照我想象就是这个地方，好像那个 gas 来的。
Geylang 在那边。

Clara: 哪里? Kallang?

Participant B6: Ah Kallang. 那边一条河。

00:27:01 那个每一次煤气嘛, gas work? Kallang gas works?

Participant B6: 现在拆掉了, 一个空地而已啦。要起屋子。

Participant B4: Kallang gas work?

Participant B6: 也是很久了。

Clara: 因为你认那个 gas tank?

Participant B6: 他那个 tank.

Clara: 叫, what is it called?

Participant B6: 这个也是。

Participant B4: That place, a lot of people sell chickens also you know? [continues in dialect speech]

00:27:28 她讲好像很多人卖鸡?

Participant B4: Like at that time.

Participant B2: I don't know.

Clara: At the villages around the...

Participant B4: No, at the town. You know where the big tank is, and then there are shop houses there.

Clara: Ah, so a lot of people selling?

Participant B3: Yi di dou sou hai changi gor bin ge. [dialect speech, all these are usually at changi area]

Nancy: Changi?

Participant B4: [dialect]多数是 Changi.

00:27:56 可是 Participant B6 讲是马来村? 也是马来人? 你怎样。。。

Participant B6: Geylang jiu hor? 珍珠坊。

Participant B4: But I don't [inaudible] But now you can see the tank there, you see?

Participant B3: 好像 Changi 那边。

Participant B4: For siang [dialect for 火城, "fire city"] la they call that.

00:28:14 Changi?

Participant B4: It is not Changi, it is 火城

Participant B6: 不是 Changi. 不是啦。

Participant B3: Yit dou men hai for siang la. (this is not '火城' la)

Participant B4: Yit gor tank hai for siang. (this tank is '火城')

Participant B6: For sang ah? Kallang 那边。

[Participants converse in dialect, Participant B3 insists it is in Changi while the rest argue with her that it is not Changi. Participant B4 suggests it is 火城]

00:28:48 So 你们说这个应该是 kallang 河那一带, 对吗? 然后 Participant B4 说以前有卖很多小鸡。

Participant B6: 对啊。

Participant B4: Yes. [dialect speech] mai gai zai (buy chicken?)

Participant B3: This is not 火城. Here, chicken, chicken eggs?

Participant B4: Yes, there is!

00:29:24 Gai zai 是小鸡? [laughs]

Participant B6: 啊小鸡。

Participant B4: Gai zai hai la. (Yes it's that)

00:29:28 你们有去过这个地方吗?

Participant B3: 以前没有去过, 我们太小哪里有去?

Clara: 你们小时候比较少去? 这个地方最近才拆的嘞我好像听说?

Participant B6: 对, 最近才拆。

Clara: 最近才拆? 几年前?

Participant B6: 他赶很久了没有拆。最近才拆。拆了在那边种草中很久。那个屋子给他赶到完。一个空地。现在全部拆到完。他好像还要做一条 highway 经过那边。

Clara: 要做 highway?

Participant B6: 要起屋子了。

Participant B3: [dialect] For siang ah gao bai.

Participant B6: [dialect]. Hue sia.

00:30:03 For siang 是那个地方吗? 还是?

Nancy: 火城。

Clara: 哦火城? 这个地方是叫火城?

Participant B3: 以前。

Clara: 以前叫火城?

Participant B3: [dialect]For saeng.

Participant B6: 因为他现在填海, 他的水比较干净。

Participant B3: 以前很多做生意。

00:30:19 做生意? 在这边?

Participant B6: 他填了很清洁, 那个水很清洁。

Participant B3: 很多商店。政府发展到很好。给人家做生意。商店。For saeng ah,很多生意的。

Participant B6: [dialect] deng bai 政府 zou zhun aye. (Last time the government made boats.)

Participant B5: [dialect] Ah dio zou zhun.(Yes, you are right. Make boats.)

Participant B3: [dialect] For saeng lor. (Fire city lor.)

00:30:37 Okay. Participant B2 你有印象吗? 有火城这个地方? 还是 Kallang?

Participant B2: 有听过而已。很少去。

Clara: 很少去? But 有听人家讲过? Participant B5 leh?

Participant B5: 我在那边是那个船屋。

Clara: Hmm?

Participant B5: 有, 以前有船屋。

Nancy: 船?

Participant B5: 做船, 修理船。

Clara: 修理船? 船屋?

Participant B5: 船屋。

00:31:01 Like a shipyard. He said this area got a lot of shipyard. Like, 修理船的地方。Okay 然后 Participant B4 记得那边有卖小鸡, 卖鸡。

Clara: Participant B4 remembers that they sell chicken, and everything. Participant B5 remembers that this area got a lot of shipyard, like ship repairs businesses.

Participant B4: Ya because, I only remember that section only. The rest I cannot... [laughs]

Clara: Do you go there? To buy?

Participant B4: I pass there, I always go to Katong.

Clara: Oh you always go to katong. So, this is on the way.

Participant B4: Because Katong got relatives. So, when they pass there, I can see all this going on, but I never stop by to do anything. That's why I remember that one is 'for siang'.

Nancy: The chicks are her memory haha.

00:31:52 Ah, so Participant B4 讲她没有去过, 只是说因为她有亲戚在 Katong, so 要去 Katong 会经过这边。然后她只印象中记得人家卖鸡, 卖小鸡这些。因为她经过有看到, 可是没有停下来看。

Participant B4: Never stop there.

Clara: Never stop there, but you just remember?

Participant B4: Just remember.

00:32:12 That's interesting. Very interesting. Okay, 你们还有什么东西要, 有什么地方。。。 Participant B1? Do you?

Participant B1: 没有。

Clara: No impression at all? Never go here? Okay, 好。我们看一下下一个照片。差不多, 很像很多, 也是有水。有印象吗? I pass it around. 我传下去你们在这里看过。

Participant B4: I don't know?

00:33:03 What does it look like? Or what do you see?

Participant B4: A lot of timber.

Clara: A lot of timber?

Participant B5: [dialect speech] (a lot of timber?)

00:33:25 看到什么？那个照片里面有什么？

Participant B6: 做船的。

Clara: 做船？

Participant B6: 这些木是拿来造船。

Clara: 造船的木？

Participant B6: 他是拿了那个树斩啊，他要进那个水。进了到时去好像开工去，做一片一片，去造船。给那些造船厂用的啦。但是我知道这些是造船的木，我大概我这个地方我就不晓得。

Clara: 不知道啦？ Participant B6 says that...

Participant B6: 这些木就是造船的木来的。他一定要在水里面憎。

Clara: 为什么要憎水？

Participant B6: 他憎水比较耐，不然他拿起来他要裂。

Participant B2: 那些木要放水的。 [dialect]

Participant B6: 一定要有水的，好像那个船做好了，在 T2 那边，他要捞那个水起来喷。他要更热，他要喷水。越多他越好。他不会裂喷。没有水他会裂开。

Participant B2: 木才会膨胀。

Participant B6: 没有他就会接线，他不会裂开。所以他每次砍那个树的时候都要在憎。好像憎到很久，他去做上去接一片一片。

00:34:49 Okay Participant B6 shares that he don't know where this is, but he says that usually when you see something like that, they are used for making ships. Like boats, and then because they will usually cut the timber and then they will be soaked with water so that it lasts longer and it won't crack.

Participant B4: Last time our ship was those big tong kang.

Participant B3: [dialect] (I don't remember?)

Participant B6: Tong kang ah, 做 tong kang 那种.

Clara: 做 tong kang? Tong kang 是哪一种船？

Participant B4: Very big, you can put rice.

Participant B6: Tong kang 是那个木船.。

00:35:22 木船？

Participant B6: 木船。比较大。

Participant B4: You can put a lot of things inside.

Participant B6: 三板 (sampan) 的船就比较小只。

Participant B4: The coolies will carry rice and everyday things.

Participant B6: 里面放米的啦。

Participant B4: At the Singapore River, they will carry all the things through Singapore River.

00:35:35 So tong kang is like a bigger version of a sampan?

Participant B6: Tong kang 比较大。

Participant B4: Very big, they put a lot of things like rice and all that and then the coolie will go up the bench.

Participant B6: Tong kang 比较大。

Participant B3: 大型的船。

Participant B4: Deliver to the shops.

Participant B6: 他是载货的东西。

Participant B5: 苦力?

00:35:50 Huh? 苦工? 那些苦力?

Participant B4: You know all the towkays there, one belt all the 'hor bao' you know?

Clara: Hor pao is a like 皮袍? Purse?

Nancy: Could it be Sungei Kadut?

Participant B4: All surrounding the waist you know? Last time like that, all the towkays like that. All around.

Participant B4: 做苦力的啦, 他那个 tong kang 做大一点是载货, 树胶, 做米, 他也是从外面载进来。

Clara: 这些都是拿来做什么 tong kang? 这些木是从哪里来的?

Participant B5: 印尼。

Participant B6: 这些有的从印尼, 他比较多嘛。

00:36:30 From Indonesia? The wood?

Participant B6: 大多数印尼。

Participant B4: Yes. Timber.

Clara: So 从印尼载过来? 载过来然后拿来切?

Participant B6: 榫, 榫了就放在水里面憎 (soak)。

Clara: 憎? 然后就拿来造那个 tong kang?

Participant B6: Arh. 或者做 sampan, 好像那个小船。

00:36:51 Make tong kang or make sampan. So 没有人知道这个是哪? 还是要猜一下? Don't know where?

Participant B4: No, for us to go there is no use.

Clara: Never? Ya, don't go right?

Participant B4: Don't go all these places.

Participant B6: 没有注意到这些啦。那些木我就知道。

00:37:11 你记得有看过木憎水啦? 对, 就是我觉得很有趣。因为, 很像在这么有 all the 木厂, 然后后面就已经有人家住。

Participant B6: 他是整排要那个木在水里面。

Clara: Mmm yeah, so in front is all this like timber and then at the back you can see like quite nice houses at the back. So is quite ear like residential area also.

Participant B4: Ya, maybe.

00:37:38 So 这个有人跟我分享过这个可能是在很像现在的 Kallang 那一代。刚才我们看到那张照片，那个火城那边，再下一点。

Participant B6: 靠近那边，再靠近下面那边。

Participant B3: 对啦，Kallang 火城那边。你一讲我就知道。

Clara: 对，因为他们说以前 kallang 河，是拿来载那个木，他们就拉那个木，拉进来那个 kallang 的啦。So some people have shared with me that they believe this is near kallang, the river mouth.

Participant B4: It's possible, they have to go through the river mouth. That's the only river.

Participant B3: You say then I remember!

Clara: Because it's wide enough also, and then they can bring the wood, they will drag it in by barges into the place. Ya, so 有些人有分享过啦。这个应该是很靠近火城。

Participant B3: 你一讲我就知道。Kallang 火城。

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00:38:37 是，对咯，刚才 Participant B5 也是有说，那边有很多造船，造船厂对吗？可能就是也是很靠近那一带的地方。好，我们先看一下比较不一样的照片。这个可能你们会有比较... 看一下这个，看他在做什么？

Participant B5: 做瓶子。

Clara: 瓶子？

Participant B3: [dialect] 这个啊？做汽水啊？汽水厂啊。

00:39:11 汽水？Participant B3 讲汽水厂？

What brand? You see whether you can recognise the brand a not?

Participant B4: Wait ah I see. There's one called finnick, this one called what?

Clara: 我问这个是什么品牌的汽水？等一下你传那边。

Participant B3: F&N. [dialect speech]

Participant B4: F&N. Frazer and nif. F&N is frazer and nif.

Participant B5: [inaudible]

Participant B1: Sarsi.

00:40:12 他们在做什么？还是这里是哪里？Participant B3 讲这个是汽水的工厂。

Participant B6: 在做汽水工厂，这个是 F&N 的。

Clara: F&N 的标？

Participant B6: Ya.

Participant B3: 以前 F&N，一个狮子的。

Participant B6: Sai biao (Lion brand in dialect).

Clara: Sai biao?

Participant B3: Sai biao.

Participant B6: Sai biao 是属于 F&N 的。

Nancy: 以前叫 sai biao, sai biao 是 F&N。

Participant B6: Gao bai ah, 很久了。

Participant B4: By Frazer and nif lor, F&N.

Clara: Ya Frazer and nif.

Participant B6: 他起初出的这个招牌狮子的咯。

00:40:41 狮子?

Participant B6: 但是现在他改了, 变成小小只。

Participant B3: [dialect] Hai la. Shi zi la. (Yes, it is lion.)

Clara: 对, 小小, 现在...

Participant B6: 对, 他做汽水咯。

Clara: 汽水?

00:40:54 你们有, 有喝汽水吗? Do you all drink soda?

Participant B3: 有啊。

Participant B4: Oh yes. [laughs]

Nancy: 是大日子才喝还是什么?

Participant B4: Frazer and nif la.

Clara: Sie bieu? 狮子那个标啦? So 你们汽水是?

Participant B6: 狮子啊, 他的标头。

Nancy: 以前我喝汽水是大日子才喝的。你们是吗?

Participant B6: 以前他只是一种橙汁的水而已。

Clara: 橙? Gam?

Participant B6: 没有其他的。Gam zui (orange drink).

Participant B2: 过年才有。

Participant B6: 很少其他的 colour 的。

Clara: 只有那个 orange 的啦?

Nancy: 她讲过年才喝。

Participant B6: 大多数是过年在家里才全部。过年才有得喝。

00:41:55 Participant B6 says that in the past only had one type of drink, which is the orange one.

Participant B6: Ya la.

Clara: Or maybe could it be that one is more common. 那个比较多, 怎样讲, 卖的比较多, 然后之后有别的口味吗? Is there other flavours?

Participant B6: 之后做得有的尖尖的。

Participant B4: There is one called phoenix but you don't know.

Clara: Phoenix?

Participant B4: Bottle, aerated water.

Clara: Is it flavoured?

Participant B4: Something like this la but it's called phoenix.

Clara: The brand is it?

Participant B4: The brand is called phoenix.

00:42:32 她说以前又多一个品牌的, 很像是凤凰? Phoenix. 有听过?

Participant B4: You ever heard?
Clara: No I never heard.
Participant B4: The factory is in Tanjong Pagar that one.
Clara: Tanjong pagar 工厂的。
Participant B6: 孔雀啦。孔雀的牌。
Clara: 你是记得孔雀牌?
Participant B4: Phoenix ah you call.
Clara: What kind of drink is that?
Participant B6: 他的名叫孔雀。
Clara: 是什么种水来的?
Participant B6: 他的水就比较多种。
Clara: 比较多? He said there's more variety.
Participant B6: 因为他没有说一个水出名的嘛。
Participant B4: Many more? That's all I come across.
Participant B6: 他没有一种水出名的, 他只是很多种啦。
Clara: 很多种? So F&N 的就。。。。
Participant B6: 就是他出名。

00:43:20 F&N 出名的是, 就是那个 gam zui?

Participant B6: Gam zui ah, 每家过年就是每家过年都有。
Participant B5: 不对, sarsi。
Clara: Sarsi? 还有 sarsi?
Participant B6: Sarsi.
Participant B5: 还有 sarsi.
Participant B6: Sarsi 最后。
Participant B5: 四五种, 差不多有五种。
Clara: 有 sarsi?
Participant B5: Sarsi 有。还有 kor zui. (bitter drink)

00:43:42 Kor zui? 什么是 kor zui?

Participant B6: Soda. Soda zui.
Participant B3: Soh dah shui ah.
Clara: Oh 那个苦, tonic?
Participant B6: Tonic.
Participant B3: Ice cream soda.
Clara: 那个我喜欢。还有 soda 水? Ah ice cream soda. 我很久没有听到这些。
Participant B6: 最后才有, 以前没有。
Participant B4: Actually, there's one more.

00:44:03 以前只有那个 orange 的啦? There's one more, sorry?

Participant B4: It's okay I forgot nevermind. It's a Chinese antique, Chinese one.

Participant B3: 通通都是女工作的。男工很少。

Participant B4: ... Somewhere in Serangoon.

00:44:20 Okay Participant B3 is saying that this kind of jobs is usually the females.

Participant B6: 以前工厂全部女人啊没有男人。

Participant B3: 男工很懒惰的, [dialect speech] [laughs]

Participant B6: 男人做苦力啦。

Participant B2: 刚货。

Clara: 男人做外面, 拿货, 刚货, 好像做 delivery 这些啦? Then 女孩子做这些。他们是在做什么?

Participant B3: 做工厂啦, 看那个水一个一个装进去啦。

00:44:53 很像 QC 这样是吗?

Participant B6: 看他会不会漏掉。进水进一半。

Participant B3: 休息哪里会在工厂?

Clara: 要看那个机器有没有工作好好啦?

Participant B6: 瓶进咯。

Participant B3: 要看清楚一只一只有没有放这样咯。

Participant B6: 很少人的。员工很少的。

Clara: 员工很少的?

Participant B5: 整间公司里面, 他的里面的工作人员很少的。没有几个。

00:45:26 你们这里有谁有做过工厂的工作? 这些很多人有做工厂, 有很多不一样的工作, 就是怎么样做 QC 啊, 或者有搬货, 有做过在工厂做工吗? 没有?

Participant B3: 在家里煮饭就有。

Clara: Oh 你是家庭主妇啊? Participant B3 是家庭主妇。Anyone work in a factory jobs before? No? 没有?

Participant B3: 没有啊。

00:46:00 你们全部都没有? 就是在外打工啊? 没有在工厂打工啊? Okay, ya, so 这个很多人都认得了这个是那个狮子。狮标。Ah 他的工厂。他的工厂在哪里? Where's the factory located?

Participant B6: 不知道。

Participant B5: 通时只有过年才有。

Clara: 你只记得过年才有看到这个水啦?

Participant B5: 才有这个汽水。

Clara: 工厂在哪里? 没有?

Participant B6: 他起初不懂在哪里。最近他在那 River Valley 那边。

Clara: River valley? 现在嘞?

Participant B6: 现在已经关了, 好像换去 Alexandra 那边。

00:46:46 现在好像在 Tuas? F&N?

Participant B6: 搬回去 Tuas.

Clara: F&N 现在在 Tuas. 之前在 River Valley?

Participant B6: 很像是。

Clara: 这个是 River Valley?

Participant B4: Jurong also.

Clara: Jurong? 现在在 Jurong? 靠近武天寺那边。

Participant B6: 他店开, 全部搬去 jurong.

Clara: 因为那个是政府搬那个工厂, 搬去那个...

F1 G0039 009

00:47:16 Okay, where is this?

Participant B4: Supreme court.

Clara: Supreme court? 政府大厦?

Participant B3: 这个是以前政府大厦啦。

Participant B6: 时钟楼啦。

Clara: 时钟楼? 这种是那个。。。

Participant B6: Bichara la. (??)

Participant B4: This is the municipal building.

Clara: Municipal building?

Participant B4: This must be supreme court.

Participant B6: 以前好像在犯法 bichara 的地方。

Clara: 犯法去那边的? 那个。。。

Participant B4: This is the Padang here.

Participant B6: 法庭的地方。

00:47:54 Padang?

Participant B4: Ya padang, supreme court, municipal building.

Participant B3: 政府大厦

Clara: 政府大厦? This is called 政府大厦?

Participant B5: [dialect] Xu ching lau la.

Participant B6: [dialect, unclear] Lim jia zhu 土名叫做 xu ching lau.

Clara: 叫什么·?

Participant B3: [dialect] Dai zhong lau la. (big clock tower)

00:48:15 dai zhong lau 是?

Participant B6: 这个以前好像你犯错什么上 court 就是这边。

Clara: 去法庭?

Participant B6: 就在这边。

Nancy: Supreme court.

Participant B3: Dai zhong lau lor.

Nancy: 这是 padang?

Participant B1: This one is Elizabeth Walk.

00:48:36 So is that area called Elizabeth Walk?

Participant B1: It is in front. Near Padang and then opposite is Elizabeth Walk.

Clara: Ah okay, opposite what?

Participant B4: But that clock tower is not there. After the bridge then only the clock tower.

No, that time no more.

Participant B6: 是法庭来的。下面你在给人家 chop 那个 stamp, 好像你 sum pah (make an oath).
什么事情在下面。

Participant B1: That time no more.

Clara: 在下面?

[Participants converse in dialect]

00:49:39 Participant B1 讲这个 Padang 然后对面是叫 Elizabeth Walk. 然后。。。

Nancy: 海。 hoi 是海, 海边。

Clara: 海边? Oh is near the sea?

Nancy: 前面是海边。

Participant B4: In front here.

Clara: Oh Elizabeth Walk is the seaside already, is it? 。

Participant B4: Is a seaside, Elizabeth Walk.

00:50:04 Oh last time ah? 现在就没有海边了咯。

Participant B6: 他填 (海) 。

Clara: 现在填海 is like reclaim land.

Participant B6: 建屋子, 造马路。

Participant B2: 红灯码头。

00:50:14 红灯码头? 红灯码头在下一点吗?

Participant B4: No it's still the sea, because they need the sea, they didn't do any alterations.
Alteration is only the building only.

00:50:28 Do you all go here? Do you all go to this area?

Participant B4: Oh yes, I pass here. The parading all around here.

Clara: 她讲这里有 parade.

Participant B4: The in front, the this is the padang. In front, they have the parade, even now they have the parade.

Clara: For national day? 8 月 9 号的那个庆典。

Participant B1: National Day parade.

Participant B6: 国庆。就在那个草地上。

Clara: 国庆, 还有 Participant B4 讲他们会在这个大厦的前面那边走。

Participant B4: Sea already, Elizabeth Road walk then the sea. You still have the sea and then you see the merlion also.

00:51:09 Oh the merlion is there?

Participant B4: It's along there la.

Participant B1: Along that part

00:51:17 So 你们有去这个地方吗？以前？年轻的时候。

Participant B4: Ya quite often.

Clara: Quite often?

Participant B4: Because we pass there we go up and down for something else ah.

Clara: Oh is it to walk around the area?

Participant B4: No, travel. We travel from one place to one place, and the bus pass by.

00:51:40 Participant B4 记得她搭巴士的时候有经过。

Participant B6: 搭 bus 有经过那边。

Clara: 搭 bus? 很多 bus 经过这边? Then 你们还有经过这边吗? 有去那边走走?

Participant B4: Oh yes we go there. Underneath you know there are some bridges down here you can walk. No cars can go in. One of the bridges, because it cross into a post office that side.

Participant B3: 我忘记, 我有, 以前我小时候有。

00:52:06 Post office is Fullerton now?

Participant B4: Fullerton. There is one bridge, no cars can go in, because the bridge is not strong enough. Is an old bridge.

Clara: Okay 她记得她有在这边走, 然后有一个桥可以走过。是一个步行桥, 走过去那个 post office.

Participant B6: 对, 后面一个 post office.

Participant B4: Fullerton building.

Clara: 现在的 Fullerton 酒店?

Participant B6: 现在改成六星级的酒店。

Participant B4: Then you come to Raffles Place, from there you come all inside Raffles Place.

Participant B6: 以前 income tax 也是在里面。

Clara: Income tax? 要还 income tax 要去那个 post office ?

Participant B3: 所有政府机构都是在这个地方。

Clara: 全部政府的东西都在这一带啦?

Participant B6: 他的机构在那边。

Participant B3: 全部这一带的。

00:52:55 Then 刚才 Participant B3, 你讲你来这里做什么?

Participant B3: 我小时候通常有来过。因为我们爸爸做生意在大钟楼那边, Shenton Way. 所以我知道。

Clara: 你有去这一带啦, 你每次去大钟楼那边?

Participant B3: 我小时候有。我爸爸在那边做生意。

Clara: 做什么生意? 卖吃的?

Participant B3: 做 hawker. 卖吃的, 卖羊肉。Shenton Way 巴刹一个楼下很大的。

00:53:27 Shenton way 楼下一个巴刹? 卖?

Participant B3: 什么吃的东西, 卖下午人家做工的时候会来吃的啦。

Clara: Oh, okay.

Participant B3: 我爸爸在那边做生意, 我在那边帮他。所以, 回去的时候, 那个车有时载我们走过这边。

Clara: 跟 Participant B4 讲的一样? 搭 bus? Take bus pass by the area.

Participant B3: 经过啊, 回家。

Participant B4: Ya pass by the area.

Participant B3: 我不是搭 bus, 我们顶了一个三轮车载我回家。

Clara: Oh 三轮车载你回家?

Participant B3: 载咯。

00:54:04 Oh she takes a rickshaw, not bus.

Participant B4: Oh that was very long time rickshaw. [laughs] If the runner cannot hold properly, the whole chair fall backwards.

Participant B3: 生意做完了收, 很多东西所以坐三轮车载。

Clara: Oh 因为很多东西要拿所以就搭三轮车? Okay, then 你们有去这个地方吗? Participant B2?

Participant B2: 搭车就经过啦。

00:54:43 搭车经过? So take bus pass by. How about Participant B1?

Participant B1: Pass by only.

Clara: Pass by only ah? Never go the area?

Participant B4: Our time is bus la but previous to that, you know the trishaw puller?

Clara: Oh the person pull one right?

Participant B4: Pull ah, trishaw puller. Most of them is by Fuchow people.

00:55:09 福州人?

Participant B4: Ya, Fuchow people, and then they stay around chinatown.

Participant B6: 这些是办公室的东西。

Clara: 办公室?

Participant B6: 我以前做 office boy 每次跑那边去。

Clara: 你做什么 sorry?

Participant B6: Office boy.

Clara: 对, 你要拿信对吗?

Participant B6: 拿那个信。重要的, 我每次踏脚车去交给那个律师。那律师 sumpah 那些信。去那边那做记号。

00:55:48 所以你认得?

Participant B6: 一个礼拜至少要去两次。那个时候, 好像你 dispatch 的东西很多。一定要经过。但是你一经过, 东西做了你马上跑了, 没有去说看他们。

Clara: 没有去 jalan jalan? (walk around)

Participant B6: 没有时间。赶时间。

00:56:08 Participant B6 used to do dispatch, so he will bring lawyer letters to this area, so he would cycle past. 这里有一个骑脚车的。

Participant B4: I know near the river, a lot of stalls there, you can go there and eat one.

Participant B1: Satay also.

Clara: The river?

Participant B4: Near the river a lot of stalls, food stalls. You can go there and eat.

00:56:28 那个河边有很多卖吃的。

Participant B6: 对啊。

Participant B4: Last time is like that.

Clara: Participant B1 say satay is it?

Participant B1: Satay. [inaudible]

Participant B4: No, everything also got. Chinese, Malay (food) also got. But it's along the river.

Participant B6: 晚上比较多人。

Clara: 晚上? At night more people?

Participant B6: 吃的。

Participant B4: At night is lau pat sat la.

Clara: Lau pat sat?

Participant B3: 老巴刹, 我在那边做生意。

Participant B6: 老巴刹要离开一点。

00:56:57 大钟楼就是老巴刹?

Participant B3: 我爸爸几十年, 大钟楼的楼下做了几十年。

Clara: Participant B5 leh, 你有去这边吗? 没有? 比较少?

Participant B5: 很少去。

Clara: 你懂我有跟其他的年长者讲过话, 他们讲这边以前很多人去那边 paktor 的。

Participant B6: 对啊。

Clara: A lot of people go there to paktor, dating.

Participant B3: 晚上啊。Paktor

Participant B6: 他后面[inaudible]

Participant B3: 到那个河边 paktor.

[Participants converse in dialect]

00:57:40 五颗树下? 为什么? 那里有五棵树?

Nancy: 有。

Participant B6: 他以前那边就是一个两个, 他排很多, 所以他的土名叫作 gor zhang chiu kar.

Participant B3: 很多棵树。人家叫它 gor zhang chiu kar (五颗树下)。大多的人在那边多。

Participant B6: 他的灯没有那么亮。所以很多人在那边谈情说爱。

Participant B3: 很多人在那边 paktor.

Participant B6: 而且又很凉, 靠近海边。不会有吵, 人家吵他。

Participant B3: 这边里面的人通通是做政府的。

00:58:08 这边做政府工啦? 所以晚上?

Participant B6: 晚上就那些人去那边, 不一样。

Clara: 晚上人家就来 paktor?

Participant B6: 晚上是晚上的人, 早上是办公的人, 不一样。

Clara: They said morning is usually only government officials then evening will be people coming to walk around the area, come and paktor.

Participant B4: Ya.

00:58:32 So 叫五棵树下, 在靠近海?

Participant B6: 对啊。

Participant B3: 走过去就是老巴刹。

Clara: Okay, 再走下去就到了?

Participant B6: 还有在老巴刹远一点。以前那边不是, gor zhang chiu kar 下面, 有一条桥叫情人桥。那个来福士巷。

Clara: 情人桥, 哦来福士巷那边叫情人桥。

Participant B6: 那条桥人家叫情人桥。

Participant B3: 那边还要很远啊。

Participant B6: 那个叫情人桥。

00:59:07 He says there's a bridge that is in front of the Sir Stamford Raffles sculpture called 情人桥, the lover's bridge. Heard of it before? In front of Sir Stamford Raffles.

Participant B4: That's the bridge you cannot go by car.

Clara: Oh the one that you were talking about? 这个桥只能走, 没有车子可以过

F3 G0243 004

00:59:42 Okay, I think we can look at the next photo. I think this is also nearby.

Participant B4: This one also I know where.

Clara: 很像差不多一样地方的。你们看一下。

Participant B4: I know where is this. One of the Singapore river side.

Clara: 这个叫什么? 你认得?

Participant B3: 这个桥...

Clara: 一个桥? Participant B3 recognises the bridge?

[Participant B3 and B4 converses in dialect.]

01:00:13 靠近?

Participant B4: You recognise the bridge?

Participant B3: 名我就不知道。只知道他靠近政府大厦。

Clara: 靠近政府大厦? Dai ma lou? 大马路?

Participant B4:大马路 [dialect]

[Participants continue conversing in dialect]

01:00:59 吊桥?

Participant B6: 大吊桥。

Clara: 大吊桥? 大吊桥在哪里?

01:01:10 大坡?

Participant B3: 大坡, Ah.

Participant B6: 这边就是现在人家讲靠近那个 Collyer Quay 那边。

Clara: 靠近什么?

Participant B6: Collyer Quay

Clara: Collyer Quay 那边?

Participant B6: 大桥一条, 这边是旧的屋子。他现在改啦, 就 modern 了, 不一样。在 Collyer Quay 那边, 那一代。

Clara: 那一代啦?

[Participants B1, B3 and B4 continue conversing in dialect]

01:02:09 在哪里?

Participant B4: Axe ah, Axe fong yao (medicated oil) [dialect]

Clara: The axe?

Participant B5: [inaudible]一瓶一瓶的。以前的[inaudible]弗恩报价, 现在已经不一样 (?)

01:03:36 刚才 Participant B3 讲大坡?

Participant B3 and B6:大坡。

Clara: 大坡就是那里? 现在的 Collyer Quay 那边吗? 还是?

Participant B6: Collyer Quay 旁边叫 Collyer Quay. 这条大桥是叫大坡。

Participant B2: 大坡小坡, 中间这样分(?)。

Participant B6: 好像 North Beach Road 还是。。。一个是 South Beach Road, 一个是 North Beach Road.

01:04:20 可是为什么叫大坡小破?

Participant B3: 是啊, 以前要分的。

Clara: 可是为什么会分?

Participant B4: Dai po is the dai ma lou la (大坡是大马路). Yi ma lou (二马路) is the one you cross and then you go to the big police station now. San ma lou (三马路) is Waterloo Street.

Clara: One the first?

Participant B4: One, two, three, four, five, six, seven. Seven is the last one. Short Street

Participant B3: [dialect]要跟他讲的。

01:04:51 有, 我有听过。

Participant B4: Dai ma lou, yi ma lou, san ma lou, Waterloo Street, Sei Ma Lou.

Clara: 四马路在哪里?

Participant B3: 四马路是庙那边。

Clara: Then 五 leh?

Participant B4: Bencoolen Street.

Participant B3: Ben Ku Lan 街。

Participant B4: Luck Ma Lou is Short Street. Chat Ma Lou is Selegie Road.

Clara: Oh! 七马路 is Selegie Road.

Participant B6: Selegie ah. Chit beh lor Selegie.

01:05:20 以前只有这几个马路? 还是大马路?

Participant B4: No, last time Chinatown is all Cantonese. You speak Cantonese you go through very well. You speak Hokkien, slow a bit. Not to say cannot, can. Because, Chinatown is all occupied by Chinese. All Cantonese people.

Participant B3: [dialect] 没有人讲 Angmoh (English). Angmoh 的听不懂。

01:05:54 So Participant B4 讲以前如果你去牛车水人家都是讲广东。比较多广东人。

Participant B3: 我们住大坡, 广东。我住在牛车水那边

Clara: 那边是比较多广东人啦?

Participant B3: 通通是广东的。

Clara: Then 福建人住哪里?

Participant B3: 很少。有啦。

Participant B4: No, no, no. Got but not that place.

Participant B3: 福建人住在福建街。

Clara: 福建街?

Participant B4: Hokkien Street.

01:06:28 Hokkien street 在 Telok Ayer 那边?

[Participants all speak together, overlapping speech]

Participant B3: Telok Ayer 那一代。

Participant B1: Hokkien Street

Participant B6: Mmm.

Clara: So 福建人在那边。 Then 潮州人?

Participant B3: 潮州就没有。

Participant B4: No.

Clara: Don't stay in Chinatown?

Participant B4: Chinatown is Cantonese.

01:06:45 So 以前每个人都分, like they separate out the different clans. Then this building leh? 这个屋子是做什么的?

Participant B4: I feel is a 'godown' ah.

Participant B3: 屋子是好像是人家住的啦。

Clara: 住? 还是有什么?

Participant B4: I don't think so.

Clara: Godown is like a warehouse is it?

[Participants B3 and B4 converse in dialect]

Nancy: 货仓。

Clara: 货仓?

Participant B6: 我看是货仓? 放收东西的。

Participant B4: Ah.

01:07:24 收东西?

Participant B1: Store, storeroom.

Participant B4: They take the things down, they got to put in the storeroom.

Participant B1: Ya la storeroom la.

Clara: Ah.

Participant B6: Storeroom.

Participant B4: Godown, godown.

Nancy: Warehouse.

Participant B4: And this got people. You see got clothings, got people's face. This one is godown.

01:07:37 So okay, Participant B4 也是讲说是货仓啦, 收什么啊?

Participant B6: 什么东西都可以进。

Clara: 那些船载过来东西是吗? The ones that the tongkang bring over?

Participant B3: 什么都有。放进去的。

Participant B4: Ya got to store inside.

Clara: Ya, so this area is 大坡?

Participant B6: 大坡。

Clara: 大坡那个时候很多这种货厂? 所以人家放东西?

Participant B3: [dialect]大坡。

01:08:06 你一看你就看到这个桥 hor?

Participant B4: Last time the coolie very strong you know? One bag bag like that, just walk across the...

Participant B1: The bridge. [dialect]

Participant B4: ... The wooden plank and then go into the godown. Very strong.

Clara: Participant B4 讲以前那些苦力他们有力。随便拿一整袋的东西在肩膀上然后就走小小的木桥，然后放在货厂里面。

Participant B3: 是啊。

Participant B4: Very strong last time the people.

01:08:40 Ya so 这个是新加坡河吗? Is this Singapore River?

[Participants all speak together, overlapping speech]

Participant B3: 也是新加坡的啦。

Participant B4: Ya it is Singapore River.

Participant B6: 对啊新加坡河。

Clara: 新加坡河。以前的新加坡河跟现在的新加坡河有什么不一样?

Participant B6: 不一样，以前很肮脏。

Participant B4: Oh very important, Singapore River.

01:08:49 以前肮脏?

Participant B6: 这个是涨水的时候，涨潮。没有涨潮没有那么多高。

Participant B4: Last time at the end, very dirty. Now government clean up the whole thing.

Clara: Oh yea.

Participant B6: 涨潮你看不到肮脏。

Participant B4: At the end of the river you can smell rubber.

Participant B6: Ya lo.

Clara: 臭臭。

Participant B6: 会变色的。如果退潮下的时候全部红。泥土的水。

01:09:14 Oh 泥水啊? Participant B6 say this photo is when it's high tide. If it's low tide then you can see all the rubbish at the bottom.

Participant B4: Maybe la. That I don't know.

Participant B6: 然后政府来填。

Clara: 政府来填?

Participant B6: 填了再翻新。

Clara: 他们放那个 cement 是吗? 所以它不会肮脏?

Participant B6: 沙。

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01:09:34 Ah okay, I think we will look at the last photo for today. 我们看一下最后一张照片。这个。

Participant B3: Missy ah. Si bai po (SGH) [dialect]

Clara: Missy? Si bai po? Si bai po 是 SGH?

Participant B1: GH.

Participant B3: GH la!

Clara: 是吗? 你看他在做什么?

Participant B1: Nurse ah? 他们很像有。。。

Participant B3: GH 的 nurse la 那边!

Clara: 他们全部穿一样的衣服。

Participant B4: Oh this is maternity hospital. You see all everybody carry baby. [laughs] Kandang Kerbau hospital.

Participant B3: Tekka la.

01:10:09 Tekka?

Participant B1: Tekka. KK Hospital.

Clara: KK?

Participant B3: KK!

Participant B4: You see everybody carry baby.

Clara: Everybody carry baby? 每个人都抱着一个 baby?

Participant B1: 小 baby.

Participant B4: Kandang Kerbau hospital.

Participant B3: KK Hospital. Baby. 如果不是就 GH.

Participant B1: KK hospital la. Tekka.

Participant B4: The name of the KK hospital is cow house.

01:10:38 Cow house?

Participant B4: Kandang Kerbau is the name of the hospital.

Clara: Is referring to cow?

Participant B4: Ah. Cow shed or something like that.

Participant B6: 【dialect】 Tek kah lou gun chu ah (It is Tekka hospital).

Participant B1: Tekka.

Clara: 以前只有那边是有 baby 的吗/ 生孩子? Only in KK?

[Participants all speak at once and agree on location being at KK/ Tekka.]

Participant B4: That's why our professor, number two President Sheares taught there. My examiner was Professor Sheares.

Participant B3: Si bai po bo ah? (Singapore General Hospital?)

01:11:14 Your examiner?

Participant B4: Ah Professor Sheares was my examiner.

Clara: When you were studying to be nurse?

Participant B4: Midwife.

Clara: Oh, so were you working at KK? Or?

Participant B4: No we have the training there (to be a midwife), we have the exam there, after that I have to work in the health.

Clara: In the healthcare?

Participant B4: Health side.

01:11:36 Ah okay, so Participant B4 以前有在那边训练做接生的。Midwife, 接生婆。

Participant B4: My examiner was Professor Sheares.

Clara: Mmm I see.

Participant B4: Number two president of Singapore.

Clara: Yes, Benjamin Sheares.

Participant B4: He is a world recognised person you know? He invented something, forceps and all that. And people in London also do not know how to use it.

Clara: Oh I see, I did not know that.

Participant B4: He is a very intelligent man. Benjamin Sheares.

01:12:12 Oh wow. So 以前就是人家生孕，还是小孩子都是只有去 KK? 以前只有 KK?

Participant B3: Ah 是咯。以前要生孩子就要去 kk.

Clara: Last time is KK the only maternity hospital? Not like now right, where all the hospitals all have maternity?

Participant B3: 我生孩子也是在这边。

Clara: 你生孩子也是去那边?

Participant B3: Ah, 就是 KK lo.

Clara: KK?

Participant B4: KK hospital.

01:12:35 So are all of you born at KK? 你们是在 KK 生的吗?

Participant B4: No, not. Some born outside la.

Clara: Born at home?

Participant B4: Born at home.

Participant B3: 我以前自己就是 born at home.

Clara: Ah 你是在家里生的?

Participant B3: 现在我生孩子就是在这边。

Clara: 你生孩子你去那边? 你自己生, 你妈妈的时候在家里生你?

Participant B3: 在 at home. Arh. 我们在家里。[dialect]

Clara: Oh. Participant B1 leh? Born at home?

Participant B1: Born at home. Japanese time already.

01:13:07 Oh were you born during the war period?

Participant B1: Ah, 1945. Japanese come in.

Participant B3: 以前多数都是 born at home 的。

Participant B1: That time also no hospital.

Participant B3: 很难叫这边。很难去。

Clara: 很难去? 很远?

Participant B3: 很远。去这边很多次。我以前生孩子就是去这边。

Participant B4: Very cute you know, Professor Sheares... You know what the professor say? When you want to marry the woman, when the woman comes in, make sure you look at their hips. Because you can see whether it is a good delivery. Must look at the hips, you go choose your girlfriend from there.

Participant B3: 以前护士很凶。

01:13:51 以前护士很凶?

Participant B3: [dialect] 整天骂人。

Clara: 是吗?

Participant B3: 你一点点事他就骂你。

Participant B4: No la I don't think so. [inaudible]

Participant B3: [dialect] 我就是在那边生。 [dialect]

01:14:01 Participant B3 说以前的护士很凶。

Participant B4: Oh you laugh.

Participant B3: 你说很痛他就叫你。

Participant B4: Last time doctor all those very strict.

Clara: Very strict?

Participant B1: Very strict. Last time.

Clara: 以前医生护士都比较严?

Participant B3: 严。很凶的啦, 不好的。

Clara: Then 现在的医生护士?

Participant B1: Now cannot.

Participant B3: 现在很好了。

01:14:20 现在他也可以骂人啦, 等一下被投诉。

Participant B3: 现在很好。现在好得不得了。

Participant B4: Professor Shears I always [inaudible]

Participant B6: 以前我们这些老一代都是在家里生。

Clara: 都是在家里生?

Participant B6: 很少去 (医院)。

Clara: 很少去? 很少在医院? 因为刚才 Participant B1 也是讲他是在日军占领新加坡的那个时代, 没有医院。

Participant B4: Home delivery.

Participant B6: 对啊。以前没有医院。

Participant B4: They had all these clinics, also they do delivery [inaudible].

Participant B6: 最近才在 KK 生。现在比较开通, 以前没有。

01:14:58 Participant B2 也是在家里生? 你以前出生时候是在医院吗? 还是在家里?

Participant B2: 在家里。

01:15:04 也是在家里? Oh okay, 挺有趣的。因为你们这里都是在家里生的。So everyone here are all birthed at home right? But when I talked to another group of elderly last week, they were all born in KK. 我上个星期跟多一组年长者谈话, 他们全部都是在 KK 生的。只有一个在家里生, 其他都是在 KK。可能他们比你们年轻一点吧...可能。

Participant B3: 我生孩子就在这边生。

Clara: 你生孩子你就去那边生啊?

Participant B3: 我以前生孩子, [dialect].

Clara: Missy 骂你啊?

Participant B3: 他 (Missy) 整天骂人的。你一喊痛, 他就骂你了。要快一点。

[Participants B3 and B4 converses in dialect]

Participant B3: 我生孩子的时候, 我是开刀的。拿出来, 抱出来。

Participant B4: Cesarean, they call it then.

Clara: Then 你痛他就骂你?

Participant B3: 一定痛啦。

Clara: 当然啦。

Participant B3: 骂到你要死。

[Participants B3 and B4 converses in dialect]

01:16:33 Okay. 你们还有什么东西要分享吗?

Participant B3: 没有。

Clara: 只知道这个是 kk? 你们就比较没有那么多印象? 通常这个是。。。

[Participants B1, B3 and B4 converses in dialect]

01:18:15 Oh you brought some photos? Participant B4 带一些照片。 Is this your own photo?

Participant B4: This is bought one.

Clara: Oh bought, okay.

Nancy: Postcard 来的。

01:18:31 Wow, that looks very much like the photos that we saw (last week).

Participant B4: This is Trengganu street.

Clara: Trengganu street?

Participant B4: This is Pagoda Street. They make wrong statement, because I recognise this is pagoda street. I remember this up and down you see. Pagoda Street.

Clara: Oh ya, this is where CK is now?

Participant B4: Yes CK.

01:18:52 Participant B4 有带有一些照片, 牛车水。她买的。 You bought this is it?

Nancy: 买的, postcard.

Participant B4: Long time ago I bought.

Clara: 她买的。

Participant B4: Because I go a lot of nice places you know; I see nice pictures I just buy.

01:19:18

Nancy: 那天我们还跑去找那个街, 找那个柱子, 那个字。我们看不到。可能那天很多人。

Participant B3: 找什么啊?

Nancy: 你们不是讲那个街有那个茶室还有酒庄的什么。。。

Clara: 这个。

Nancy: 这样我们就去找。

Participant B3: Oh. [dialect]

[Participants speak at the same time, overlapping dialect conversations.]

01:19:40 Is the same place?

Participant B6: 拆掉了。

Nancy: 我以为还有。

Participant B4: Not the same place la. Not the same person.

Participant B3: [dialect] 新的啦。那个旧的[dialect] (gone).

Nancy: 我们还要去找那两个字。 [laughs]

Participant B3: 应该没有。

Participant B6: 找不到了。

Nancy: Oh 没有了?

Participant B3: 这边都不准卖东西了。

Participant B6: 这个是新的，他会这么办。然后这个天桥。

01:20:00 现在要有政府要 license.

Participant B3: 政府要通通跑到巴刹里面去。

Nancy: 对对对。 [laughs]

Participant B6: 那个很久了，找不到。他们好像拆了，那个屋子不知道跑去哪里。

Nancy: 我们还很幼稚要去找。 [laughs]

Participant B6: 没有了。找不到。

[Participants B1, B3 and B4 agree in dialect – “no more”]

01:20:18

Participant B6: 因为你再看，政府还有那几间，还给你留在那边？他过一段时间就拆掉，要翻新。他的地很贵，他要卖掉。除非有一些老的屋子保留，不可以乱乱拆。他就给人家标。那其他的。。。

Clara: 他们是讲很像，很像差不多一样地方。

Participant B6: 差不多应该找不到。

Nancy: 我们还很笨，跑去找。

Participant B6: 找不到。这个地方你去问人家，有的那边也是不知道。全部起新的。屋子新的。而且是马路也改了。以前小小，现在越改越大。所以就不一样了。

01:21:11 Can I take a photo of this? [laughs] Yes, this photo is quite similar.

Participant B6: 那你看这些你就要去卖一张 post card 就好。

Participant B4: Similar to this one. But different ah, different sellers.

Nancy: 以前你也是没有， ya lor, 他 camera 很好的。那时候 camera 没有很好的。

Participant B6: 好像牛车水不是有? 人家那个店馆里, 拍很多 postcard 你可以去找。

Nancy: 是咯。

Participant B6: 那边很可能就会有。

Clara: 这个是那个《大中国》的纸袋。

Participant B4: [dialect]

01:21:35 凉茶?

Participant B4: Liong cha (凉茶) is health drinking.

01:21:49 Thank you for sharing. 谢谢 Participant B4 还带照片给我们看。我们差不多要结束了。 We are going to end off shortly. So before we end, just some questions to ask everybody. Just to reflect on the session and also to find out from you how you find sessions like this. Okay? 所以我们在结束之前, 我就问一下你们一些问题。然后如果你们有什么东西要分享, 你可以告诉我。因为我最重要是要知道你们对这种活动你们有什么感触。 Do you have any thoughts you want to share about sessions like this? This kind of activity? So, the first question I have is, what is your most favourite or something that you don't really like about this kind of activity? 我的第一个问题是, 在这种活动中, 你最喜欢或者不喜欢的部分是什么? 所以你可以分享你喜欢的部分, 可能你喜欢看照片, 还是你喜欢跟人家沟通。还是你有什么不喜欢, 也可以分享。没有对错。是你自己的感受。有没有人要开始分享?

Participant B6: 这个问题是很难讲。

Participant B4: It's nice to discuss the past.

Participant B6: 好像你说对这个有兴趣没有兴趣, 也是很难讲。因为好像你遇到一些问题, 你觉得我明白, 是谈的来就谈。那有的你们问到, 没有可能我无端端讲这些事情。

Participant B3: 不可以讲喜欢不喜欢, 有时遇到你可以知道的你就要讲。谈话一样。

Participant B6: 很少可以说你喜欢不喜欢。谈话时, 谈的比较投机的话, 认为这个事情你懂就一起参。如果谈不合的话就没得谈。也没有说喜欢不喜欢。没有说感想不感想。

Participant B3: 很难讲喜欢不喜欢。讲到有兴趣的就有。

Participant B6: 好像偶尔听到, 谈得来, 就 okay.

01:24:11 Participant B4 也是讲可以有机会就谈一下过去的事, 是挺好的啦。 So what Participant B6 and Participant B3 have shared is that sometimes there might not be things to share. If you reach a topic that everyone here is interested in, that is very interesting to hear what everyone is sharing. Do you agree with that?

Participant B4: Yes.

Clara: 她也是同意, 就是你们有共同的话题的话, 有时候就谈得来。

Participant B6: 对啦, 可以就谈得来。

Participant B5: 白闻不如一见。

Nancy: 白闻不如一见。 That means you can hear a lot but it is not the same as when you see the picture.

Participant B3: 多点听不如一见。

Nancy: 就是 you hear a lot but then 你看的 cannot be compared.

Clara: Ah okay. 我明白了。因为我不懂那个闻是什么闻。现在我学会了“白闻不如一见”。

Okay, 谢谢你分享... 白闻不如一见。

Participant B6: 有时候你在谈的时候, 你知道的事人家听了不喜欢。可以说你 haolian (show-off) 你讲到这么多话。

Nancy: 不会啦。

Clara: 没有啦。

Participant B6: 会, 有的人会这样想, 因为他不要听。

01:25:39 Oh 有的人真的会这样想吗?

Participant B6: 因为你看他写这个旁边大日头, 有的人觉得不认同(?) [inaudible] 有的不同。

Nancy: 好像我也是。

新的补子 (book), 他新填的。[inaudible] 那如果你谈得来就是你合我合, okay 没有事。知道就可以谈啦, 不知道很难讲。

01:26:02 谈的来就好。如果这样的话, 你觉得这种, this kind of activity is more suitable for people that you know already or can be with people that you don't know really well?

Participant B4: Actually, after all this you are more closer.

Clara: You are more closer?

Participant B4: I feel closer. Why? Because I look at him before and I don't even know what's his name.

Participant B6: Ya.

01:26:27 Wah okay 我的问题是, I translate first ah, 我的问题是, 这种活动需要跟本来就认识的人沟通还是如果不认识的人也是好? So Participant B4 的意见是, 她觉得她对你们比较认识。

Participant B6: 对啊, 比较认识。

Participant B4: Become more friendly and more closer.

Participant B6: 因为你没有讲, 你不认识他的为人是怎样。

Participant B4: I don't know him, I don't what he's been doing, I don't know his past and all that.

01:26:59 But now you know him?

Participant B4: So we are now closer, we can talk something.

Participant B3: 可以谈得来就好啦。有的谈不来。

Participant B6: 有的讲得来就给他增一点知识。

Clara: 你们都学啊?

Participant B6: 如果不讲出去, 他哪里会填一点知识? 那如果他讲回来, 我听了, 欸这个地方, 你就多一点知识。就是这样。

Clara: Ah okay, yes.

Participant B6: 多讲, 多听, 多懂, 你就会多吸收一点知识。

Clara: 多学。

Participant B6: 而且一点知识出去, 你也跟人家分享。 [inaudible] 没有问题啊。

01:27:33 Participant B6 is saying that he also learns from listening to what you guys have to share.

Participant B3: 多听多学。

Clara: Do you feel that you are also learning from him?

Participant B4: So sometimes we can talk, otherwise we have nothing to talk.

Participant B6: Ya la. [laughs]

01:27:49 So sometimes got other things to talk about. After this too. 现在你们听过也知道你们互相有什么样的经验。一点点也是好啊。很像你现在知道她以前是护士, 他以前是去很多地方。 So now you know what your other friends here have done before in the past. So next time maybe you all can talk about it. Yes?

Nancy: Participant B2 是乖乖女孩子, 整天很少出门。 [laughs]

01:28:22 Okay Participant B2 你有什么想要分享吗? 你有什么你最喜欢的还是不喜欢的?

Participant B2: 是喜欢, 会 recall 一些事情。

Clara: 可以 recall?

Participant B2: 因为小学是读爱同学校。有一次画图画, 我就看到对面那个 masok geng(?) 有一个塔我就画。是要比赛的, 结果那张有奖品。

Clara: 有拿奖品?

Participant B2: 有拿奖品。因为我看住那个地方就画, 拿去做代表。所以我会想起以前的事。

01:28:58 Oh 所以你看到这些照片, 你也会想起以前别的回忆? Okay, Participant B2 shared that looking at all these photos, she also remembers other memories. Do you all agree with that as well? 你会想起其它的回忆吗? 就不只是这些照片, 自己的回忆。你们想起以前的这些回忆, 然后在这里讨论, 你们会感觉如何? 是感觉开心吗还是有一点不怎么开心?

Participant B3: 讲出来轻松。

Clara: 讲出来轻松? So my question was for you, talking about all these experiences, do you feel happy? She said she feel 轻松 is what?

Participant B3: Relax.

Clara: Relax. [laughs] How about the rest? 其他的呢? 你们觉得怎样? 想起以前的回忆?

Participant B4: I feel like that ah.

Clara: Like that? Normal?

Participant B3: 每一个都是一样的啦。

Participant B6: 大概都是一样的啦。

01:30:09 很多事一样? 你们想起以前的回忆会觉得特别的开心吗? 还是有些人会觉得伤心? 你们嘞? 觉得 okay? 还是都普通普通?

Participant B3: 普通普通。

Participant B6: 普通普通啦，没有什么开心不开心。

Participant B3: 普通普通啦，也是不会很开心。

Clara: 不也会很开心？

Participant B6: 就是你知道以前的事情，你又怎样？

Participant B3: 又不是不好。

Participant B2: Not so happy la. 因为老师全部都不在了。

01:30:36 你会觉得有一点伤心？

Participant B2: 伤感。

Clara: 有一点伤感？ Okay, Participant B2 feels that she might be a bit upset because a lot of people are no longer around. So I think this is very normal, 这个是很普通的。在这里其他人都同意是比较 okay? 是比较普通，可以记起往事，一起回忆。那讨论... 你们在讨论时候呢？刚才你们有讲到一点点，就是讨论的时候你会觉得如果别人有跟你相似的经验，你会觉得比较有趣对吗？有趣一点还是有什么？

Participant B5: 比较适合。

Participant B6: 比较有同感，认识他真正的 [inaudible]。

Clara: 可以认识到什么？

Participant B6: 同感跟真正的这个地方，好像我讲的一点，他讲一点，合起来就真正的，不会讲错。

01:31:35 哦不会讲错... 你觉得有人跟你有相似的经历，就哦你也知道跟我一样的经验。 Okay, my question is when we hear other people talk about similar experiences, how do you feel when you hear about that?

Participant B4: Oh I enjoy.

Clara: You enjoy? You enjoy hearing other people with a similar experience as you?

Participant B4: Yes.

Clara: Okay. Why so?

Participant B4: Because it's interesting what. Otherwise so quiet. [laughs]

01:32:15 How about Participant B1?

Participant B1: Okay la.

Clara: Same? Okay la? Participant B4 说她喜欢听到别人又跟她有相似的经验。就跟你所说的差不多一样啦。还有她讲不然这里也是很安静，就是有一对话也是好。Okay, 你们还有什么要分享的吗？那些比较安静的。 [laughs]

Participant B3: 我喜欢讲话的。

Clara: 你喜欢讲话？什么种讲话？

Participant B3: 我不喜欢静静的。有话就讲。

01:32:50 有话就讲？ Participant B3 喜欢讲话。 Then Participant B5 leh?

Participant B5: 没有什么问题啦。

Clara: 没有问题啊? 你喜欢?

Participant B5: 比较沟通一点。

Clara: 你喜欢跟人家沟通? 有比较多东西...

Participant B5: 比较讨论一下, 比较适合一点。适合我们的环境这样。

01:33:14 Oh ya. 跟别人讨论。不然在这里就比较少跟人家对话是吗? Is it over here you all don't really have the opportunity to talk?

Participant B1: Helping hand ah.

Clara: Converse with one another not so much right?

Participant B1: Helping the chair...

Participant B4: Got more things to do. Every day they give us cards or something to do to keep our minds busy. So, we don't chat very much, occasionally only then we chat.

01:33:45 Okay. Participants B1 and B4 都说在这边活动通常都是在做东西。有那些小小的东西给你们做。要收椅子, 要动脑经的, 就比较少谈话。

Participant B3: 我就不会的, 我很想讲话。

Clara: 你很想讲话?

Participant B3: 你问他们, 我很喜欢讲话的。[laughs] 讲什么都讲。讲吃最喜欢。[laughs] 你问他们是不是。我自己乱讲吃的。

Clara: 你很喜欢讲吃?

Participant B3: 不要将人家的是非, 讲吃就好。

Participant B4: Not because her fam(?)

01:34:27 你讲哪里好吃?

Participant B3: 讲吃我最高兴的。你讲别的我不喜欢。你问他们两个, 我最高兴讲吃的。

Clara: 现在你知道。别人也是很多东西可以讲, 以后你也是可以跟别人说话。[laughs]

Participant B3: 有, 有时。我要讲话的, 不要静静的。

Participant B3: 你要讲话? 不然静静很辛苦?

Participant B3: 我不要做 ei gao (mute).

Clara: Ei gao? 什么是 ei gao?

Nancy: Ei gao 是哑巴。

Participant B3: 哑巴。我很喜欢讲话的。

01:34:59 你很喜欢讲话? Okay Participant B2 leh? 你觉得你听到别人, 好像刚才今天可能你听到有些经验, 我听到你很想也是有兴趣, 也是有问 Participant B6 这个是什么, 问一些问题对吧?

Participant B2: 因为有很多事我都不懂。

Clara: 那你觉得这样可以学到新的东西?

Participant B2: 对。

Participant B3: 最喜欢讲吃。什么都不会。 [laughs]

01:35:24 什么都讲吃？就是煮东西？还是什么？

Participant B3: 讲吃，煮，怎样煮，怎样吃。 [laughs] 你问他，我时常跟他们两个一起讲，讲吃的。有时我有煮一点东西来给他们吃。有时啦，不是时常。他这边也不可以给你时常带东西。

Clara: 你有时候煮多就拿过来？

Participant B3: 有时候我煮多就拿一点大家分来吃。高高兴兴。

Clara: 你喜欢跟人家分享你煮的东西？

Participant B3: Ah, 对。

01:36:06 Okay. 然后最后一个问题：你觉得你们这里这样分享你们的回忆还有你的过去经理这些，你觉得会对年轻一代或者学者，就好像我，会帮助我们比较理解以前的事吗？你觉得如何？ I'll translate it later. So 你觉得你们这样分享你们的回忆，你们过去的经历，你觉得会对于我们年轻一代会给我们比较理解以前的事吗？

Participant B6: 这些就是讲给你们年轻人比较了解一些古代的事情。不然白白讲就没有用。希望你了解你就觉得你又得到好处。我们分享这些，本来你不知道，我们分享这些是经验，讲了你就明白一些。

Clara: 你觉得是会让别人比较明白？

Participant B6: 给你知道你们就觉得好嘛。我们也是高兴。不然你好像 mong cha cha, 一个人去到哪里，人家还觉得你自己还不知道。

Participant B5: 连自己去的地方都不知道。

Clara: 我不明白你最后说的什么...

Participant B6: 好像就是说我们讲这些问题，讲到怎么多，如果你们年轻人还是不了解那不是等于白讲？拿给你们了解了，你就增加一点知识。你也可以教下一代的人，分享你学会的。

Participant B5: 就像他这样啦。 [inaudible]

Participant B6: 好像你知道，你就分享给他们。他们也是吸收你的东西。

01:37:51 所以要问啊？你是觉得要问？

Participant B6: 所以就是说你分享一些。。。他不是看到那些别的人就。。。

Participant B3: 不明白就要问啦。

Participant B6: 就是要分享给下一代。如果我讲到这些很清楚他会听。他们有时候听得不一回事。

Participant B5: 不是说别人的闲话。他是真心回答。

Nancy: 有啦，我们会听。就是要记录。

Participant B6: 他们要吸收。

01:38:14 所以你觉得你自己会帮助到...

Participant B6: 年轻的人记得。

Clara: 年轻人记得?

Participant B6: 对啊。

01:38:17 Okay. 我先翻译。 My question is that do you feel that your memories and past experiences can contribute to an understanding of the past, especially towards the younger generation? You feel so?

Participant B4: Ya.

Clara: You feel so?

Participant B4: Ya.

Clara: So the same, Participant B6 was sharing. He said that if people ask, then he's more than happy to share. But it's whether or not people actually want to know. Do you feel the same way?

Participant B4: Ya it's good. It's good...

Clara: Do you feel that your own memories can help? And contribute to a better understanding of the past?

Participant B5: ...要比较开朗一点...

Participant B44: Not too sure.

01:39:05 You are not too sure?

Participant B4: Because nowadays, the young people don't care much about the past. Don't care much about the past, how Singapore came to be. Only certain sections of the people will be interested.

Clara: Hmm okay, Participant B4 是说她觉得她的回忆可以帮助年轻一代学习过去的事。可是她觉得很多年轻人现在也是不管。

Participant B6: 对啊。所以现在你知道你就会明白嘛。

Nancy: 对。

Participant B6: 有的人大多数不管啊。他讲回忆不是他的事。

01:39:47 They don't care?

Participant B4: They don't care about the past.

Participant B2: 没有兴趣。

Participant B3: 我也不管的。

Clara: 你也不管? [laughs]

Participant B6: 所以现在你听啊你就会明白这些事。那这些事怎么来的。

Participant B3: 不要想它了... 年轻的事。现在就是讲现在。

Participant B4: Nowadays the young people they don't care. Their future is different, their minds are different. And now even you want to take books also you cannot get.

Participant B6: 为什么现在年轻人大多数读英语的。不是读华校。他都没有讲事真(?)，他是好像说 angmor (English) 比较好。那我们老一辈的还觉得有一点感情，讲了你听了还会知道这个人存在。

Participant B5: [inaudible] ...不是现实的生活。

01:40:14 不是现实的生活，是过去? It's like people are more interested in the present, not the past, right?

Participant B2: 跟他们没有关系。

Participant B6: 所以也没有什么问题。

Participant B4: Ya they don't want to go back to the past. Everything is internet

Nancy: Ya lor, 他们就觉得没有关系。

Participant B6: 对啊。

Nancy: 也是有啦。好像我女儿就有兴趣。 [laughs]

Participant B3: 过去的不要讲了啦。

Participant B6: 对啊, 有兴趣她就会觉得好。

01:40:28 是不要去多余的想, 回想一下 ok 啦。

Participant B6: 现在年轻人连自己的话都不会讲。他哪里想到那么多?

Participant B3: 是啊, 你越想啊... 哎哟, 不知道怎样。

Participant B6: 自己的语言都不会, 你叫他听, 他就“啊, 那都不关我的事。我今天做我的事。”那有的人想吸收一点东西也是好。

Participant B4: The meeting with the parents, the older parents is very important, but they forget about it. Why talk about the past. Now is the future. Everything also [inaudible]. That's the young people lah.

Nancy: 是啊, 但是有啦。有一部分是要吸收。

Participant B6: ... 你还可以教这样子。教以前发生的什么事情。就是教导孩子啊。现在有的人没有教导孩子的。你看现在新加坡, 就是以前很讨厌读华校生。现在就不一样了。李总理有讲过一句话, 以前中国一只狮子, 现在已经睡醒了。不像以前。以前他开这么多, 如果你们这些人要去中国进展读书, 你不会华语你怎样进去? 所以你就学习两种语文。在法律上就用英语, 在哪一个地方, 你要会他们的语言, 你才会赚到钱。没有可能你进去全部不会, 他说你是不是华人? 对不对? 所以你就没有台阶下。所以政府就是逼人家学两种语言。

Nancy: 讲华语。你要懂历史。

Participant B4: ... And nowadays all the bookshops are closed, because they cannot sell the books.

01:41:58 Yes, lesser bookshops now.

Participant B4: All close... I feel very sorry for all this sorts of things, because reference books are very important. I don't even know what to do with my books. Maybe my grandchildren will just chuck it away. Everything is internet now and then if you want to go pursue this one, you press the internet. Everything will come out just to tell you "one two three, how to go about it". But you need to refer, you cannot put that all down in memory. Your memory works but you cannot keep on pressing the internet all the time. I feel that you way, you see, you cannot...

Participant B6: 英语英语是法律上的嘛。那你 [inaudible] 就是要讲。在中国你就要讲华语。你跟他讲英语他也不会。所以就没有办法。

Participant B5: 他是可能说, 总觉得有点事好像放心不下。

Clara: 东西放心不下?

Participant B5: 有些事情啊, 对他。

Participant B6: 去不下去。

Participant B5: 放心不下, 因为他有一点闷。

01:43:02 Oh okay 所以有些人回忆时会觉得闷? 可是对你们来说还 okay?

Participant B5: 不会。

Clara: 不会? 那就没有放不下的东西? Okay, thank you so much for sharing your opinions too. 谢谢你们分享不止你们的回忆, 经验, 还有你们的感触。就在这里我也是学了很多东西, 也是学了你们喜欢做的东西, 还有关于你们有些有兴趣的东西。这种活动呢, 虽然我只是来了这几次, 可是希望这里的 centre 也是可以举办类似的活动, 尤其你们喜欢讲话。They know that you all here like conversations, is also good for the center to know, so they can organize similar activities in the future. 所以以后他们也可以做相似这种活动吧。

Participant B3: 好。

Clara: 好? Participant B3 喜欢啊? [laughs]

Participant B3: 我喜欢说话的。

01:44:07 你喜欢说话? 谢谢你们大家的参与。 Thank you so much for taking part. 你们这里差不多要吃午餐了。

Participant B3: 要午餐了。Lunch time.

Participant B4: Ya lunch.

Clara: 所以我们这里就到此为止之。希望以后, 在不久后的将来, 我会在过来。然后我们会做其他的活动。

Participant B4: Oh you can come again.

Clara: I'll come again. [laughs]

Participant B4: Just for chit chat.

01:44:37 Yes, thank you so much. 以后我们再看有机会再做不同的活动。 I can see what else we can do.

Participant B3: 以后的脑会进步一点。 [laughs]

Clara: 以后的脑会进步一点?

Participant B3: 你问什么都会讲。 [laughs]

Clara: 呃, 你们现在比较多东西可以讲了。

Participant B3: 现在不会讲。

Clara: 今天已经比较多东西讲, 上个星期没有那么多。

Participant B2: Thank you.

-End of Group A Session 2 Transcript-

Group B Session 1 Transcript

Date: 13 March 2024

00:00:02 OK, 好的, OK, 所以现在全部那些同意都签好了, 我们就可以开始。

Clara: 所以可能我们在开始之前, 我们来个自我介绍。所以我们大家都可以记得每个人的名字啦。所以自我介绍的话, 我们就这样说, 你就分享你的名。你们也是不知道你们自己的, 你们朋友的名, 对吗? 所以我们分享我们的名。还有我们分享一个以前的回忆, 可以你要用一个动作来分享那个回忆。我给你一个例子啊, 就很像我如果我开始的话。我会这样。OK, 我的名字是佳洁, 我的名字是佳洁, 我的英文名字是 Clara。

Participant S4: Clara 姓什么?

Clara: 好, 我姓张, 张佳洁

Participants S2 & S3: 很好记

Clara: 啊很好记。

Participant S2: 张家界

Clara: 对对对, 就是说你记中国的张家界, 就是他的谐音就对了。我的名字是佳洁, 然后我以前是摄影师, 所以这个是我的动作。因为我以前是摄影师。

Participant S5: 所以你要做导演了。

00:01:11 啊, 做导演? 你要跟我们介绍吗, Participant S5?

Participant S5: 我介绍啊, 我的目前啊?

Clara: 你介绍你的名, 还有你以前的一个 [inaudible]

Participant S5: 我就在楼上, 我是刚刚睡醒, 讲话有时候...

Clara: 哦, 你刚刚睡醒?

Participant S5: 我在这边是一个会员, P-Connect 会员, 做了 12 年了。了解很多 Kampong Glam 的事情。所以你要问我, 应该他们比较久了。他住四六三啊。我这边很多知道他住哪里的, 只是说名不知道。

00:01:50 啊, 你的名? 你没有分享你的名。

Participant S5: 我是**。我做维修的, 家里有事情找我啦。不是医人啊, 医东西, 医那个家庭的。

Clara: 所以维修就是很像 handyman 啊。

Participant S5: Handyman, yes, yes, 对, 对。

Clara: 所以你什么都做。

Participant S5: 学这个我不会... 对这种我不会, 因为没有学。

Participant S4: 现在干事哪里有这样, 他自由的啦。他自由老板啊。

Participant S5: 不是老板啦, 我们是老学生。

Participant S3: 老学生。

Participant S5: 现在学, 学了要做什么。

00:02:29 谢谢。好, 我们去下一位。

Participant S3: 我是**。我们每次都是在这里活动啦。

Participant S2: 对, 我们是在义工。

Participant S3: 有帮人家做义工。

Clara: 哦, 你帮人家... 你做义工你做什么的?

Participant S3: 做... 跟他们登记号码。还有去家房。

Clara: 哦, 家房, OK。所以你喜欢做义工。哦, OK

Participant S5: 你是好公民。越老越可爱。

Participant S3: 越老越可愛。

Participant S2: 我是**,我年轻的时候有做工。后来结婚了。我是一个家庭主妇。就,在孩子在大了。我还是有回去做工。那我现在是退休了。

00:03:31 退休了。我要问你之前是做什么工?

Participant S2: 我之前有做那个复印的。

Clara: 复印。所以你在 office,你帮忙复印那种。

Participant S2: 我有在那个 High Court 复印。我也有在百货公司,那个美罗工作。我也有去过。

Clara: 美罗是 Metro?

Participant S2: Metro 我做过好多年。

00:03:55 很像 promoter?

Participant S5: 你做了做到不见了。

Participant S2: 对,对,对

Participant S5: 不见了是倒了还是什么?倒啊?

Participant S2: 没有倒啦,他还是有啦。

Clara: 没有,这边关了啦。

Participant S5: 没有生意。

00:04: 11 OK, 谢谢.好,名字?

Participant S4: 我,我本身是**。要怎么样讲。

Clara: 你可以分享一个回忆,你可以分享你年轻做什么还是一个回忆啦。就是可能你喜欢什么还是去哪里。

Participant S4: 就是说我在日本电子厂那边做好几年。那边有人晚班,有时候满辛苦的。有时候他要赶货什么他一个钟头都有加一点消费加一点钱给你们鼓励你们要做晚班那些。后来就他受盘了他就那些工钱太贵他就搬去印尼那边请那边印尼的人。这边的事物是大哥啊他过去教那边的人做所以他的工厂已经搬去印尼那边。所以就这边的薪水太高他就裁员。裁员了就很多有那些机构来给你们登记新请工作。但是我也不想再做了,累了我觉得是说自由一点这样。后来又有人介绍我们去有一个重心专门介绍人家工作我们就去试。

Participant S4: 去 Changi 医院那边做工。清洁工,做了都很久在那边做工都是他们请那些外地的 Malaysia, 马来人,我看到他们做工都不是真正的做。有时候坐在那边也不动也不去做他其他的。拿一个扫把走上走下都没有扫的。后来我有派到我去做我就去打扫。拿个灰尘这么厚没有人扫。那边的 Missy 都讲没有人来扫过。我说就是,我第一次扫到这么肮脏的医院。你们的地方。他讲没有人来扫,本来是每一天都要来打扫。请到那些工人都不动我就很自动看到好像说什么都不停。哪像那个男的好女的好那个马来人坐在就聊天讲话坐在那边等薪水。就是这样,我们华人也是过意不去我们你拿人家薪水,我们的手也是习惯了一定要动要做我们也不敢再做再坐下来跟人家谈话这样。后来就做到我先生不要做了没有办了 I 跟我现在一起做的后来没有伴了。要早早出门,五点多就要起来就要搭巴车出去这样后来他他不做我也不做了。

Clara: 是在哪里做?哪一个

Participant S4: Changi Hospital

Clara: 你那时候是住这边吗?

Participant S4: 那时候那时候还没有还没有拿到这边。那时候政府给了就在一起。就在一起,是这样。

00:09:13 你们全部都历史很多,有不同的经验

Participant S5: 讲不完的啦。

Clara: OK 好 Yi Xuan 你要分享吗?

Yi Xuan: OK 大家好我是宜萱以前是教很小的小孩子华文以前是幼稚园老师。

Clara: 她是幼儿园老师。

00:08:35 OK 好最后就到你了。

Participant S1: 到我啊。我是**。我以前是做... 孩子小的时候是拿衣服再家里“车”衣服 (sew clothes/ seamstress)。车衣服车到后来我就是考那个 PA, PA 的扫地的 clerical(?)。PA 你懂吗? PA 是人民学会。扫地差不多做... 就派去联络所做, 做了差不多 70 多岁, 做很多年。30 多年一做就不会离开就对了就那边就做

Participant S5: 习惯啦。

Participant S2: 好员工

Participant S1: 好员工哈哈。做到我我的脚痛去割脚了才没有做。差不多 70 多岁这样我就没有就没有做就在家。在家里没有做我的历史是这样而已没有什么。

00:09:43 OK 谢谢你们。

Participant S1: 很简单的啦

Participant S5: 最忠心的啦

Participant S1: 就是一个工做 40 多年了就拿到 PA 的那个奖, 做什么几年几年的没有离开他有一个时候他就给 contractor 拿去, 给 contractor 做。

Participant S5: 承包商。

Participant S1: 一个时候不是说他自己不做就不要给 contractor 做。Contractor 就请我们做没有出去就是叫人家做他的他的工钱就不一样就换了就换工钱就少了工资就没有。你年底那个花红的没有什么都没有。

Participant S4: 以前人做一辈子也是没有工资金的。做老师都没有是后来才有。

Participant S1: 我们以前 PA 什么都有, 工资金有。后来就换给 contractor 就没有了什么都没有了。就拿个工钱而已, 就是这样。

[Participants speaking simultaneously]

老师他们是退休金/工资金没有/还有那个奖励金还/有什么都有/那个工资金

00:10:57 就像 part time 这样?

Participant S1: 他是请每个人都做没有说 part time 可以做做到你不做就对了。

Clara: 你们大家都有很多不一样的经验。所以其实我自己本身是有兴趣做这种研究: 我觉得每个人都有很多不同的经验可以分享。还有你们有自己的回忆和经验可以跟我们晚辈分享一下, 让我们也可以跟你们学习。我等一下会开始给你们看一些照片, 你们如果有什么关于那个照片相的回忆, 你们可以分享一下。如果没有的话, 你也可以想一下有像类似相关的东西... 你也可以分享。是没有对跟错的, 所以我们这里不是要对错分明, 就是只想听听你们看了照片之后有什么感想还是什么的。大概就是这样说啦。

00: 12: 30 所以我在开始之前我先介绍一下我们等一下要看的那些照片是谁拍的。我们在做这个研究... 新加坡博物馆你们有去过吗? 在, 在靠近 Fort Canning, Stamford Road 那边。以前叫什么? 你们年轻的时候?

Participant S5: 有个外号

Clara: 莱佛士博物馆

[Participants speak at once]

莱佛士博物馆

00:13:10 这些照片全部都是那边莱佛士博物馆的前馆长拍的。前馆长他是一个洋人。他在 1943 年的时候，就是差不多二战要开始之前来到了新加坡。在新加坡做了二十多年。这个是他拍的照片，他是叫卡恩·亚历山大博士。我就叫他博士好了。

[Participants speak at once]
什么年代/ 我们还没有出世

Participant S2: 43 年... 我们 48 年才出生。 [dialect]

00:14:06 对他在新加坡 1943 到 1963 年。他除了做我们莱佛士博物馆的馆长他也是很喜欢摄影。他很喜欢拍照。所以他有空的时候，没有做工时他会去新加坡到处拍很多照片。其实我们这个研究小组看了有大概 7600 多张他留在新加坡的照片。等一下我们就会看一小部分的照片。因为我不可能带全部 7000 多张过来。所以这是给你介绍他是谁。他拍的那些照片，为什么他拍这些照片我们其实都不知道。

Participant S4: 他不是华人

Clara: 他不是华人, 他是英国人。所以他为什么拍这些照片我们不知道。因为他在新加坡的时候他其实没有把他的照片给很多人看。所以其实很多认识他的人也不知道他有拍这么多照片。我们也是想通过这个研究可能你们可以认得他在哪里拍的，为什么可能他拍这些照片呢？是不是因为这个地方是有价值，有历史性还是有什么相珍性？OK 你们有什么问题吗？

[Participants speak at once]
没有

00:15:41 所以大概这些照片就是 1943 到 1963 年时拍摄的。可能你们刚出世，可能你们还很小，但有些地方可能你们还是会看过的。

[Participants speak at once]
我们才 10 多就 46 出世了/出世了出世了/不知道/少见人/[dialect]

00:16:18 这个是他拍自己的影子... 所以你可以看他通常都是穿这种制服的。所以他在哪里工作？他就是在... 现在这个地方还在这个就是现在的新加坡国家博物馆。对，所以之前可能你们小时候是叫莱佛士博物馆。他在这边工作，这张照片也是他拍的。我觉得很有兴趣就是以前还有很多东西可以吃对吗？

[dialect]

Participant S5: 小贩。他画的？

Clara: 不是，他拍的。在博物馆外面就有这样多小贩很热闹，很多人吧。

Participant S4: 以前的人很勤劳的嘛！

Clara: 以前的人很勤劳。

Participant S1: 因为他卖东西。

Participant S2: 很耐劳 [dialect]

00:17:28 卖东西，有东西吃，然后很多很多档口。现在你去博物馆外面空空的，对吗？

Participant S3: 没有没有了，他不准吗。

Participant S4: 要庄严，要美观，要清洁。现在的人。

Participant S1: 以前没有。

Participant S4: 以前谁喜啦, 他们谁都可以去。那些没有工作要口要吃饭他就想办法自己出来做生意。

Participant S5: 这是原装的照片? 哇! 很有历史性 leh!

00:17:59 对, 这些都是原装的, 都是原装的底片。所以我们我们有一个同事他把全部七千六百多张他全部去 scan。我们放在电脑然后, 我们才印出来。所以就比较容易看。所以这样就只是给一个介绍他是谁, 他在那里工作。

Participant S5: 很宝贵, 现在拍都没有了。

Participant S4: 历史这个是历史。

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00:18:30 所以我们可以看一下这张照片可能你们会有一点...OK 我放中间反正没人坐这边你们就可以看, 等一下等一下我们可以传传过去所以这张照片你们看一下

Participant S4: 这很像马来庙, 马来屋子这样?

Participant S1: 好像在牛车水那一带的。

Clara: OK 你们看了, 然后传下去。这个全部都是相片。

Participant S3: 我们的牛车水 [Dialect]

Participant S4: 那个地方改成不懂是地铁还是住屋。

Participant S1: 在小的时候我们很少...

Participant S3: 因为以前我们每次去牛车水那边找我姑姑... 就住在那种屋子。

Participant S5: 什么路名你要讲路名。

Participant S2: 有几个字的... 他的街名。

00: 19: 18 哦, 我不知道呢。

Participant S2: 啊你不知道?

Clara: 所以我们在问你们。

Participant S4: 写一张纸记录在这边。

Participant S1: 她也不懂, 她要问你问我们懂不懂。

00:19:35 你们看一下你们觉得里面在发生什么事, 他们在做什么?

Participant S4: 以前很多卖东西啊, 卖豆花什么都有。

Participant S5: 什么 market, 好像市场。

Clara: 市场, 是市场?

Participant S2: 不是。

Participant S5: 路边的市场。

Participant S4: 不是啦。这个是好像有卖吃的。

Participant S3: 我想说很像是在做大戏。

00:19:59 做大戏?

Participant S3: 做大戏这样, 好像在路边

Participant S4: 七月那种。做大戏还是木偶戏。

Participant S5: 路边大戏啊?

Clara: 路边大戏? 木偶戏?

Participant S3: 以前我们每次去姑姑那边如果大日子他们就有做戏的。好像, 很像。

00:20:22 很像刚才你说牛车水那边?

Participant S1: 一起看。

Participant S3: 那个我阿嬷 1903 年出世的。她就每次带我们带我们去。

Participant S2: 那个表演来的。

Participant S4: 那边一定是做木偶戏, 人做的用手, 拉线那些 *angkong kia (figurines)*。没有, 不是真的人做的。那个木偶戏。

Participant S1: 一个木偶, 他是拉来拉去的。

Participant S4: 好像有潮州音乐的。

00:21:07 潮州音乐? 所以 Participant S4 讲这个是木偶戏然后 Participant S3 说应该是大戏。为什么你们会这么说呢?

Participant S1: 没有看到人做戏。

Participant S4: 那时候那个人没有, 还没有...

Participant S1: 大戏很少。

Participant S2: 这个是几年的?

Clara: 就应该是 1940 到 1960, 40、60 年代

Participant S4: 还没有出世啊! 我们还没有出世

Participant S3: 啊还没有出世。

Participant S4: 那时候是人做的, 人用那个线拿个 *angkong kia (figurines)* 什么啦做到很像, 这样拉上拉下。那个潮州人的。

Participant S1: 那个就好像没有大戏...

00:21:48 Participant S4 那时候有去看吗?

Participant S2: 有看过。

Clara: 有看过... 有常常去吗?

Participant S4: 没有, 没有这么野心。

Participant S3: 布袋戏

Participant S2: 布袋戏很像那种, 他就用手, 用手。

Participant S4: 穿那个制服啊。

Participant S3: 那时候大戏比较很少人看, 然后他又换做木偶, 用手。

Participant S1: [Dialect] 有一种叫 *moh kachng eh (hand puppet)*, 跟那种拉线的不一样。

00:22:22 所以木偶戏这些是比较迟一点的?

Participant S3: 大戏比较早一点的。

Clara: 所以比较少人看了, 他们就换新潮这样啦?

Participant S3: 价钱比较便宜一点

Clara: 因为两个人在后面而已啦。现在没有看到了 *horh?*

Participant S4: 现在很少的。

Participant S3: 越来越没有人做了。

[dialect convo]

00:22:53 所以谁有去看过这种戏?

Participant S4: 你讲 40 年我们都还没出生。

Clara: 可能你小时候有看过嘛。

Participant S3: 有啦, 有看过

Participant S2: 如果看过是 196 多年就可能可以看到了... 我们十多岁就有。Kim Keat 那里也是有。

Participant S3: 阿嬷每次带去, 带我们去看, 做福建戏。就是挡椅子啦, 自己带...

Participant S1: 那个不久应该是六十年代的。

Participant S4: 这个流行很久, 我有看过。

00:23:34 这里有一个小孩子他也是站椅子上。他自己带的是吗?

Participant S3: 对呀。

Participant S1: 我们出世的时候，十多岁啦/我们拿椅子，箱子什么啦...

Participant S4: 去霸位。

Participant S1: 去霸位啊。

Participant S3: 我们的阿嬷去霸位，我们就去看。

Participant S4: 拿椅子啊。烂椅子。什么都有。

00:23:57 哪 Participant S5 你有去吗？

Participant S5: 还没有出世啦，所以不可以讲。但现在最近有看那个布袋戏。现在还有，好像给那些过去的人...

Clara: 哦，好像那个七月这些的是吗？

Participant S5: 有一点节目的啦，神的节目...

Clara: 很像神诞是吗？

Participant S5: 啊对。我有经过有看过。这个是一个小台，小小台。这个是古董的，古早的。以前不用制造，现在要制造。

Participant S4: 以前做这些戏，很像七月啊。

00:24:30 以前你们去看这些戏是通常都会有吗？还是只有大日子才有？

Participant S1: 没有通常的没有。

Participant S3: 大日子，大日子才有的。

Participant S1: 大日子才有的。没有每天有的啦这个。

Participant S5: 这个卖什么的？

Participant S3: 买那个 chng tng 咯。

Participant S1: 有时候有做戏，我们拿钱去那边买。

[Inaudible, participants talking over one another]

Participant S2: 以前是那个中元节最热闹的。

Participant S1: 我们在看戏，他们会来问你要不要买，要吃吗 这样的。

Participant S3: 现在就没有，以前是这样。

Participant S1: 我们看戏他就拿东西去买，买买买给，你要买要水吗 要什么吗？是这样的小贩。

00:25:17 他们大多卖什么的？

Participant S1: 在卖那些... 那个东西... 一串一串的。

Participant S5: 以前的裤子都是宽宽的 horh。这个就比较新潮一点的。

Participant S4: 很像豆花啦，冰淇淋啦。

00:25:38 我们在讲通常他们会卖什么？你们记得吗？你们以前有去吃？

Participant S5: 小吃很多啦。

Participant S3: 红豆汤，绿豆汤，甜品的。

Participant S5: 还有印度的什么 kacang putih 啦。

Participant S3: 什么葫芦

Participant S1: 他每次拿进去你看戏就买。很用功啊，以前的人。

Participant S4: 母亲跟女儿拿那个木头肩膀上拿去卖。以前的人很吃苦的。很重啊，拿那个豆花，糖水那些。

00:26:27 这个，他们如果放这个就是他们要在上面做戏？是暂时建的，不是每次都在的？

Participant S2: 表演完就拆掉了

Participant S1: 拆掉，不是每次在的。每次要表演，他就来。

Participant S4: 有神诞才有。

Participant S3: 他们也怕下雨嘛。

Clara: 有神诞他们就放啦。然后你们就知道哪里要做戏了，就可以去看，对吗？

Participant S3: 以前小时候。

00:27:00 你们两个是跟你们的...

Participant S3: 阿嬷一起去

Clara: 其他人呢？你们如果有以前有去的话是跟谁去？

Participant S1: 在跟朋友咯，都是跟朋友。拿那个箱子啊，拿来踏踏踏。每次做几天看几天啊，就是这样的。

Participant S4: 每天去追就对了啦，我们也是。很少约的啦，想去就自己去啦，独立。

Participant S2: 后来就是去歌台。

Participant S5: 很像是同济医院。

Participant S3: 不是，不是同济。

Participant S5: 那个什么啊？那个 people's park 珍珠坊外面。

00:27:43 这个是 People's Park 那边？

Participant S5: 她的印象中啦。

Participant S3: 我的印象中好像在那个 tong jek yi... 以前旧的了啦。

Participant S1: 哦！旧的啦。

Participant S3: 现在有，他还有保留。

Clara: Oh! 我知道那个以前的戏院。

Participant S3: 他还保留，这个很像那边。他是保留他的...

Participant S5: 他的形状在那边。

[Participants speaking in dialect]

Participant S5: 卖吃的啦？

Participant S1: 不是，那个保健的保健的[*dialect*]。然后卖掉。他没有给他拆掉，他要留着做活动。

Participant S5: 保留啦。

Participant S3: 保留那个旧馆的。

Participant S1: 做保健的啦。

Participant S2: 里面我也进去过，有买它的东西过。

Participant S1: 我吃它的鱼油啊...

Participant S4: 以前我也有看过马戏团。

Participant S1: ...他的牙膏,我也是用他的牙膏。

00:29:00 马戏团？是在新加坡吗？

Participant S4: 应该不是哦。以前在马来西亚看过。

Participant S1: 以前很多马戏团的，现在没有。

Participant S4: 搭哪个架，走钢线、天线的。什么都有啊。

Participant S2: 新加坡也有来表演过。

Participant S1: 有啦。

Clara: 很大规模的？

Participant S2: 他有来到新加坡。

Participant S4: 免费的。以前免费

00:29:30 Oh wah, 现在什么都要给钱。

Participant S4: 免费的！他怕你们不来，来了就可以看眼福。

Participant S2: 他来到新加坡一张票也是挺贵的。我知道马戏团来到新加坡，我姐夫有票的，走钢线他们还会走钢线。

Participant S4: 他们好像有训练的，轻轻的飞过去，飞过来。

00:30:10 好，这个你们都觉应该是靠近牛车水那一带的，对吧？

Participant S5: 全部 agak agak 啦。

Participant S3: Agak agak.

Clara: Participant S3 讲说这边那个建筑现在还有吧，对吗？

Participant S5: 目前，目前是旧的同济医院。旧的啊。这边有一条龙沟，前面有一条河，小河。

Participant S3: 后来有改。

Participant S5: 所以这边没有河，这边没有河，我就不相信是那边。印象中现在还在的... 那条河。前面那条小路我时常经过那边印象中啦。应该不是这边，我有预感。要找历史人物猜啦。

Participant S2: 现在都改变到完了。

Participant S3: 也可能是大坡那一带。现在改了。

Participant S4: 木偶戏也是通通站的，没有椅子的。

[Inaudible conversation among participants.]

00:31:07 以前没有椅子的？

Participant S4: 没有。

Participant S3: 没有椅子给人家坐的。

Clara: 就自带啦。

Participant S4: 累了就自己带啦。没有椅子的就站住来看。以前的人脚力也是蛮好的。

Participant S3: 以前我的阿嬷每次带我们去买东西。

Participant S2: 以前去铁巴刹那里也是很热闹的。

[Participants converse in dialect amongst themselves.]

00:32:02 铁巴刹在哪里？

Participants' voices overlap: 没有了。现在起高楼。他们要用那个地嘛。政府很多地方都改良了。那边的历史很久了。

Participant S5: 路边摊啦，路边摊。那边 satay 很出名。

Participant S2: 我常常吃，小的时候我每次都去那边吃。吃沙爹。

Participant S5: [dialect] 下雨路边很肮脏。Beach Road 那条 Nicoll Highway 那。

Participant S2: 他们那个卖 satay 的也是挑，在那个 gor kar kee (5 foot way) 也是挑，也可以吃到沙爹的。

Participant S1: 他挑咯。

Participant S2: 那边他们有椅子，我们就坐在那边。

Participant S1: 他们的椅子矮矮的，在那边吃 satay。

Participant S4: 我吃过。

Participant S1: 你要跟他买他就停下来，你就坐在那边吃。

Participant S2: 他现烘，烤给你。

Participant S1: 你就吃，吃吃吃。

Participant S2: 很回味，很回味啊，很好吃。

Participant S1: 现在没有了。现在，现在就是在 hawker centre 里面，什么都没了。

Participant S4: 他们要租，要租钱，所以要卖贵一点咯。

Participant S2: 现在的 satay 也比较差。以前的 satay 真的很好吃的。

00:33:22 噢？有什么分别？

Participant S2: 他用那个火炭烤的

Participant S3: 炭烤的比较香。/ 现在他们用 Gas。不好。

Participant S4: 没有味道，妈妈的味道跑掉了。

**00:33:37 妈妈的味道哈哈。OK，好。谢谢你们分享很多不一样的回忆。所以我们现在你们需
要去上一下洗手间吗？要不要？还是继续？**

Participants: 不用，继续。

Clara: 那我就拿多一张照片出来。

Participant S5: 拿比较新一点的啦。你还没有出世之前。给我们看。

Clara: 这里全部我都还没有出世。

Participant S5: 三十多年前。

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00:34:06 所以这个是多一张照片，你们看一下。

Participant S5: 几年的？几年的？

Clara: 我不知道。

Participant S1: 她也不懂几年。

Participant S2: 这个是 pasar malam?

Participant S4: 那你几岁？

Participant S3: Pasar malam.

Participant S5: 这个是市场。

Participant S3: 他们买东西。

00:34:15 我现在？三十岁。

Participant S4: Oh, 怪不得。

Participant S5: 我们还没有看过 (?)

00:34:30 OK, 你们看过就传一下。可能你不知道在哪里。但可能有看过类似的？

Participant S2: 刚才那张你知道在哪里吗？

Clara: 我们也不知道。但很像也是牛车水。有很多人跟我们说是那一带附近。好，你们看他们这边在做什么？

Participant S5: 你认得那个 building?

Participant S3: 那个 building?

Participant S5: 背景背景

Participant S4: 拿高一点我可以看。

Participant S5: 这边以前还没有建高楼，以前没有建高楼很难认得出。

00:35:02 你们看了就可以传过去。对，以前没有高楼所以没有地标。

Participant S5: 没有背景

Participant S4: 以前的人大多数都是住 attap 屋那些平民屋啦。现在人越来越多才起高楼大厦。

Participant S3: 这个是挺大的。

Participant S5: 很像靠近那个 kampung 的，不是市区来的。

00:35:27 我们快点传下去吧。

Participant S4: 是 kampung 的地方。

Participant S5: 以前珍珠坊摆地摊大火哦，现在变成那个 building 还在。变了，接近五十年了。

Participant S4: 这里很宽阔。

Clara: 这个照片很宽，很大的一个草地

Participant S4: 草地的地方... 这个是什么？绳子还是什么？

Participant S5: 很早以前, 50 年代。

00:35:53 以前有这种算是 pasar malam?

Participant S3: Pasar malam 这样的, 一个摊位一个摊位一个摊位。

Participant S5: 市场啊。

Participant S4: 好像给人家卖东西。租一个位这样。

Participant S1: [dialect] They sew the canvas and lay it out to sell things, really mah.

Participant S5: 下雨就打包走了。

Participant S4: 以前, 以前没有政府的。随便你们, 草地随便你们的。

Participant S3: 【dialect】你懂在哪里吗?

Participant S5: 这个地方我们要认个地方。现在大概大概的地方。

00:36:31 对, 还是以前 pasar malam 有这样大的吗?

Participants S2, S3, S4: 没有。

Participant S1: 它没有这样大的啦小小的有

Participant S4: 摊位好像一个桌子这样

Participant S1: 它还没有起这些屋子我们这边也是有。很像拜六什么都有。人家去那边, 我们也每次去 pasar malam 走。

Participant S3: 我们出世大概 10 多岁时, 每次跟我阿姨去 pasar malam, 跟他们一起去。

00:37:12 Participant S1, 你说以前这边有 pasar malam?

Participant S1: 有, 有, 有。这边有 pasar malam. [dialect] 以前这边有 pasar malam 你不记得 meh? 以前那边叫什么...

Participant S3: [dialect] Keypoint(?)

Participant S1: [Dialect] 不是啦, 这边而已。每次都有的。

00:37:42 以前的 pasar malam 是比较像一个草地这样?

Participant S3: 像草地这样的。

Participant S4: 很少放椅子的。

Participant S1: 好像放在地板上, [dialect] 放一个舫补就摆来卖了。

Participant S3: 没有遮住没有什么的。

Participant S1: [dialect] 哇! 这个女的买补。你看, 一块一块的, 是很像补这样。

Participant S4: 以前 teh gu (police) 来...

Participant S1: 会跑 teh gu eh, teh gu 会抓的。

Participant S3: 现在的就有搭那个亭。

00:38:20 现在的是要组的。以前的是自己放的是吗?

Participant S3: 这个就没有租金的。

Participant S4: 没有申请的也来偷卖的, 就跑啊 teh gu 来了, 跑啊。

Participant S1: [dialect] 一摊一摊的, 他们就很像放一箱一箱这样, 摆来卖。很像这个是布来的。你看到你喜欢的东西有便宜。

Participant S3: 很多人。

Participant S2: Pasar malam 每次都很多人的。

Participant S3: [dialect] 我看我们还没出生吧。

Participant S2: 很像是。

Participant S4: 你看这个是什么?

Participant S1: 衣服来的。这个是布来的。

Participant S4: 很窄 (narrow) leh? 是丝袜吗? 摆丝袜, 摆什么布。

00:39:25 Pasar malam 卖什么？

Participant S1: 什么都卖的啦。

Participant S2: 马来人的，什么都买

Participant S5: 卖吃的。

Participant S1: 卖吃的，什么都有。

Participant S2/3: 买衣服，用的也有。

Participant S1: 家里用的东西也有。

Clara: 日用品？

Participant S5: 你去 geylang serai 昨晚 start 了我去走一圈，走很远啊。

Participant S2: 以前有那种博览会啊，很像 [dialect] 大世界啊，美世界啊。大世界的很大 horh。

00:39:57 啊！大世界？

Participant S2: 大世界。他们的就是好像这种蛮大的，卖油啊卖糖卖衣服啊，什么都有啊。就是很多。

Clara 但是只是晚上开的？

Participant S2: 白天也有，白天也有。几点，好像十点就开。就是我看到这个人...

Participant S3: 我没有戴眼镜这个看不到

Participant S2: 还有一个世界那个什么世界？

Participant S1: 快乐世界。

Participant S2: 啊，快乐世界。

00:40:26 快乐世界？在哪里？

Participant S2: 芽笼那边。

Participant S1: 在芽笼那边。

Participant S2: 很像也是有那个集市的。

Participant S4: [dialect] 很像是车头那边？

Participant S1: 现在好像也是有那个展览会。

Participant S5: Pasir Panjang, 好像是。

00:40:48 为什么你说是 Pasir Panjang?

Participant S5: 那边靠近海吗那边。那个背景是海。我大概 guess 他这边有一个油的 gas 桶这样，Pasir Panjang 有那个 gas 桶。

Participant S1、2: [dialect] 961 bus terminal there is a People's Association...

Clara: Pasir Panjang 有那个 gas 桶啊？

Participant S5: Labrador 那边。靠近那边。

00:41:15 所以你们大概讲好像就是大世界，快乐世界... 他们通常都会...

Participant S2: 我不是讲，这个不是大世界。

Clara: 不是，我是说通常这些地方都有市场、像这种东西？

Participant S2: 对，马来的也有，快乐世界也有。

Clara: 所以你们有去过？

Participant S3: 有，我去过。

Participant S2: 去过。这个我就没有去过。这个应该我们还没有出世。

Participant S3: 可能还没有出世。

Participant S1: 以前我们不是很大

Participant S2: 有玩那个 game 的，有玩游戏的。

Participant S1: 我还没有嫁的时候有去那边相亲。就是在快乐世界。那个里面有马来人跳那个马来人舞。你要跳就拿一张票，给他你就跟那个那个女人跳舞。

Participant S2: 那边有的，什么都有的里面。

00:42:05 在那里?

Participant S1: 在快乐世界里面啦。就这样，在那边跳，joget joget joget 这样。

Participant S2: 还有玩游戏啦。

Participant S1: Joget joget joget，男人跟女的跳。

Participant S4: 那个印度跟马来人跳。

Participant S1: 这样都六十多年了，我女儿都六十多岁了。

Participant S4: 你带他出去看看，对吗？你带你女儿出去

Participant S1: 小小我都还没有结婚的时候就有去那边玩啊，什么的。跟我姐姐她们一起。你还记得男的就跟那个马来人跳舞跳舞这样。

[Overlapping dialogue among participants]

Participant S2: 你几年出出世的？

Participant S5: 我跟李显龙一样年纪。

Participant S3: 他跟李显龙一样，七十多岁？

Participant S2: 比我们年轻，你还记得。

Participant S5: 没有我的印象中我认得...

Participant S2: 印象啦。那个油桶。

Participant S5: 第二就是后面是海，你看。后面没有东西，海的是不是。可能 Pasir Panjang 那一带

Participant S1: 太远的地方我们就不懂，我们没有去过。靠近这边我就会。很像快乐世界、新世界、大世界就比较远，就没有去。新世界很像还是有，就是没有什么了但它的名还在啦。

[Overlapping dialogue among participants]

Participant S2: 这个应该是在比较偏僻的地方。可能那边那时候还没有发展了。现在已经发展了。

Participant S5: 现在这个地方就没有了。要问先辈啦。

00:43:45 还是也有可能在马来西亚。因为以前新加坡跟马来西亚....

Participant S2、3: Ahhhhh...对。

Participant S5: 对对，所以很难猜的。这个时代可能还是小孩子啦。我跑这样三四十年这样跑，新的地方全部都知道...

Participant S1: 我们很少出去跑。女孩子以前哪里给你乱跑乱跑没有啦，没有这样。只有快乐世界附近就有。

Participant S5: 快乐世界没有了，现在那边种草。

Participant S1: 对 lor，草坡。

Participant S5: 多几年要建高楼...

Participant S1: 那边我就印象最深的那边。其他的就没有。

Participant S5: ...小体育场，boxing 什么的。表演场啊。

Participant S1: 我最熟的，其他的就不熟。那个就六十多年前了，就是我女儿六十多岁。我还没有结婚的时候就是有看人家玩，我们也进去玩东西。

Participant S2: 我也是有去过，但我那时候还小

Participant S1: 她小。

Participant S2: 我姊姊带我去。

Participant S5: 新世界不见了，新世界倒塌了。

Participant S1: 新世界还有。

Participant S5: 新世界那个 logo 还在。

Participant S1: 它 logo 还在。[dialect]

Participant S5: 现在是公寓来的。

Participant S2: 我以前我常常去看电影, 五毛钱而已。
Participant S5: 五毛。
Participant S2: 就是我常常去看。
Participant S1: 你进去里面也是有电影看, 五毛钱而已。
Participant S5: 很多娱乐里面。
Participant S2: 很多东西。

00:45:11 以前你们通常去这些地方是去靠近家里的

Participant S1: 比较靠近
Participant S5: 不远
Participant S2: 走路就可以到了。以前的交通也没有这样方便没有这么多巴士可以搭的。靠走路。
Participant S1: 走路去。
Participant S2: 我们以前在 Beach Road 那边 bei tah hang [unsure of place name] 那边也是走路去铁巴刹。
Participant S1: 就是 lor.

00:45:33 铁巴刹是在哪里?

Participant S2: 也是 Beach Road.
Participant S5: Beach Road。
Clara: 现在还在?
Participant S5: 好像是 shaw centre 的那个高楼。
Participant S2: 太子太子, 对对。
Participant S1: 太子那边那个地就是铁巴刹。那个地现在全部起这样高的楼。
Participant S2: 对。
Participant S5: 那一座就是 Shaw Centre。
Participant S1: 他的地就是在那边。
Participant S5: 对, 太子楼。

00:46:00 以前那是一个很大的巴刹?

Participant S5: 就是沙爹很出名吗
Participant S1: 很出名的. 那边就是做戏做什么的, 我们就是去霸位看戏.
Participant S5: 马来人就 very good [dialect]
Participant S2: 以前你买他的沙爹他给你黄瓜... 我先生讲很好笑, 他说以前没有钱碰到过年他留了那个红包钱他就跑去吃沙爹。沙爹舍不得吃. 但他的黄瓜不用钱, 黄瓜可以一直拿. 拿到他那个人就能跟他讲没有了。
Participant S5: 吃黄瓜长大。
Participant S1: 不可以吃这样多啦!
Participant S5: 以前不舍得吃的. 没有碰到过年过节有钱才跑去吃的. 你看现在的孩子很好命的...
Participant S1: 就是! 吃到不吃啊!
Participant S3: 什么都有得吃, 吃到他都不吃。
Participant S1: 就是啦, 买了回来他都不吃。
Participant S3: 你煮东西给他吃, 早上吃了, 他说“阿嬷, 早上我吃了”
Clara: 还要选。
Participant S2: 没有没有, 不要吃第二餐. 第二餐不要一样的。
Participant S3: 不要隔夜的。
Participant S1: 以前有吃几餐都在吃. 有的吃都偷笑了。
Participant S3: 以前过年过节才有看到鸡啊...

Participant S2: 想到以前小时候每次人家来买 kok kok 面, 三毛钱而已

Participant S3: 没有啦, kok kok 面我买一毛钱啊.

Participant S2: 我那时候三毛钱, 起价了。

Participant S1: 以前的钱很大现在越来越小。

Participant S2: 以前买那种 kanah, giam sng tee 就可以, 五分钱

00:47:53 一个? 不是很贵?

Participant S3: 不是, 一小小的一包一包

Participant S1: 一包三粒

Participant S3: 椰糖一分钱就可以

Participant S2: 这样大粒, 一分钱可以买

Participant S1: 现在五分钱都不可以买

Participant S3: 现在小孩子看到五分钱都不要去拿

Participant S3: 我们买一分钱一粒

Clara: 以前钱很大吗!

Participant S2: 一分钱很大, 捡到一分钱很高兴。可以捡到一分钱好开心哦!

Participant S4: 以前又做工的人工钱才十多二十块. 所以钱大!

Participant S1: 以前钱很大, 越来越小买一碗面都要四块钱

Participant S4: 四块钱五块多, 四块钱便宜了

Participant S3: 现在很恐怖, 现在起价起的很厉害

00:48:52 最近, 起价

Participant S3: 长得很厉害

Clara: 你们还有什么东西要加的吗?

Participant S1: 这个欣赏不来的, 知道是 pasar malam 不知道卖什么. 不知道哪一个地方

Participant S5: 这个不是 pasar malam. pasar malam 是晚上, 他这个白天。

Participant S4: 马来巴刹

Participant S3: 它是一个市场。一个市场来的。

Participant S5: 每天的市场来的。Open 的市场没有灯你看。

Participant S1: 它有的东西还没有排上去/[dialect]

Participant S4: 通通马来人的 sarong, 丝袜。你看。

Participant S1: 它刚刚开始, 它刚刚开始它的桌子来了它东西还没有排上去。全部还没有排上去, 你看它桌子空空。

00:49:45 对, 有很多盒子。

Participant S2: 盒子在下面。

Participant S1: 上面的桌子空空还没有东西。它就要拿上来排在桌子上买给人家

Participant S2: 有可能那时候还没有巴刹, 可能就是这样

Participant S4: 没有这么多 shopping

Participant S5: 我最深刻就是海边, 海边背景. 你看有黄光(?)吗当然有黄光(?)尤其是那个油桶, 我看是 PSA 的对面那里。

Participant S3: [dialect] 这个人拍得很清楚。

00:50:20 你们其实看得很仔细啊!

Participant S5: 这个是研究。研究要仔细一点。有没有再新一点的。如果珍珠坊火烧珍珠方就有印象

Clara: 火烧珍珠方, 因为这个可能它没有

Participant S3: 这个我看过, 以前我家楼下就有这种买东西的

Participant S5: 你的家楼下是哪里?

Participant S3: Bei ta hang [unsure of place name] 就是卖这种

00:50:51 Bei ta hang 在哪里?

Participant S3: Beach Road 后面。

Participant S2: 以前没有路名的。

Participant S3: 我小时候就是这样的摆这样的。

Participant S2: 以前是叫“大坡, 二坡, 三坡”这样的. 以前不是这样的

Participant S5: 这个最好最好印象。因为巴刹小饭, 摆地摊啊。

Participant S1: [string of dialect] Participant is sharing her childhood staying in Yishun area where they grow sweet potatoes, bananas, jackfruit, soursop etc for sale. Similarly like the photograph, they would bring the goods out to the streets and lay them out on the ground to sell.

Participant S5: 还没有喷到药水的。

Participant S1: 我们什么都有

Participant S5: 有没有榴莲?

Participant S1: 榴莲就没, 其他的有

Participant S5: 三十年前我在 yishun 做工也在 khatib 地铁我们有建筑做, 我们下班...

Participant S1: ... 以前... 给鸟吃掉下来都没有人要吃

Participant S5: 我记得那个地铁在那边我们在做工五点放工去采榴莲。那个 yishun kampung 现在是 safra 那边。想到很有印象。

Participant S1: 这个是老黄瓜, 这个是苦瓜

Participant S4: 以前苦瓜瘦瘦的

Participant S1: 苦瓜, 这个长长苦瓜. 这个是菜豆.

Participant S5: 现在你可以种你种

Participant S4: 现在的苦瓜很粗, 我看可能打针的.

Participant S1: 这边还是有店屋...

Participant S3: 那个卖酒

Participant S4: 以前自然的东西哪里有这样胖...

Participant S1: 酒庄, 还有茶, 卖茶的. 那些人好像都是广东人. 你看他的样子

00:53:03 为什么你这样讲?

Participant S1: 好像是广东人

Participant S3: 多数, 多数都是广东人

Clara 为什么? 因为他们的头发, 穿着?

Participant S1: 穿着什么不一样. 好像是广东人.

Participant S3: 是, 是.

Participant S1: 你看, 一看就好像

Participant S5: 红头巾, 很像红头巾

Participant S4: 红头巾穿那种木屐, 没有 sports 鞋的

00:53:26 那个小妹妹穿那个木屐, 看到吗?

Participant S4: 对对, 以前很流行的, 我有穿过

Clara: 你有穿过, 舒服吗?

Participant S4: 不错

Participant S1: 不是, 你走路 kikok kikok (sound effect)

Participant S4: 没有啦, 你拿脚起来就不会啦.

Participant S1: 我去厕所就是用这个, 买一双放在厕所那边去洗手就是穿这个. 它比较不会肮脏又不会湿.

Clara: 不会湿, 可以耐啦?

Participant S4: 又不会湿湿又可以保护脚, 高吗

Participant S1: 你要穿去 toilet 你就是去到那边换这个木屐进去

00:54:03 这种卖菜的是...?

Participant S3: 牛车水有很多.

Participant S1: 牛车水就是一摊一摊这样买

Participant S5: 在门口, 自己的门口卖

Participant S2: 店的门口

Participant S3: 可能牛车水那一带

Participant S4: 现在那里买 sports 鞋, 买名牌, 改善很多了.

Participant S1: 你看这些人好像都是广东人. 这样一摊一摊那样卖. 这个小孩子要买那个黄瓜哈哈. 你看他的车是用木座的, 这样推去. 没有像现在是那个弄到很美的车...

Clara: Lorry?

Participant S1: 不是 lorry 推车也是很美. 他的推车你看是他的推车是木座的。

Participant S4: 那个是三轮车这样的啦...

Participant S1: 他卖东西都是用 qin qin (makes action of scales) 不像我们用磅的.

Participant S3: 简单啦, 以前要自己拿的. 那个秤, 那个头很重.

Participant S1: 他拿了就放在这边秤就看多少. 那个小孩子都会来买东西. 你看那一个男要买

Participant S4: 以前的小孩子很聪明, 照顾家里大大小小

Participant S1: 那个苦瓜什么的拍到很美

Participant S3: 这个我看过, 我家楼下看过。

Participant S5: 这个地点查不到啦, 卖酒的酒庄。

00:55:53 这些人是随时来卖的吗?

Participant S3: 每天早上

Participant S1: 每天早上五点多就开始. 他的位置他有一定的位置. 来这个位置就是你的.

Participant S3: 不可以随便摆的. 他们有位置. 还有我家楼下还有卖肉的还有卖那个...

Participant S1: 他有位置好像有你的位置在那里他的位置在哪里

Participant S3: 卖菜的就是多数是是铺在地上. 卖肉的他就有摊位, 卖鱼的也是有摊位只是卖菜的随便放的他们还没有摊位的。

Participant S1: 有位置, 有位置的, 他们有位置。

Participant S5: 这个那个洋人拍的?

Clara: 对, 全部都是他拍的

Participant S5: 他拍得很漂亮. 还很现实, 很逼真.

00:57:01 Aunty 刚才你讲你以前住 Yishun 那边你会种菜这些, 你们也是拿去卖?

Participant S1: 拿去卖, 还是排放地上.

Participant S5: 随便排, 随便排, 没有 teh gu (police) 来就可以.

Participant S3: [dialect] Run from police

Participant S1: [dialect] My side don't really see the police

Participant S2: [dialect] Villages don't have as many police

Participant S1: 人家看到你的美就买买买, 你就可以回家

Participant S3: 我家楼下每次看到 teh gu (police), 他们就跑

Participant S4: 靠马路他们就会抓

Participant S1: 我们拿出去人家看美就买不是很多卖的. 我们卖东西拿回去要走很远, 差不多要半小时.

[Participants converse in dialect]

Participant S1: 现在没有, 现在赶到完了。

Participant S5: 印象中... [string of dialect]

Participant S1: 那个有印象, 印象还有。以前是小孩子的时后, 六十多年前了。

00:58:58

Participant S4: 这个菜没有药。

Clara: 所以你刚才讲的就是说(苦瓜)没有那么大

Participant S4: 它瘦瘦, 连正常生的都是瘦瘦苗条, 不用吃那个减肥药的。现在要加肥。

Participant S1: 现在不是, 现在它种的是很胖的

Participant S4: 现在种它有打药吗

Participant S2: 现在菜都有放肥料

Participant S1: 要放肥料他才会肥, 他们讲买这个很苦, 卖胖的不苦。这个很苦。

Participant S4: 苦, 苦才好

Participant S2: 我在花园也是有种。

00:58:35 你种苦瓜?

Participant S5: 苦瓜还没有熟, 人家就踩了

Participant S4: 你吃苦瓜就要苦吗, 你吃苦瓜不苦要来吃苦瓜做么? /吃得苦中苦吗!

00:59:54 所以我们看这张照片你看全部在这边前面后面全部都是女人的. 以前去巴刹是不是都是女人去?

Participant S4: 以前的女的很坚强

Participant S1: 会不会在牛车时?

Participant S5: 你要认这个这几个老招牌, 你去牛车水可能找得到。

Participant S1: 那边老一代可能是那个店主

Clara: 可能有受保留?

Participant S4: 保留的有时候你看到你看她的店 [dialect]

Participant S3: 这个是酒店

Participant S5: 比较新款的店, 你看新款的

Participant S2: [dialect] All women right, men very little.

01:00:53 通常都是女孩子去买对吗? 男孩子通常是做什么?

Participant S4: 做工

Participant S5: 做粗工

Participant S3: 卖鱼卖肉的是男的

Clara: 为什么?

Participant S3: 我家楼下卖鱼的全部是男的, 卖肉的也是。

01:01:10 卖菜的都是女人做的, 因为那些男的他们去捕鱼?

Participant S3: 卖鱼的是男的。

Participant S5: 做外, 这边是内。我们是做外面的。

Participant S3: 卖猪肉的也是男的。

Participant S1: 那个称【dialect】你看这个很重你没有拿好它就掉下来了很重。

Participant S4: 这个它的头。

01:01:55 现在没有用这种了对吗?

Participant S3: 没有了

Participant S1: 那个没有用了, 这个可以做古董了。

Participant S3: 古董, 古董。便现在的人收起来做古董

Participant S4: 现在人要方便, 什么都新科技。

Participant S3: 现在用那个称是有针的, 现在又改良用电子的。不用那种了。跟准确的。

Participant S1: 一直改科技的。

01:02:17 我记得我小的时候还有看到这种。就是他们讲很容易骗, 因为你可以骗它的重量。

Participant S5: 去买药材偷吃。

Participant S3: 那个秤的也是, 那个针的也是。那个棒还是会这样, 电子的比较好。

Participant S4: 他们药材店还有用。

[dialect overlapping]

Participant S4: 以前的称还有用, 因为那个电池的要有重才会出现号码吗。

01:03:17 少量的东西就是用这个。

Participant S1: 如果大量的, 一百斤什么的就要用那种两个人一边 [dialect] carry up one, very big, so big 就是以前的时候我们每次有看到这样的。

F1 G0011 034

01:03:35 OK 好, 我们现在差不多十一点半。我们可能看我们再看多一张照片吗?

Participant S3: 可以。

Participant S4: 还没有看完是吗? 还有多少张?

Clara: 下个星期在看。

Participant S3: 哦, 游泳池。

Participant S1: 游泳池。

Participant S4: 这边看比较矮哦

Participant S5: 以前的几年啊?

01:04:00 也是一样四十到六十年代的时候。

Participant S4: 有没有做记录?

Participant S5: 七十, 八十年以前的。

Participant S1: 那个博士他没有记录。

Clara: 没有记录, 他全部只是收那个底片, 我们也不知道是几时。

Participant S1: 哦, 是。

Participant S5: 这个是公开的游泳池

Participant S1: 他没有说拍下来写说是是什么

[overlapping dialogue]

Participant S1: 没有做记录, 他没有想到你们这些人要看几百年的东西。

Participant S4: 你们做研究吗。

Participant S5: 那个马路最有名就是那个...你要认这座还在吗。

Participant S2: Farrer Park.

Clara: Farrer Park?

Participant S3: 对, 我要讲靠近[unsure]

Participant S5: 那边好像关掉了。

Participant S2: 靠近那边对最有名的。他们表演啊, 我们比赛就在那边, 现在没有了。

01:04:43 你们可以转下去, 然后每个人可以看。

Participant S3: 因为游泳池只有那边。

Participant S5: 现在是新的吗, 连 Jalan Besar 都有。

Participant S4: 这个拿来作资料也是蛮好的。这个我没有看过...游泳池。这个是那个水好像下面有出来的水。水池还是。。。

Participant S5: 雨水

Participant S4: 雨水这边好像有 pipe 的。

Participant S3: 装雨水, 水池。它是有要再循环水。

Participant S4: 这个跷跷板以前很矮的。现在人家要越高越好, 越高越好。

Clara: 对对, 那个 Toh Payoh 的那个很高。

Participant S4: 对。好了, 你要去看。

Participant S1: 这个是一个[dialect]

Participant S5: 现在是猜哪里, 在印象中在哪里

Participant S1: 想不出这个, 我们没有去过的地方就不懂。

01:05:47 Participant S5 刚才讲这个好像是公共游泳池。

Participant S5: 大家可以用, open 的。

Participant S3: 那个 Farrer Park 的就是 open 的

Clara: Farrer Park 的是 open?

Participant S5: 那个原本很小。

Participant S4: 也没有说免费的, 也是多多少少要给钱的。没有给钱的 [overlapping dialogue], 很少去的。

Participant S3: 公开的不用钱的

Participant S5: 以前是公开。我看是 Farrer Park 啊, 靠近很小个的 Farrer Park 不会很大。

Participant S3: 现在一个游泳池你进去不是要买票

Participant S1: 现在都不在了, 你也是忘记哪里。这个都不在了, 一定不在的。

Participant S5: 要靠背景看。现在有 Toh Payoh 又弄到美美的, 这个地方不在。游泳没有收入, 没有人去游泳就是一定收的。

Participant S1: 现在弄越美了, 好像现在不在。

01:06:48 你们刚才有说好像是 Farrer Park 那边的那个游泳池, 你们谁有去过?

Participant S1: 有。

Participant S3: Farrer Park 那个游泳池有去过。这个印象我好像有看过了。好像我去过。

Clara: Farrer Park 有去过... 那通常游泳是几时去游泳的? 像周末吗, 还是?

Participant S4: 多数周末的。

Participant S3: 因为以前我的姑姑住那边。靠近 Farrer park 的游泳池, 连她的是在那边三层楼而已 [dialect]

Clara: 组屋吗?

Participant S3: 组屋, 赶了, 没有了。

01:07:25 所以你是去找你姑姑就去游泳?

Participant S3: 我没有游了, 看。

Participant S1: 她去看没有游泳

Clara: 你们会游泳吗?

Participant S3: 不会

Participant S2、4: 渐水

Participant S4: 小时候没有教过, 没有胆。只是说有时他们会说敢敢叫你渐水。渐水可以啦, 逼一下就好了。

Participant S2: 以前孙子小时候带他们去 Kallang Bahru, Bedok 搭车去。

Participant S1: 带小孩子我们大人没有下去

01:08:16 那 Participant S5, 你是第一个认这个, 你有去过吗?

Participant S5: 我不会游泳, 不过以前是玩水的啦。小孩子玩水。不过老实讲, 这种我没有兴趣。

Clara: 你不喜欢做这种的?

Participant S5: 我喜欢走路的, 不喜欢水。

Clara: 喔, 你不喜欢水。

Participant S3: 就不懂这个啰, 我还是看不出。

Participant S5: 我很少看这个。这应该是运动的人, 喜欢运动游泳是好咧, 骨头很好。

Participant S1: 为什么他上面有一个这个 kan lok [unsure] 啊? 这个, 他的 [unsure], 有一个人坐在这边...

01:08:50 可能是那个, 那种雨伞那种吗? 盖住的, 我不知道。

Participant S5: 喔, 遮太阳啦。

Participant S1: 这个好像不是雨伞, 这好像是 kan lok。雨伞哪里有这样远远 [dialect] 好像, 这不像雨伞吗?

Participant S3: 这雨伞很小, 他没有开啊他开了, 你看他隔壁的, 他开了, 他有一只才可以插, 对不对?

Participant S4: 古董 [dialect]

Participant S5: 大雨伞啦。你看它的 handle 在那边。

Participant S3: 啊, 雨伞来的, 你看他这边。你看这个也是开的。

01:10:14 这边是, 好像看起来是你们大多都很少去。

Participant S1: 很少。

Participant S2: 以前都很少, 都是看孙了带孙去。

Participant S1: 以前的小孩子很少去游泳, 现在的小孩子...

Participant S2: 以前的人很怕游泳。

Participant S1: 现在就不同了。

Participant S2: 轮到我看孙, 孙每个礼拜都去。

Participant S1: 小孩子几个月都去游泳。以前没有, 哪里敢带他去, 就怕他会沉死, 什么什么。

Participant S4: 不会啦! 你看有些 ang mor, 小小 baby 的就是玩水。

Participant S1: 玩水, 给他自己玩。

Participant S4: 玩得这么高兴。

01:11:06 比较少去啦... 所以这里的人可能比较大一点? 那种十多二十岁? 也没有很多人在这里。

Participant S1: 对。

Participant S4: 以前比较少, 教游泳的很少。现在很多人要学, 所以教员多还有考试的。

Participant S1: 游泳也是有考试。

Participant S2: 以前没有。

Clara: 现在什么东西都考试, 以前是自己去玩的吧。

Participant S4: 给钱, 给他教。教会他们长大了就可以游泳

Participant S1: 这个游泳池也不错, 也差不多很大。

01:11:51 很大? 算大吗?

Participant S1: 以前算是大。

Participant S5: 如果你要了解, 这样去 Farrer Park 那边旁边的人问。哪游泳池旁边那边住家。

Participant S1: 住在那边他可能会知道。

Clara: 啊。因为你们说以前就比较少去很远的地方, 就去去附近那边的地方。

Participant S4: 没有, 以前很少巴士

Clara: 哦, 以前很少 bus 所以出去比较不方便?

Participant S5: 你讲那个 angmor 是博物馆... 他拍的啊? 可能这边靠近吗, Farrer Park 不远。

Clara: 靠近吗, Farrer Park?

Participant S5: 不远, 不远。

Participant S1: 他就去那边拍, 不远。

Participant S5: 我们猜测不准切, 要问那边的人。我是看这边的矮屋是更衣室, 冲凉, 四方形。

01:12:49 所以以前除了 **Farrer Park** 游泳池还有哪里出名? 因为以前好像没有很多, 现在哪里都有。

Participant S5: Queenstown, 女皇镇。Queenstown 很久了

Clara: Queenstown 的还在。

Participant S5: 还有开, 还有。哪里的游泳池早期的...

Clara: 可能有听过, 但是没有去过?

Participant S5: 没有, 我对游泳没有兴趣。我是有经过才注意到。因为我到处跑...

Participant S1: 他没有事走来走去走来走去。像我们要走去哪里都不会有。他每次看到乱乱走, 去到哪里都看到你。

Participant S5: 没有乱乱走啦。找路啦, 发现新大陆(?)。

Participant S1: 就是每次去到哪里都看到你。

Participant S5: 我 20 年前有一辆 van, 赚钱的。每天在外面最少一半的时间。外面外交的啦。

Participant S1: 所以你知道的东西比较多。

Participant S5: 我去申请 taxi license 三次不给, 我有黑点, 30 年前不给我。不过我现在对驾车没有兴趣。不集中精神很危险的, 我驾车还睡觉。以前我我驾车慢慢找地址这边有一个老人经过斑马线他推我的镜子我还以为撞到人。还好他跌倒, 没有撞到, 他扣到头。我一个月吊销 license, 不是撞到。因为他走斑马线我没有停, 他直接推我的镜子。

Participant S1: 还好没有弄到。

Participant S5: 我走很慢。这种意外。没有集中精神...

Participant S1: 斑马线没有专注, 驾车没有专注还去看...

Participant S5: 现在是 law by law 撞到人就是吊。

01:15:00 OK 好, 我们差不多了。如果你们没有什么...

Participant S1: 没有。

Participant S5: 放学了。

Participant S3: 放学放学

Participant S5: 下星期是一样啊? 找新的节目出来啦, 过去的已经没有意思了。

Participant S1: 过去才就是要给人看过期

Participant S5: 怕你记性不完整, 忘记了。记忆力好就是 OK。所以出来走看很多东西就不会失智。

Participant S1: 所以你到处跑知道很多东西, 我们没有到处跑。

Participant S5: 我喜欢修理东西有研究, 可以做不可以做找别人做。什么都好, 要去动。不动不熟。

-End of Group B Session 1 Transcript-

Group B Session 2 Transcript

Date: 20 March 2024

00:00: 37 你们全部都早上做了很多东西才过来。

Participant S2: 对了。

Participant S1: 我们早上起来冲煮水冲东西, 抹地扫地才过来。

Participant S4: 女人的功夫很正常, 年轻人很少这样做。

Clara: 对, 年轻人没有这么早起来。可能我们先转一圈你再讲你的名字多一次。就是你的名字然後还有可以分享你今天早上做的一些什麼 OK? 一个东西就好了, 不要讲如果你五点起来的话, 不要讲太多就讲一样东西有趣的。

Participant S3: 早上去做什麼?

00:01:28 我的名字佳洁, 我姓张, 佳洁。我今天早上我去餵我邻居的小猫。因为他出国了, 所以我去帮忙喂它。

Participant S5: 很好玩。我讲不出。早上九点半才睡醒。

Participant S3: 哇!

Clara: 你这样算是, 你比较早了, 对吧? 你通常睡到很迟的。

Participant S5: 是咯, 昨晚被追啊, 通知了, 要来啊。等一下飞机跑了没有等人。

00: 01: 59 Participant S5 早上九点半起来, 然后你就下来?

Participant S5: 不过我 4 点才睡。

Participant S4: 晚上睡不着?

Participant S5: Bo bian 啦, 这个是我的生活啦。因为我们这种年级有的不睡在巴刹睡。吓死人。

Participant S3: 不能睡晚了

Participant S1: 晚上不睡早上睡迟

Participant S5: 晚上没有做什么, 早上的节目比较多姿多彩。。好像很多夜生活有的人里面打架。他们有一个外面的人来这边没有地方睡, 他们坐上那个 hawker centre, 隔天叫不醒来。[dialect] 他的病人严重要死了不过他没有地方睡。在那个 table 那边, 在卖素食的前面。半年前。。。很多新闻的, 那天打架上个礼拜。

Participant S2: 人家问你做什么。

Participant S5: 我们是夜生活的记者

Participant S4: 夜巡, 夜巡

Participant S1: 你可以在这边巡

Participant S5: 不是啦, 习惯一样啦

Participant S4: 他在夜巡, 夜巡鸟啊

00:03:28 谢谢 Participant S5。你是?

Participant S3: 我是**。

Participant S2: 我们都知道她做什么. 我们都跟你讲了。

Participant S3: 我早上 5 点就起来了。就做家务, 冲茶, 煮开水这样。弄给孙吃, 因为孙早上来。然後我就去花园, 花园整理。

Participant S5: 女佣的钱她赚, 你赚女佣的钱。

Participant S3: 这样啦。

00:04:05 OK 谢谢。

Participant S2: 到我, 我是** 我早上起来差不多 7 点。那我就洗衣服, 放弃洗衣机洗。然後我有两只乌龟, 我装乌龟冲凉换水然後我就准备自己吃早餐就这样。

Clara: 就下来了? OK 谢谢。

Participant S4: 我已经都知道了, 我是很健忘的人。有时每次闹钟 5 点, 就 5 点起来。起来了去放大号小号啦, 解决这些东西先。我煮东西, 要预备早餐。有时候吃了我们大概七点就要出门出门去佛堂。

00:05:02 去佛堂? OK 好谢谢 Participant S4. Yixuan you want to share?

Yixuan: 起来的时间不一定, 有时候 6 点, 有时候 8 点, 有时候 10 点。

Participant S4: 没有一个基础说你几点起来, 你要做什么, 你没有安排那些?

Yixuan: 每天不同的东西, 就不同时间。

Participant S2: 其实每天都不一样, 有时候今天做这个。做别的我也是这样。

Participant S4: 不同的时间。。。没有说限定啦, 没有人管你啊?

Yixuan: 没有。

Participant S4: 这么好啊, 没有人管你! 没有人管要一种心理准备。

Participant S4: 没有, 年轻的 OK

Participant S1: 年轻 OK? 也不可以, 这个是坏习惯。

Yixuan: Ok, 那我要 6 点起床

Participant S3: 每天都一样

Participant S4: 起床你要做一些... 自己住的地方清洁一下, 而且被, 床它们都要整理好好。

Yixuan: 我有整理!

Participant S4: 这个东西要做的, 女孩子要学。等以后有老公了, 老公看你这样那么 [dialect] 这样你看到你这么 [dialect], 你妈妈没有教你你出来没有教你啊? 这个是老人的经验啦。

00:06:31 OK 好所以你今天早起, 因为要来这边? OK 谢谢 Yixuan.

Participant S1: 我是**。我早上 7 点起来就在里面 exercise, exercise 15 分钟才出来。煮水, 冲茶, 拜神。然后冲一杯那个麦片放在那边, 我就是扫地抹地, 做好抹东西抹抹好我就吃东西。没有事我就跑下来了, 很容易的。

Clara: 做好多东西阿!

Participant S1: 很容易, 很容易。做惯了很容易就是这样。每天抹地就没有, 拜神, 冲茶这个就有抹地就没有。exercise 有, 每天都有。

Clara: 有 exercise 很好啊。

Participant S2: 每天早上有 exercise。

Participant S4: exercise 老人就是这样。

Participant S1: exercise 很多动作不是这样而已还要这样, 还要这样, 很多动作。做完了我就出来。没有你一出来走出来不行, 要跌倒这样。没有力。

Participant S4: 那个骨头硬掉, 就不行

Participant S1: 一定要运动了才出来, 暖身一点才可以。这样就冲煮水冲茶就是这些, 拜神... 有抹地我就扫地。今天有啦, 扫地抹地抹桌子什么的好的。

00:08:16 你们全部都很早起来然後可以做很多东西才过来。

Participant S1: 不是很早啦

Participant S2: 我们还可以自立还不错, 还不用依靠人。

Participant S3: 还可以做。

Participant S2: 因为没有佣人就是要自己。

Participant S1: 有些人有女佣的, 他们不做的。他一点都没有动。要动腰哪里很痠, 我要绑一条那个才不会痠。没有这样我不可以这样。很酸会痛, 酸, 不是痛。

Participant S4: 女人的责任来的。宠坏我自己, 如果依赖别人。

F2 G0144 011

00:08: 55 OK很好。你们都已经做了很多东西才过来的。所以我们今天会继续再看一下上个星期我们看的一些照片。我带一些新的照片给大家看。

只是要提醒你们有什么东西想分享的你们都可以分享。你可能看的照片会认得那个地方。不过你不认的也不用紧。如果你有类似的经历还是什麼，你可以说给我们分享。然後我们可以看可能谁有相似的经验，还有什麼，大概就是这样子，OK? 有多一件事就是我们讲话的时候，我们尽量... 如果有人讲话，我们尽量听他说话。他说完我们再说，这样比较好 OK? 上个星期我们有看一些照片了。可能我们就给你们看这张吧。

Participant S3: 噢，kampong.

Clara: Kampong...哦，全部的照片都是在大概 1940 到 1960 那个时期拍的啦。

Participant S5: 我们没有出世啊

00:10:30 没有出世? 还是可能很小，可能很小的时候。就这个是一个 kampong 的照片

Participant S5: 这个照片来的? 不是画的?

Clara: 不是画全部都是照片。

Participant S3: 看就知道是那个 attap 屋.

Participant S5: Changi 尾。

Participant S3: 以前，以前小时候我的阿嬷就是弄这个 attap 屋。她做，自己做。因为我们家亲戚他们开，那么我的阿嬷每天就在那边弄

Participant S1: 这个我也是有弄过，我也是有弄过。

00:11:07 这个要怎样弄?

Participant S3: 那个要来邦

Participant S1: 那个叶子，然後一支木一支木这样就去 ao (bend) 然后切。。。

Clara: 很像做 ketupat 一样，进出进出?

Participant S1: 这样弄它就可以 [overlapped conversations, unclear]

Participant S3: 我们小时候每次自己弄这个，一片一片。这个我又弄过。

Participant S4: 这个叫 [dialect] pu kar lao(?)

Clara: [dialect]是什么?

Participant S4: 这个叫 [dialect] (stilt houses)

Participant S1: 就是有木弄起来，那个叫 [dialect]

Participant S4: 下面有水，什么都不怕。

00:11:38 它不会淹?

Participant S4: 不会淹，这个叫 [dialect]。这个是好像马来人住的，马来人的屋子。

Participant S5: 早期啦。马来人比较多。早期这个是海边的。。。海边的都是很远的。四面海吗，靠海水上来他们要提防淹水

Participant S4: 很凉的。这种屋子不用风扇也不用冷气。算很凉的真的

Participant S1: 这算是马来 kampong

Participant S4: 不会说你住那一些铁的，太阳晒很热。

Participant S5: 哪一边 kampong? 在哪里? 在哪里我们不懂。很难因为这种都没有...

Participant S1: 它的地方很多，马来 kampong 很多地方都有。

Participant S5: 好像 punggol, Changi 尾啦。。。很多。

00:12:29 为什么 Participant S1 说是马来 kampong 呢? 你看到什么?

Participant S4: 只是说马来人比较省吗。

Participant S1: 这样的屋子，还有船。他们去外面抓鱼啊。你看他的人好像马来人的。

Participant S5: 马来的 kampong，马来村这样。

Participant S4: 他们比较省，吃什么都辣椒没有辣椒不可以吃

Participant S1: 这个船叫 sampan, 以前这个船我也是坐过, [rowing action] 船, 我住在 [unclear], 他就是这样去海底拿那个什么给鸭吃什么。我们也是这样坐 sampan。

Participant S5: ... 落后的国家才有

Participant S1: 还没有嫁的时候, 小孩子的时候有做 (sampan)

00:13:30 你划那个 sampan 过去捡什么?

Participant S1: 就捡东西, 捡那个好像什么给鸭吃 [dialect]

[Overlapping conversations, unclear]

Participant S5: 这个现在很难找了。我以前爬椰树很厉害。Kampong Aljunied, 我爬到差不多 20, 30 尺高, 椰子掉下来打到人家的头。

[Participant S1, S2, S4 conversing in dialect about the seafood you can find at the beach, see ham, bo kak...]

Participant S1: 给鸭吃, 不用买东西它也是吃得很胖。Sam ba (village) 就是这样。

00:14:50 这个可能会在哪里呢?

Participant S2: 看不出

Participant S5: 东南西北靠, 海靠海的地方。

Participant S1: 真正在哪里还不清楚

Participant S4: 改良了现在很多海都填海去了。都已经变化了。

Participant S1: 好像我们这边也是有这种船。[dialect] Diao kio tao (mouth of the hanging bridge?)

Clara: 哪里?

Participant S5: Boat Quay 啦。

Participant S2: Clarke Quay

00:15:34 Clarke quay 以前也有 kampong 吗?

Participant S2: 有。

Participant S1: 有这样的。起货都是有的。

Participant S5: 这种不算, 这种是东南西北的海边。好像 changi beach 这些。

Participant S2: 大海。不是河。

Participant S5: ... 乌敏岛这些。因为他们有住宅区。有那种 kampong 才有人。住宅区吗, 他们住在一起的。

Participant S1: 他的屋子通常在旁边, 海边。

Participant S5: 淹不到, 淹水淹不到。

Participant S1: 水淹起来他不怕他的屋子湿到

Participant S5: 淹水在船上的鱼那个鱼钓上来。这很简单他们的生活就这样。

Participant S1: 有看过这些东西看过。

Participant S3: 有看过。

00:16:26 有去过? 有吗, 好像亲戚住?

Participant S4: 没有啦。

Participant S2: 进去里面看看一下, 没有住过。

Participant S4: 现在也是有那个好像郊外 changi 很长的路线。也是有这种屋子, 也是还有还保留有一些, 叫 [dialect] pu kar lao

Clara: 这种屋子叫 pu kar lao?

Participant S5: 浮脚楼。

Participant S1: 他的脚是一只一只在水中

Participant S4: 如果海啸来的话就搞不定了。

Participant S1: 以前好像没有海啸，没有听到

Participant S3: 没有听到。

Participant S1: 没有听到这些人给淹水，现在很多。

Participant S4: 以前 marine parade 也是有海。所以他填出去建很多屋子、建那些组屋。不够地方吗。

Participant S3: 现在的地方全部给他填到不认识那个海线了。

Participant S1: 起那个高楼啊

00:17:40 好像以前这边 beach road 这边也是海对吗？没有这么多楼房这些的。

Participant S5: 这里好像有 50 年了，大概大概。

Participant S1: 不只啦。我的屋子都要四十多年了

Participant S3: 我都搬来大概要。。。

Participant S5: 这个最早期因为靠海

Participant S1: 那个海边也是很多人在那边

Participant S3: 那个海边，四桥那边

Participant S5: Kallang River。那边我最记得

Participant S3: 那边的海边也是差不多这样

Participant S5: 我记忆力还记得这边那个带，现在要建 HDB 的屋子。那边 kallang gas 那边。我记得那边他们工厂建那种船，木船。

Participant S2: 你说的对，在那边。我小时候就是住在那边, bei tah hang (?) 那边。我父亲就做劳工的就是去那个... 有时候有货来什么他们就去搬。靠近这边而已，有时候有塑胶啊，什么都有啊。咖啡豆这些...

Participant S5: 印尼来，马来西亚来

Participant S2: 我父亲就是做这个

Participant S5: 你家人做？

Participant S2: 对对对。

[Participants converse in dialect]

F2 G0100 019

00:19:08 你们刚才说的那个地方是不是... 有看过吗？

Participant S5: 路名？

Participant S1: 【dialect】这个是海边？

Participant S5: 这个没有海浪的，有海浪的 [dialect]

Participant S1: 【dialect】Yes, it would become soggy(?)

Participant S5: 几年代的？

Participant S3: 这个更久了。

Clara: 也是一样 1940 年，差不多 1940 到 1960 年代。刚才你说...

Participant S5: 呃！这个油桶啊？

Participant S2: 1960, 1960 我们十多岁。我们可能可能

Participant S3: Gas 阿？可能这一带。

Participant S5: 可能 Kallang gas 啊？这个拆了，刚刚拆了。可能啦，因为靠海吗。以前这边全部海像吗？油桶，gas 桶

Participant S2: 那个 gas 的旁边啊？

Participant S5: 如果女王镇一个，不像。女王镇没有靠海。女王镇有一个也是拆了。Commonwealth...

Participant S1: 不是很大的海啦，好像一条河。

Participant S5: 靠河边, 靠海边。这里也是靠海吗, 对面就是那个 marine parade

00:20:26 有印象吗?

Participant S4: 这个是什么, 船啊?

Participant S2: 这个船。

Participant S5: 这个油桶特别老了, 应该换过。我只知道那个桶别的认不出。

Participant S4: 那个船现在做得很美, 你看去到马路甲那种大大的船里面什么都有, 好像 shopping。

Participant S1: 那些是大船, 现在也是有

Clara: 渡轮

Participant S4: 渡轮只游客去旅游, 有游泳池...

Participant S5: 渡轮在新加坡在 batam 那种叫渡轮

Participant S4: 给人家去玩/游船的, 不一样。不知道多少天好像几百块而已。一个人几百块, 包吃一天到晚吃你肚子装得下都可以。它没有算了吃的都包在里面

Participant S1: 你要吃几餐都可以 [dialect]

Participant S5: 回来重多两公斤。

Participant S1: 很多东西吃, 吃了停下又去吃。想什么好吃又去吃。

Participant S4: 要订, 我们没有本事去要靠年轻的人

Participant S5: 拍出来的?

00:21:48 对, 都是摄影的。

Participant S5: 看不出。那个人变仙了。

Participant S1: 你要看吗?

Yixuan: 看了。

Clara: 她看过了, 我们看了两年了。

Participant S3: 你们也是一直研究?

Participant S5: 没有一个懂啦? 没有一个懂。

Clara: 我们没有看过。

Participant S1: 很难, 这样多屋子很难看得出, 看不出。

00:22: 21 这种也是刚才你们讲的那种 attap 屋这种是在水的对吗?

Participant S3: 在水中间

Participant S1: 在水中间

Participant S5: 可能在我们这边附近那个 tank 啊, 可能啦。很多地方都拆了。

Participant S3: 油的桶啦。[dialect, unclear]

Clara: 所以以前这边那个桶的附近有什么?

[Overlapping conversations, unclear]

Participant S5: 就是那个船厂, 造木船的。我印象中应该四五十年, 四十年这样。我经过那河边。Kallang 体育场...

Participant S4: 这个船很美, 现在都没有了。

Participant S2: 当然啦现在科技全部用 motor 的!

Participant S4: 以前用手。

00:23:08 Participant S5 说以前靠近现在的 kallang 体育场有那个 gas?

Participant S1: 就是这个 gas 啦, 他看这个。

Participant S2: 没有, 这里而已。

Participant S3: 走路就到了。

Participant S2: 应该指哪一边我也不懂。是这边而已，那边那个弯弯的桥。
Participant S3: 那个空地是那个 gas 现在拆了。
Participant S1: 拆了不懂搬去里了。
Participant S5: 这里现在要建 HDB，路名 Kampong Bugis 要建了，差不多一两年。
Participant S2: 现在报纸还在出要建了。
Participant S5: 印度庙旁边那条路。
Participant S2: 对对，你从牙笼下来你车弯那边一片地而已。
Participant S3: 刚好靠近那个桥。

00:23:56 那个弯的桥？我知道那个弯的桥在哪里，在那边。所以我刚才问这个附近以前是有什么？是人家住的吗？还是工业区？

Participant S2: 没有工业区。
Participant S5: 就是很多养小鸡？卖的啦。
Participant S1: 那边没有人住
Participant S2: 养小鸡的！我们小时候就是... 还有做那个藤的...
Participant S3: 做椅子。
Participant S2: 那边在那边。那边叫火城

[dialect / overlapping]

Participant S5: 它的外号叫 【dialect】 hui xia lor (fire burning?) 那个 gas 在发那个电。

00:24:48 所以小鸡他们是养来卖的啦？

Participant S2: 对，很多间。
Participant S5: 这个是火来的。
Participant S2: 还有那个做藤的是一排的很多间的。
Participant S1: 现在什么都没有了。
Participant S2: 现在什么都没有。
Participant S1: 很多人买那个鸡蛋 [dialect] A lot of chicks
Participant S2: 我们小时候每次跑去看
Participant S1: 他在那边孵小鸡一只一只很多，一只一只小鸡我还记得很多小鸡。卖给人家回去养。刚刚出世的。
Participant S5: 应该这边是浅海（？）这个(gas)最老了。如果是马来西亚就是 kukup, 靠海
Participant S2: 应该是，我认这个的。
Participant S5: 印象深刻啦。

00:26:00 因为你说你住你住这边对吧？

Participant S5: 他在这边。这两年才拆这个。
Participant S1: 这个拆不久。
Participant S5: 他为什么这么久他里面的 gas pipe 很多，从外地来，从马来西亚来的。他要清理乾淨才可以建屋子。
Participant S1: 搬去哪里啊？
Participant S5: 这个不是搬了，没有了。全部没有了。拆掉。
Participant S2: 搬去 Senoko 是吗？
Participant S5: 他现在是那种 senoko 大工厂，好像那个 tuas 才有
Participant S1: 没有这个了。。。.
Participant S5: 拆掉了没有了。
Participant S1: 他要给他那个 gas 没有了才可以... 很臭啊。
Participant S5: 就是地上很多那种管，他现在在清理

Participant S2: 以前我们住, 我们以前住老屋子。后来被赶的时候, 我们就住在这边。我们家还可以嗅到它煤气的味道, 很多人 complain。后来就被拆, 是最好的。

00:27:03 哦, so 之前这附近每次都会闻到煤气?

Participant S2: 会闻到的。因为我们比较靠近

Participant S1: 他讲他们说危险, [dialect] might explode

Participant S5: 那个烟管烟管很高, 高楼似的。他现在拆不完。那个管下面还有那个 gas 的味道, 危险。他清理了才可以建屋子。本来是清好了, 这两年才要完了。差不多两年了

Participant S2: 对。对。

Participant S5: 以后 kampong bugis 的住宅区, 可能我们这里搬去哪里, 可能。那边建好移过去。这里也要改朝换代了。

Participant S1: 还要改啊?

Participant S5: 这个地方很值钱, 黄金地带啦。

Participant S3: 黄金地带

Participant S2: 不要讲了, 我们那边人家都会说会被赶。因为我们靠近移民厅, 每个人都在讲

Participant S5: Blk 七八九最好命, 养老院、老人院的公寓。人家讲老人院要 13 万, 这边 33 块。公寓来的, 真的老人公寓。我们住的很没有压力的, 为什麼? 不用担心没有还屋租, 我刚搬进来, 差不多十年前欠六个月。Housing board 讲怎么这么少你还不还, 我说你知道我要死了。

Participant S2: 你老人公寓也是要一笔钱去买。

Participant S5: 我是分配的, 卖 bedok 的三房室卖掉。因为我不需要这么大间, 两公婆。就被派来。我卖给 housing board, 本来我有赚钱, 十万左右。我不要, 因为你赚了等一下花完了连屋子都没有。他赔给我这边优待我。

Participant S2: 卖给 housing board 一笔钱

Participant S3: 你卖 housing board 多少钱?

Participant S5: 你卖私人你一定有赚一笔的

Participant S2: 没有你几时买?

Participant S5: 十二年前。差不多啦。

Participant S2: 你十二年前不贵。现在就好, 现在还可以卖给政府, 你还可以在原地养老。以前没有现在可以, 现在好像我们三房室, 我们不需要钱, 我们不要直接卖, 因为卖了就没有屋子住了。

Participant S5: 这个是借你用, 党给 housing board。

00:29:38 Oh! 就好像你卖给政府, 你还可以住?

Participant S2: 他给你住, 他还给你一笔钱。第一次给你一笔钱, 几千...十千。然後他每个月给你几百块给你花。然後你还在里面养老。真的是当。

Participant S5: 厉害这一招, 厉害。很多人你搬了, 你的人不一样。有的人从这边搬去 punggol 等一下不见了, 没有朋友了。

Participant S2: 不是, 不是, 因为如果政府没有这样很多老人很惨。

Participant S3: 孤独啦。

Participant S2: 没有钱就卖, 卖的钱也收不住。最後什么都没有, 连屋子也没有钱也没有。他这招是挺好的。也是为政府早想的。

00:30:29 至少就是还有屋子啦, 还有钱。

Participant S2: 政府还不会说这么多老人要给他养

Participant S5: 你看现在的 CPF, 上一代的五十五岁全部拿光。现在变做六十五还不能拿完。

Participant S2: 这样好, 我喜欢。

Participant S5: 为什麼? 他给一部分生活、费养老费。那些先拿的人现在每个人等政府给钱, 没有钱就 gong gong。没得工作了。

Participant S1: 有的拿了, 现在都是给那些人骗钱, 骗到他没有钱。

Participant S5: 老人的头脑很简单

Participant S1: 还有他就给他多多, 也是给他骗钱, [dialect] even those with wife and children, they also got cheated, because they... [unclear]

Participant S5: 骗到也没办法。。。你都没有女儿, 她叫你老公, 比女儿还年轻啊。[unclear] 所以才会上当咯。

Participant S1: 每个人上当很多

Participant S5: 骗都是那些头脑简单的。

Participant S1: 他有老婆, 有什么也是这样给他骗到。老婆都不要他。

Participant S3: 很多都是这样的。

Participant S5: 为什么银行被骗这样容易? 现在不要储蓄太多在银行啊。你储蓄太多很久没有去领, 那里面的人看好像人走了。人走了钱在他想办法拿去用。

Participant S3: 会 meh?

Participant S5: 最近 ocbc 那件事情很多, 就是那些人放久了没有用到人家怀疑你走了, 留在做什么? 这叫做里面有里面的鬼。所以你储蓄长期的储蓄不要 ocbc 里面一定有不乾淨的人。因为发生这边大数目...

Participant S3: 会被告, 告诉你。ocbc 告你啊!

Participant S5: 讲没有证据吗, 讲没有证据。你抓我做什么?

Participant S3: 有录起来!

00:32:45 哈哈, 没有其他人听的啦。Ok 好, 这个你们是觉得是 kallang 这边最近。然後你们有些有些印象。Participant S4 你以前有住这一带, 还是你住别的地方?

Participant S4: 没有, 住别的地方。

Clara: 所以没有看到那个煤气...

Participant S4: Gas 炉啊, 以前我有在那边做过工。也是扯衣的, 裁缝店。靠近那边的店, 那边有店、很多店。

Clara: 他们说有卖小鸡?

Participant S4: 这个也是有, 店里面也是有那个鸡蛋一粒一粒放在那个 lor (a bit round container based on action?) 里面。那开火, 火照著它, 日子过了鸡蛋壳就会开, 鸡就会出来咯。要烧烧, 它烧烧孵蛋。太多了它的母亲包不了, 如果自己养我们以前住那个地上的屋子有养鸡它生了蛋, 它会自己来养孩子。

Participant S1: 那就是 [dialect, describing how a hen would sit on her eggs]

F3 G0162 006

00:34:30 我们可以看下一张照片, 这一张照片你们看。等一下我传过去, 你们就看一下, 就看有没有熟悉的。

Participant S5: 印象, 要有印象。Balat(?) 这种靠近... 好像那个 Syed Alwi Road 的 [dialect, unclear] 每次这条河就是 [dialect] song li bang lok(?)

[Participants converse in dialect, agrees with Participant S5's identification]

Participant S5: 不过不一定, 没有背景, 背景是没有组屋

Participant S1: 以前没有。

Participant S3: 我的外婆住在那个新世界, 另外一个新世界。[dialect] To go to her house, I need to cross these wood (balat?)

Clara: Balat 是什么?

Participant S3: 木啦

Participant S5: 积木场, 以前这个 Syed Alwi Road, Boss Hotel 旁边, 那边就是那边这条河。那些 balat 就从这条河拉进去。以前这条河很肮脏的。这个是叫什么河啊?

00:35:56 不是加冷河吗?

Participant S5: 这条不是加冷河。是那条过加冷桥, kallang mrt 的旁边那条河叫加冷河。

Participant S2: So 你说的是那一条?

Participant S5: 这一条不同。

Participant S2: 你说的是 song li bang lok(?) 那一条啊?

Participant S5: 就是 song li bang lok(?), 它的河不一样。

Participant S3: 名不一样

Participant S5: 加冷河, 我知道那条河就是那 mrt 旁边那条河

Participant S4: Kallang 河很大的, 很大很长

Participant S5: 那个积木场, 以前的木厂很简单

00:36:42 那个木他们是拉的?

Participant S5: 从马来西亚还是什么用船拉的。他泡水的, 泡水才容易开不会裂。

Participant S2: 你看到是哪里?

Participant S5: 有两种的。这种 homogenous (?) 不用泡。有一种是脆状要泡水。不然它久了, 一下子会 pop, 整间屋子 pop 出来。这是经验啦。

Participant S4: 一只一只这 [dialect, wood pieces?], 木茶通通用板的板很耐水。

[Participants converse in dialect]

Participant S2: [Dialect] Sungei Kadut also have the wood factories.

Participant S2: Pan nok(?) 是那个坎木场...

00:37:32 木厂以前是在这边这一带?

Participant S5: Siong Lim 很出名的。

Participant S2: Siong Lim Pan Nok 吗。(Should be the name of a company)

Participant S5: 这个时代我都还没出生。

Clara: 你讲这些木都是从马来西亚来的?

Participant S4: 这个木很耐的, 你看它木好像是印尼木。都是印尼来啦, 马来西亚印尼来的。不怕水, 不怕太阳啦, 什麼都不怕。好像铁这样硬。

00:38:05 这些木它们是拿来做什么的?

Participant S1: 积木厂啊。以前像这种每个这种只要用木的工作全部跟这个有关系的。

Participant S4: 现在很难找了, 好像中国那种什麼木啊? 花梨木这些, 那种很贵、名牌的木。这种普通, 这种是人家做那个橱这种

Participant S2: 对

Participant S1: 看了知道了。

Participant S3: 要不要再研究一点?

Participant S5: 不用研究啦。木场靠近河的。因为它河边才可以拉木进来。现在要看看不到了, 现在都没有了。马来西亚都没有了。

[Participants converse in dialect]

Participant S2: 他的河还在, 河改不了的。

Participant S5: 河里面很多鱼啊 [dialect]。有一次我看过那个叫什麼, 不是那个吃鱼的... 那叫什麼? 牙齿很尖的, 吃鱼的那个会跳的。我有一天早上出门过桥...

00:39:25 Otter? 那个挺可爱的, 很多人喜欢拍照。

Participant S5: 会咬到你的。海豚, 是不是海豚?

Yi Xuan: 海獭。

Participant S2: 海獭。

Participant S5: 他们家族的咧。

Participant S2: 水獭，不是海獭。我有看过一群的。

Participant S5: 他们 family 的，没有一只的。我看过一次就是他们十多只从那边游下来，他们在吃鱼

Participant S2: 有大有小咧

Participant S5: 看到鱼在下面他这样 (dive) 很像潜水员这样。它起来那条鱼的头断。

Participant S2: 很大只的。

Participant S5: 里面很多鱼。。。这条河很多

Participant S3: [dialect] I always see too.

Participant S5: 不过不要吃啦，因为肮脏的鱼

Participant S2: 这叫海豚还是什么？

Participant S4: 也不可以钓的啦。政府不给的。没有人敢钓。

Participant S5: 肮脏鱼

Participant S1: 没有水，那个 bangla 去抓。可以，这边有人钓。

Participant S5: 有人钓，钓来卖？

[Participants converse in dialect]

[Participant S1 recounting her kampong experience with “tor sat” (catfish) and the spikey spines of the fish being painful]

Participant S1: 很痛的，有时候人家抓了上面快点跟他剪掉。 [Dialect, unclear] It has a lot of whiskers, but its very delicious.

Participant S5: [dialect] Make tonic.

Participant S1: [dialect] In the kampong... [unclear]

Participant S2: [dialect] So you ate a lot?

Participant S1: [dialect] When I was in the kampong...

Participant S5: [dialect] Ah, no wonder you're so strong.

[Participants laugh and continue in dialect]

Participant S4: 不然你吃到八十六岁!

Participant S1: 这样强壮啊

Participant S5: 你八十多岁看不出

Participant S5: 现在马来西亚的鱼要少吃一点，他们现在养的鱼那种快高长大吃补的。我们吃下去也是快高长大了，这种叫做化学鱼。化学鱼不要吃太多。海里不同... 现在也是日本放毒水也是毒鱼，不过没有这样毒。

[Participants converse in dialect, overlapping conversations]

Participant S4: ... 小的时候，我们出世的时候，打战的时候，什么都没有。鱼也没有，菜也是。有些人吃树叶，他也吃。很像现在其他国家很穷的，也是这样。以前母亲没有得吃，哪里有奶喂。吃那个罐头红字牛奶。平时肚子饿就是靠罐头得。很便宜得...我们以前吃米粉 1 毛钱而已。现在 5 分钱都没有人要，放在一边。

Participant S1: ...它里面很脏，这边的河很脏

Participant S5: 现在弄得很干净了...

[Participants converse in dialect, overlapping conversations]

Participant S5: 我们的新生水蓄水池在那边, 滨海滩的蓄水池, 这边留下去的。所以要过滤海水可以进来。肮脏水不能进来。【unclear】

Participant S2: [unclear] 不然没有什么鬼东西都丢下去。

F3 G0159 013

00:43:51 Okay, 你们要去要上洗手间吗? 不需要? 我们看一下比较不一样的照片。这个有人的。

Participant S2: Oh! [dialect] pok zui long ah!

Clara: Huh?

Participant S5: Pok zui lah! (Pop soda)

Participant S1: [dialect] Lion brand

Participant S2: 以前我们小时候过年才有看到这个。

Participant S1: [dialect] This is not like nowadays they use plastic bottles.

Participant S5: F&N ah?

Participant S1: 那个 pok zui 啦, 汽水!

Participant S4: Oh!

Participant S5: 现在 delivery(?) 搬去 Tuas... Ahmad Ibrahim. 我在 delivery 做 salesman, 很像分汽水啊, Punggol 这些... Supply 店屋的, 送货的, 做了差不多三四年。Coca-cola, F&N 在一起吗。同一个老板的。这个是生产部门啦。[unclear] 看有没有肮脏, 检查, quality control.

Participant S3: [dialect] During the Chinese New Year, there will be a lot...

Participant S2: [dialect, unclear] There will be a lot... to arrange(?)

Participant S5: [dialect] A whole lot!

Participant S5: 这个厂我在里面做 delivery 做了三四年, 我是做外面的。Sales 的。

00:45:20 所以你是没有进去的?

Participant S5: 不能进去啦, 他们有严格。现在搬 Ahmad Ibrahim

Participant S4: 给人家拍像啊? 这样。。。

Participant S5: 这个现场拍的啊?

Participant S2: 当然是现场。

Participant S5: 你讲五十年代我都... [unclear]

Participant S4: 做工汽水有那么大罐 meh? 哦, 那个有狮子的。

Participant S2: 那个 ang sai (red lion)

Participant S4: 啊, 很像白酒?

Participant S2: 不是酒, 汽水来的。

Participant S3: 我看那个女人都已经不懂去到哪里了!

[Participants converse in dialect]

Participant S2: Eh 你不知道? 你跟我们同岁的, 你不知道这个?

Participant S4: 我很少买。

Participant S2: 以前我们小的时候过年才有看到这个。妈妈就是买一箱...

Participant S4: Oh, 汽水啊?

Participant S2: 汽水来的。拿来摆(?), 过年很兴奋的。

Participant S4: 拿来倒在杯里...

Participant S1: 他的罐是玻璃的, 不是 plastic 的。[dialect] All glass bottles.

Participant S4: Oh, 汽水啊? 什么汽水? Pepsi cola 还是...

Participant S1 and 2: 不是, 这个是红狮, ang sai! 以前我们都叫 pok zui

Participant S4: Gam zui

Participant S5: Gam zui 新年最多人喝, 新年最出名

Participant S2: Then 有 Sarsi 啦, 有白色的。很多啦。

Participant S5: 有 cherry, Sarsi 也是出名。

Participant S1: 有 Sarsi, kor zui (bitter water/ tonic water), 什么都有啦。[dialect] The brand is the red lion and its all glass bottles. Need to use a tool to open...

Participant S5: [dialect] That's why its call pok zui!

Participant S2: 我们小时候全部都叫 pok zui.

Participant S3: 这些我们比较熟悉。

Participant S5: 印象深刻

Participant S2: 我们玩过的, 过年时就排啊排啊。

Participant S1: 排越多越好看。

00: 47: 21 排来做什么?

Participant S2: 因为过年兴奋, 过年才有看到汽水。是自己里面内心兴奋就这样排。

Participant S3: 以前就是拿那个盖来玩... 那个盖!

Participant S5: 不用买的吗

Participant S2: 以前的玩具

Participant S3: 不用钱去买

Participant S2: 你记得还有用那个 baluku (fruit), 你记得了吗? 那个 baluku 剥了一半然后我们就钻一个洞, 然后就放一个塑胶圈上去, 就可以转啊, 转啊转。

Participant S5: 这是你们的杰作哦

Participant S2: 转啊转啊转啊。那个很多人玩的, 小时候十多岁的时候。

Participant S1: 很像 pannok (? Top?)

Participant S2: 没有 pannok, 那个要买的。不用钱的, 自己做的。

Participant S3: 以前的没有去买的, 用自己的脑去做的。

Participant S2: 玩到很高兴

00:48:33 以前这个工厂在哪里这个?

Participant S1: 要问他。

Participant S5: 我做 delivery 40 年左右了, 40 年左右我在 delivery 的时候, 我 30 岁左右在那边做 salesman。开一辆 lorry 连 Punggol 尾都去。一个两个跟车帮我一箱一箱拿上去。送货这样啦。

Participant S1: 拿上拿下啦。

Participant S5: 过年最好生意, 过年做到 [dialect] cannot rest?

Participant S3: 每个人都叫很多

Participant S5: Order 很多, 对。

Participant S1: 以前的人过年 order 很多箱的。

Participant S2: 以前过年才有看到汽水的, 没有过年没有

Participant S5: 尤其他的 orange 很好消 (卖) 的。

Participant S1: 不像现在要买就买一罐吃。

Participant S4: 一个人吃, 不过要参口水。

00:49:24 然后这个那个罐子要还他们对不对?

Participant S5: 啊, 要退

Participant S1: 他全部收回

Clara: 然后他们清理了之后, 再装回来?

Participant S5: 对, 这个好像在工厂里面清洗, 用机器清洗。他一排检查 control。看里面肮脏就在里面拿出来, 抽出来。这种叫 quality control。他洗不干净, 有的里面有香烟头。

Participant S1: 有的吃了香烟头这边丢下去。

00:50:05 所以他是看干净?

Participant S5: Control 那个罐

Clara: 看起来你们每个都很记得那个标签?

Participant S2: 那个标。[dialect] Red lion.

Participant S5: 不见了, 这个东西不见了, 人也是差不多了。退下。

Participant S2: 是啊, 我们也是差不多了。真的。

Clara: 他们还在用这个标。现在还在用!

Participant S1: 他的罐不一样了, 他都换了, 没有用这个罐了。没有玻璃罐了。Plastic.

Participant S5: 现在用 aluminium.

Participant S4: 比较没有那么危险, 现在人凶到打架的时候拿来...

Participant S1: 对, 打架用这个

Participant S2: 对, [dialect] people use the glass bottles to fight. 以前常常打架的。

00:51:00 也是比较贵啦, 做玻璃很贵。

Participant S1: 也是很重, 你扛也是重。玻璃, 很重。

F3 G0243 004

00:51:25 OK 可是我们就看多一两张就好了。

Participant S5: 看这条桥。桥不吊了(?)。

Participant S1: 现在还在啊, 那个桥。North bridge road.

Participant S5: North bridge road 过去 south bridge 下来, 所以两条桥啦。[dialect] diao kio tao mouth of the hanging bridge(?)

[Participants converse in dialect]

Participant S3: [dialect] This is "dua po" 大坡那边。

Participant S1: 大坡那边。

Participant S2: 新加坡河。这个是新加坡河

Participant S5: 你看靠近哪一边, 你看那屋子靠近哪一边。这个是拍的没有改装的?

Participant S2: 靠近以前那边... 不是 [dialect] tong ji yee (同济医院?) 那边?

Participant S5: 你认那个河是哪一条。那边有 [dialect] 2nd horseway, big horseway (dua bei lor).

Participant S2: 这个是 dua bei lor mah!

Participant S5: 飘头还在。这个屋子没有了, 这个比较新。可能有, 它的形状还在。不过它装修了

Participant S3: 它有留

Participant S1: 它是有 [dialect, unclear], colour 不同

Participant S5: 以前那些做苦力的人, 拿从外地来的米, 泰国来的。码头走那条桥跌倒就跌河里面。[dialect] People in the past... They need opium to go on in life. There's a lot of opium dens there. 因为他们要努力。很出力的, 你抽鸦片才有力。鸦片 support 你的气。

Participant S2: 以前我们这边也是很多

Participant S4: 这个是吊桥...

Participant S1: [Dialect] Diao kio tao

00:53:18 Diao kio tao... 因为它是吊桥来的?

Participant S5: 你那这张去跟他检查, 看它的形状

Participant S1: 这个屋子好像还在 leh

[Participants speaking in dialect, overlapping conversations]

Participant S5: 不是屋子, 那个叫什么铁柱, 三角形的铁柱。你那这张去一定找得到。形状在那边。

Participant S4: 你看还有吗。这个屋子还是没有印象，不懂还在。

Participant S5: 有的装修了，现在变成什么海鲜馆什么馆。喝酒的很多，晚上很多人吃海鲜。它的海鲜特别大只的，外国那种生海的很大只。以前的吃海鲜就有几百块。

Participant S4: 我听人家讲吊桥那边。

00:54:10 那边以前是仓库啊？

Participant S2: 啊。

Participant S5: 很像米来啊，什么从印尼来。Pantun(?) 来的时候他们上码头就送去那个 warehouse 那边。这个是暂时放的。

Participant S1: 这个是不是那个很多 colour 的 (Old Police Station?)...

Participant S2: 我就是在想。

Participant S1: 你要湾去 [dialect] gu shu lin (据树林?) that road...

Participant S3: 那个屋子...

Participant S2: 那边有河？

Participant S1: [Dialect] Have have, at the side...

Participant S2: 我就是猜这个好像这个保留

Participant S1: 它这个它是这样... 这条是桥, 要过去那边的桥。这个是有这个海, 这个是旁边的那个屋子。那个屋子 [dialect, unclear] is taller? 它很多, 这个好像很少。

Participant S2: 刚才我也是在想这个... 现在的好像高一层。

Participant S1: Colourful, colourful... 它比较高没有这样矮。

Participant S2: 对, 我也有在想。

Participant S1: 现在还是在, 它的一个窗口一个 colour 的, 都不一样的 colour。这个保留的屋子。

[Participants converse in dialect, discussion on the location, nearing River Valley, bus 33 route]

Participant S5: 这个是 mohamed sultan...

Participant S1: 不懂叫什么名, 我是不懂那个名, 我是搭车经过而已。

00:56:02 你也不知道, 就大概在新加坡河那边？

Participant S5: 你这个柱子还是在吗? 你看得很熟? 我印象深刻这个柱子。如果有在, 如果有在你拿这张纸去慢慢找。

Participant S1: 她就可以对到。

Participant S5: 可能找得到。有高楼你看, 它还有后楼、还有高楼。这个最接近应该 40 年 50 年这样。它的那个塔、那个尖塔你认, 他没有改的, 还在那边。很耐的。

Participant S1: 拍照它就是桥很容易认... 这个桥。

Participant S5: 那个角头得背景。

00:56:49 以前你们说是很像新加坡河那一带...

Participant S5: 那边有 warehouse 啦。

Clara: 然后最近这边全部都是有人住的吗?

Participant S2: 有。

Participant S5: 楼上有人住。

Participant S2: 有一次那个艺人洪慧芳, 她说她的阿嬷他们住那边。他小时候就是在这边玩得。

Participant S5: 住家是都在二楼, 楼下是 warehouse, 他的东西来就放进去, 暂时放人家来拿就载过去

Participant S2: 小时候他们在那边, 在这边玩的。对。

Participant S5: 慢慢找啦, 有空去找。

Participant S1: 她没有怎么勤劳去找这个。会吗?

Participant S5: 没有, 研究研究吗。

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00:57:33 我们有找到一些地方啦。有些照片我们给你们看的有些我们大概知道是在哪里，有找到相识的地方。

Participant S1: 有 hor?

Clara: 最后一个...

Participant S5: 这个最容易的。

Participant S3: 那个博会。

Participant S5: 这个很出名。

Participant S3: 这个每个人都知道。

Participant S1: 现在还在啊。

Participant S5: 高等法庭，以前的高等法庭。现在 high court 在旁边。

Participant S4: 法庭。

Participant S5: 现在好像展览厅... 那种古早的。

00:58:26 没有，现在是美术馆。

Participant S5: 你们应该有去啦，你的工作。这个要留最少几百年不会跑了。

Participant S1: 这个不会拆得啦。

Participant S5: 除非地震

Clara: 没有啦，他们也是会有留下来得。

Participant S1: 做活动。

Clara: 你们年轻的时候有到那一带吗?

Participant S1: 有啦，每次这边的地方每次有...

Participant S5: 不可以进去啦，

Participant S1: 进去你就是犯法。不要去好。

Participant S4: 这个是保留那个相片

Participant S5: 你搭 100 号每次经过，100 号就会到。

00:59:20 以前有去那一带是做些什么?

Participant S1: 去看东西啦。

Participant S5: 我们去钓鱼

Participant S2: 我在那边复印。那个书很重啊，那个法律的书很重、很厚的。

Clara: 所以你在那边做工?

Participant S2: 我在那边做复印，最近了啦。这张是应该是... 比较新了。

Participant S5: 这个也是餐馆，这个你踢球那边。以前是踢球的，现在没有啦。现在是比较像那种大型的展览什么... 每次 8 月 9 号在这边嘛。现在都不可以了，现在 8 月 9 号在海上。在那个叫 marina 什么。

01:00:13 Floating platform. 现在也是没有了，现在那边也是没有用了。

Participant S5: 它有背景，它主要是背景放烟花这些。

Clara: 这个草地他们用来做 8 月 9 号，然后以前有做别的东西吗?

Participant S5: 现在很多大型的

Participant S1: 有人在那边打球，有比赛。

Participant S5: 9 月份不是大赛车吗? 这个地方。

01:00:42 现在啦，以前呢?

Participant S5: 以前的就以前很多人家都在打球、踢球什么得。这个地方 paktor (go on a date) 的情人最多的。因为它地上很干净。

Participant S3: [dialect] Gor zang qiu kar, 以前叫。

Participant S5: Gor zang qiu kar 河边。[dialect] Haha, you still remember! 我在那边钓鱼我知道。很多... 印象最深刻就是这个塔, 谁都知道。

Clara: Paktor 去那边...

Participant S5: Gor zang qiu kar 讲清楚什么意思。

Participant S1: [dialect] People say, but what it means I also don't know.

Participant S5: 维多利亚那边。

[Participants converse in dialect]

Participant S5: 那个什么河, 维多利亚戏院那一排。那时候比较靠近海

01:01:51 啊, 所以 gor zang qiu kar 就是说以前那个地方?

Participant S5: 对

Participant S2: Paktor 的地方, 看一下红灯码头啦。

Participant S5: 那里又有 Singapore river

Participant S1: 看海边 【unclear】

Participant S2: 以前的浪漫就在那边

Participant S3: 在上去, 就走到红灯码头。

Participant S1: 现在没有了啦。

Participant S3: 那时候比较出名啦。

Participant S1: 现在就不出名了。以前出名讲[dialect] go where? Go to gor zang qui kar for a date!

Participant S3: Katong 海边那边也是。

Participant S2: katong park 现在又建地铁了, 那边有一个站。

Participant S5: Tanjong Rhu, Katong Park.

01:02:40 所以 Paktor 都喜欢去海、靠海的地方吗?

Participant S4: 是, 人家看多一点海开朗。以前 paktor 不会浪费钱的。

Participant S3: 听那个海浪。

Participant S4: 现在 paktor 要吃, 要什么要高级店。要享受那些点心。现在要花钱。所以开销很贵。最多是马来卖的东西咯。

Participant S2: 以前的 paktor 就是吃 satay 啦, 去 gor cang qiu kar 走走就是去 satay, 那边最出名的。

Participant S4: 对 lah, 马来人卖的。

Participant S5: 拿一个扇子, 你要熟一点还是... 吃多一点流鼻血

Participant S2: 去那边吃, 最出名。

Participant S1: 马来人 [dialect, unclear] bring over and display it there. Those there on a date and sitting there can eat.

Participant S5: [dialect] So funny to think about the past. 那个烧烤了, 吃多了你才知道...

Participant S3: 现在烤不好, 以前还好。

Participant S5: 以前是原味啦。

Participant S3: 现在用 gas, 就不好。

Participant S2: 以前的火炭不会的, 不会 cancer 的。

Participant S5: 不过很好吃

[Participants converse in dialect]

Participant S2: 以前的人没有什么生病就是因为吃火炭。

Participant S5: 火炭没有化学的啦。现在连菜都有。你们种菜有没有喷药、用药水喷虫?

Participant S3: 没有, 没有。

Participant S2: 自己种没有喷的。

Participant S3: 好像如果有白白的，我们是用辣椒蒜头 [knocking sound effect] 到它烂烂放水三天。它的味道出来拿去喷。因为他们教我们，那个花园的人。

Participant S1: [dialect] The bugs will die.

Participant S3: 那个白白的他一来，哇！

Participant S4: 放水？放白酒啊，有些放白酒。

Participant S3: 现在也是有那个虫，不懂什么虫我们都不知道！吃到整棵...

[Participants converse in dialect]

01:05:28 Participant S4 问是放水还是放酒？

Participant S3: 是放水的。

Participant S4: 放那个白酒比较有力。

Participant S3: 没有，没有我们没有放白酒。他教平常的水就可以了。

Participant S4: 没有这样的够力

Clara: 他们的人是谁？就是 PA 那边的人？

Participant S3: PA 教那种 garden 的人。公园局的人才懂。他教我们。

Participant S1: 放那个辣椒跟蒜头 [dialect, participant is clarifying the method with Participant S2]

01:06:07 他们会死掉？

Participant S3: 会，会比较快。没有越生越多。

Participant S4: 因为蒜头很呛，他们不喜欢那个味道。杀菌的，人吃多一点也是杀菌的。

Participant S1: 蒜头好。

Participant S2: 蒜头好。这样蒜头跟辣椒也没有说很多钱的。容易嘛。

Participant S5: 讲不完的啦，越讲越多。

01:06:39 你们有很多东西可以分享也是很好啊。

OK 我们这两个星期看了挺多张照片。现在就差不多了，我们可以就总结一下。所以你们知道我是做一个研究，对吗？所以，我只是想知道你们在这个活动中你们有什么东西是你们觉得喜欢或者你们有什么东西不怎么喜欢的？可能你觉得这个活动不怎么好啦，你们可以分享一下。你觉得这个活动中有什么是你喜欢的部分，还是你不喜欢的部分？我们就讨论一下吧。

Participant S5: 想起往事真的很有兴趣。兴趣嘛...

Participant S3: 还会记住以前的事。

Participant S5: 一直讲什么，喝茶什么的没有兴趣啦。这种是给你活力。

01:07:47 你喜欢回忆往事？

Participant S5: 以前的习惯要改，这个新的时代要跟。

Participant S3: 真的。

Clara: 那其他人呢？他们两都喜欢回忆往事。

Participant S1: 往事你要回忆你才知道嘛。没有回忆你哪里懂？哪里懂说以前有什么... 我们来看我们知道以前有这个，我们知道有看到这个、那个，都有看过。

01:08:21 所以你是说你以前有看过的东西吗？

Participant S1: 很像... 知道嘛。

Participant S4: 记忆回来。

Participant S5: 不要忘记啦。不要失之症，失之症完了。

Participant S3: 就是有这个，你主办这个我们才有的回忆。看到这些照片。因为我们在外面我们有时候也看不到。就很好

Participant S1: 也是没有去想到以前有什么。

Participant S3: 虽然有时候看，讲得不大对，但是我们回忆起来我们很高兴。

Participant S5: 兴趣来的啦。

Participant S4: 往事只能回味!

01:09:06 OK, 因为我们在这个活动中我们有讨论很多你们自己的回忆对吧? 你们都有分享不一样的回忆... 也喜欢回忆。但, 你们有觉得什么感受吗? 会觉得很想念往事还是会觉得伤心, 还是你们觉得是快乐的?

Participant S3: 快乐的。

Participant S2: 快乐。不会伤心啦。

Participant S3: 对, 可以回忆一点...

Participant S1: 回忆东西是快乐的。哪里会伤心?

Participant S2: 因为我们小时候蛮好的, 蛮好玩的。童年的时候。

Participant S4: 我也没有说感觉不感觉了。就是有一天过一天, 什么都忘记了。头脑一趟白纸。忘掉以前往事, 都是通通忘掉。比较少烦恼。

01:10:10 所以不记得也是少烦恼?

Participant S4: 对咯! 好像我们做人也是少说比较好, 多说烦恼多。

Clara: Participant S5? 就是你对可以讨论你自己的回忆有什么感受?

Participant S5: 回忆起来有时候很伤心。现在不要放弃啦。回忆明天会更好。

Participant S2: 希望明天会更好!

Participant S5: 希望明天会出来走。我最怕就是在床上不能起来。最怕... 你裤带空空都可以出来走, 走免费的嘛。不用烦闹, 你没有钱喝茶什么你在巴刹里面坐那个风多么凉。坐 24 小时没有人赶你的, 那个地方公开的嘛。这个地方真的是好地方: 养老村。你问方立平, 我们这边的 MP、我们的老母。她不可以退她退啊! 她退每个人流眼泪, 因为她这一区的。

Participant S2: 她的人真的很好。她很照顾老人。

Participant S5: 你看这一区的活动很多。连你们都被她叫过来的? Block 5, block 5 也是她, 她真的人很好。她会找这种 lobang 给我们这些娱乐。真的, 我看她做得很好。我们不可以给她放下!

01:11:51 你看到她, 你要跟她讲啊!

Participant S2: 我们常常看到她, 有节目她就有过来。

Participant S5: 有时候家里有发生事情她会上门来问候你。

Clara: 很有心啦。

Participant S5: 这条马路很多人过马路被车撞死, 她也来看。因为这条马路真的...

Participant S3: 封起来了, 现在不可以过了。

Participant S1: 他们起那个天桥给人家走, 他们不走。它有电梯不用爬。电梯上电梯下。

Participant S2: 她想尽办法, 她特地做电梯也没有人要坐。现在就封那个路。

Participant S5: 人懒惰啦。我过马路, 如果这个栏杆矮的我爬上去。你爬不要跌倒! 不是懒惰是没办法

Participant S1: 爬都爬不过去啊! 我有看过... 你老了你, 脚不能上你就爬过去一脚上一脚不上。有人扶他过去。

Participant S5: 这条马路一年整十个人被撞死。都是老人记忆力不好。以为这条路没有车。开车的人不知道这边的情况, 暗暗就冲过来。那个老人慢慢走没有看车的。我看很多他没有看车, 马路是他的。这条路一定要改进。

Participant S2: 现在不会了, 现在封起来。

Participant S5: 这些脚没有力的人走远路、冤枉路。

Participant S1: 做电梯啦。

Participant S5: 不过浪费很多时间, 我们老了。我五分钟就到。

Participant S2: 老人有没有力的人, 你要为了安全起见。生命宝贵

Participant S1: 我看红绿灯, 有的看没有车他走过去。看没有车来, 我说不要。等都没有几分钟停, 等一下有一辆车转过来。

Participant S5: 有的人是这样，有的人思想没有车来。开车的有时候酒醉看不到人，尤其是晚上。

Participant S3: 这条路很暗。

Participant S1: 有那个路弯出来的车也看不到

Participant S5: 很多酒客

Participant S1: 朋友说没有车走。我说不要，我说你走我不走比较小心。我们的脚没有力走又慢。

01:14:31 还有多一个问题就是你们在这里你们分享有时候会听到你的朋友也是有跟你相似、同样的经历。你听到这些你会觉得怎样？

就很像我们在讨论那些照片你分享了，呃，我的朋友也是以前也是有同样的经历。就好像刚才你在讲的小鸡，你们每个人都有看到。你们会觉得有趣吗？听到别人有跟你同样的经历...

Participant S2: 心里很高兴。因为每个人知道。我知道，你也知道！我们大家都是差不多一样的！

Participant S5: 不可以讲骗话。

Participant S1: 就很像我也是有用过...

Participant S2: “原来你也知道！”我小时候也是，你也是这样。我们大家这样谈起来就特别高兴。

01:15: 31 就一起回忆不一样？自己回忆跟别人一起回忆不一样？

Participant S2: 啊，对。

Participant S3: 对对。

01:15: 40 最后就是，你觉得我们这样子讨论，你会不会觉得可以帮助我们年轻人下一代或者学者比较了解过去？你觉得这样子讨论有用吗？你自己觉得...

Participant S5: 对你有用，因为你在研究嘛。对你有用。

Participant S1: 一定有用的啦。

Participant S5: 有的人不喜欢听往事 [dialect] They have their own problems.

01:16:14 Hmm okay, 我的问题其实是：你们觉得自己的回忆可以不可以帮助下一代比较了解过去？好像你们的孙子，会吗？还是你觉得有些人不要听，有些人不要怎么听？

Participants: 会会会。

Participant S1: 有的人是不喜欢，过去就过去了。

Participant S2: 你跟他讲，他讲以前的 [dialect] policemen wear shorts! 不一样了。

Participant S1: 年轻人是这样，我说以前是说以前的 mata (police) [dialect] wear shorts.

Participant S2: 现在穿长裤以前穿短裤不一样了。

Clara: 所以要谁看是谁啦，好像想知道的人就 OK。别的可能没有那么有兴趣？

Participant S2: 想知道的，有研究的他们就有兴趣。不是每个人

Participant S5: [unclear] 我有做那个 VC, 二三十年前那种 VC。我做过，差不多两三年了。因为没有用，全部都退了、现在改了。VC 好像叫做 part time 晚上去 duty 六点到十点出来巡逻了人家讲说抓老鼠，外号来的。出来巡逻啦。很久了，想起来也是好笑。这种是过去了已经没有用了。现在有两种警察，有的有枪，有的没有枪那种两种。一样啦。

Participant S1: 现在很不怕他哪里都有电视机...

Participant S5: Camera 啦。喝酒的人打架，你不要跟他喝酒的人顶嘴，他没有考虑的。他不喜欢就打架。打架不划算。尽量避开。

Participant S1: 他要打你，你跑开就好了。

Participant S5: 讲多没有用。

01:18:22 就可能我再问多一个问题。你们觉得你们自己个人的回忆重要不重要？

Participant S4: 重要也可以，不重要也可以。

Clara: OK, 怎么说重要？对你自己重要吗？

Participant S4: 不重要啦。

Clara: 对别人呢？

Participant S4: 别人重要

Clara: 你的回忆对别人重要? 为什么会这样子说呢?

Participant S4: 因为我们生活在这个世界上, 我们通常都是过去的事就不要再提了。往事可以回味, 但是我们要看眼前在走的路嘛。就是这样, 看眼前。往以前的事已经就放下, 一切通通放下。

01:19:28 Participant S4 是觉得看往、看眼前、以后的事比较重要?

Participant S4: 以前的往事回忆记来也是没有用。

Clara: 啊, Ok。她是这样认为。其他人呢?

Participant S2: 我觉得往事也是不重要的。不需要... 不需要去太在意回忆。

Participant S3: 过了就过了

Participant S1: 差不多啦, 你过了事情你去想它也是没有用。

Participant S5: 没有时间去想。想现在 12 点要去哪里吃饭先!

01:20:15 啊, 最重要是想以后的事比较重要?

Participant S5: 今天过明天再过, 一天过一天先。

Participant S1: 今天去今天去想明天起来就是新的一天。

Participant S5: 会起来是好啦。怕起不来! 一天过一天就对了啦。

Participant S4: 积极一点, 就是说你们的工作需要到用到的话。你们就不可以放弃, 继续这样。

01:20:42 你们觉得对于自己以前回忆不怎么重要, 对吗? 可是你不会觉得你们的回忆可以帮助别人? 就好像帮助我啊, 可以吗?

Participants agree: 可以

Participant S5: 我们讲出来, 你吸收很多呢!

Clara: 我学到得很多东西啊

Participant S5: 你现在还要问什么, 快点时间不够了! 最重要关头快点问。

01:21:11 所以你们觉得对自己觉得可能没有那么种要。可是如果可以帮助别人...

Participant S4: 可以分享给你的

Clara: ... 你们就觉得其实是挺有意义的? 就很感谢你们大家就在这里分享你们的回忆。我们这次这个活动就只有两次。可能以后还会有别的。

Participant S5: 不要太久, 我们这种年纪不要太久。我们不能等了。

Participant S4: 太久会去极乐世界了。

Participant S5: 我们不能等。

01:21:52 现在其实新加坡博物馆他们也会有很多这种活动。我自己本身是有兴趣研究有什么活动可以让你们年长者比较有不一样的活动。因为有时候做手工也是做的很...

Participant S2: 很闷。我不喜欢。

Participant S4: 有些喜欢打发时间, 就可以拿来做手工。一来也是可以动脑筋这样罢辽。老人就是这样。不可以太寂寞

Participant S1: 在家里很寂寞。

Participant S4: 人是很怕寂寞的。

Participant S1: 每天看电视机看久了也是看到 sian。躺在沙发等下睡觉又看, 看了又睡觉。你要出去走走。可以看到什么, 有什么样的我一点知道。我在家里没有的!

01:23:02 所以很高兴看到你们全部都还是很活跃! 你们的节目有时候排得很像比我还要忙。

Participant S1: 等一下还有运动。等一下 1 点半还要运动啊。

Clara: 啊对, 上个星期我们有听到有音乐的

Participant S4: 一个钟头。

Participant S1: 一个钟头够了。

Participant S2: 一个钟头运动，不要太长。

01:23:31 谢谢你们来，很高兴认识你们！谢谢！

Participant S1: 谢谢你，不然我没有东西看。

Participant S5: 该次你看有什么新的 [unclear]... 找那些新鲜的事物来给我们分享。新鲜的、你在外面看的，学到什么来分享。可能我们学到有对我们有帮助。

Clara: 啊，你们喜欢学东西是吗？

Participant S5: 认识啦，不是学啦，来不及了。

Participant S2: 你在这边讲来不及，到底谁来不及还不知道。

Participant S4: 对咯，人生如常哦。

Participant S5: 就是现在要去对面巴刹，要买东西吃。

-End of Group B Session 2 Transcript-

Group C Session 1 Transcript

Date: 13 March 2024

00:00:51 So how we are going to do the introduction is that we are going to share our name and then you share one thing that you used to do or one thing that you like. And you must do an action. Okay I give you an example: My name is Clara and I used to be a photographer. So I used to take photos. 我们要怎么做自我介绍呢？说自己的名，还有你你以前做过的事，还是喜欢做的事？我给你一个例子：“我叫 Clara,我是佳洁，我以前是個攝影師。所以我會拍照。”

00:02:43 你要介紹你的名字嗎？你的名字是...？

Participant S6: Mr **

Clara: 你想一下，你以前做過的東西，還是你喜歡做的東西？還是你喜歡吃什麼？

Participant S6: 我很隨便的。

00:03:13 你很隨便啊。。。那你有想要做的東西嗎？沒有？還是你一直都住這裡嗎？

Participant S6: 是，一直住這裡。

Clara: 喔，OK,所以這是 Participant S6, 他一直都住這裡。This is Participant S6 and he has stayed here, in this area, all his life. OK,謝謝 Participant S6.

00:03:31 Okay, 你要介紹一下你的名字嗎？

Participant S7: 我是**。

Clara: 那你以前喜歡做什麼？

Participant S7: 喜歡走走而已。去找朋友，去看看。

Clara: 你喜歡走走。OK, so this is **, she says that she likes to walk around this area, jalan jalan see see. Thank you, 謝謝。

00:04:19 Participant S8, 有什麼要分享的？

Participant S8: I like to travel with my sister, and I like to take pictures. Last time I met this uncle who told me that I have...我有天才拍照，因為他是攝影師，拍人的。他說我有天分。I also don't know how. 我跟我姐姐講我拍照很厉害 [dialect]。可是那個喔，跟我們去玩那個暗戈他是用視頻去拍“我覺得你有這個天分”可是我也不懂他的同事。每次跟我拍不懂幹嘛的。我還沒有笑容，沒有什麼去拍下來。我的手沒有放好，就拍了。我姐姐說為什麼我拍這樣久，因為我要 capture 美好的回憶嗎。

Clara: 好，謝謝。So her name is **, she says that before COVID she liked to go travelling and take photos. Someone once told her that she is a talented photographer...

她叫 Helen。所以她說在 COVID 之前，她喜歡去旅行，她喜歡去拍照。

00:05:57 你現在還有拍嗎？

Participant S8: 有啦 可是我姐姐潑冷水。就判能取我說不要拍了。

Clara: So she still takes photos but her sister tells her that she's not good at it, so she feels bad and not want to take already.

Participant S9: Okay what!

Participant S10: Eh you take photo ah, people see already...

00: 06: 20 Okay, so Yi Xuan (assistant) do you want to share?

Yi Xuan: Hi everyone, my name is Yi Xuan, I used to teach very young children, I used to be a kindergarten teacher.

Participant S7: 不错啦。不错。

00: 06: 56 Okay, come!

Participant S11: Uncle!

Participant S9: Yup! My name is ** I love to travel, fishing but nowadays I cannot go fishing because of my leg... Need to walk very far. So nowadays I just walk around here. Sightseeing here...

Clara: Oh, you like to fish! Where did you used to go?

Participant S9: Changi...

Clara: Wow okay that is far.

Participant S9: Changi, Tuas, Marine Parade...

Clara: Wow. 你们认识他吗? 知道他的名吗?

Participant S8: 我们叫他 Uncle

Clara: Uncle? Haha.

Participant S7: [Dialect] It is okay.

Clara: 他的名是**, 他以前喜欢钓鱼。所以他会去 Changi, Tuas...很远的地方钓鱼。可是现在他的脚不好, 所以也是跟你一样, 在这里附近走走 jalan jalan.

Participant S11: Exercise, exercise.

Participant S12: I also jalan jalan. I am **, I like to...

Participant S11: Makan!

Participant S12: Jalan jalan, with my husband. Around here.

00: 08: 55 Okay, your turn.

Participant S10: I am **, I love to do volunteering work. And also travelling.

Clara: 你们知道她的名字吗? 她叫**, 她喜欢做义工。

Participant S8: 以前我叫 Auntie, 后来我知道, 我叫**。

Clara: Where do you go volunteer?

Participant S10: At the mosque, and here, downstairs. At the mosque last time at Upper Serangoon, Masjid Alkaff, now shift to Pasir Ris.

Clara: Oh wow, so far in Pasir Ris. Do you still go?

Participant S10: Yes.

00:10:06 她在回教堂做义工。也在楼下, 就是分吃的给老人。

Participant S7: 对对对。

Clara: Oh, 你看过她吗? 喔, they say that they see you downstairs. Ok, last one

Participant S11: My name is ** I volunteer, my hobby is to cook.

Clara: 她的名字是**, 她也是喜欢做义工还有她喜欢煮菜。

00:10:40 What do you cook?

Participant S11: Chinese food, English food, Malay food...

Clara: For your family?

Participant S11: No, for myself.

Clara: Oh wow, you cook so many things for yourself?

Participant S12: She eat so many things

Participant S11: I cook bak kut teh...

00:11:24 OK, thank you everyone for sharing, 谢谢大家分享。我们今天认识到了大家都有不同的兴趣, 不同的爱好。还有我们也做过不同事, 有不同的经历和回忆。 So over here, you can hear that everyone has very different interests and very different hobbies. And you also have a lot of different experiences and have a lot of different things that you used to do. Even now. So in our session today, we will just be looking at photographs and if you have anything that you want to share... Like maybe you see something you know from the photographs, or if there are some memories that you have, you are free to share them and then we can have a conversation. Okay, we will try lah, even though there are two languages. But we will try.

00:12:24 我们每个人都有不同的回忆、不同的经历。我们今天就会看一些以前有历史的照片。然后如果你们有想到一些什么可能你有一些回忆或是有看过的地方, 还是你有去过的地方... 还是你有什么东西想分享的话, 你就尽管说。然后我们就这里就可以谈一下。没有对跟错的, 没有东西讲也是 OK. So there is no right or wrong, it is just for you to share whatever memories or anything that you can think of.

00:13:02 So maybe for a start, I will just give an introduction to who took all these photos and what kind of photos we will be looking at. 我开始先在你介绍一下谁是那个摄影师还有我们要看的照片是谁拍的就这样我就很快的介绍。

So who took these photos? Do you all know National Museum? The National Museum in Singapore 你们知道新加坡博物馆在哪里吗? 有去过吗? Go before? It is near Fort Canning

Participant S10: Fort Canning

Participant S8: 啊, 那有印象。

Participant S11: ROM [Registry of Marriage].

Clara: Ah yes, ROM there.

Participant S8: 呃, 不是。那边靠近那个...

Clara: City Hall? 不是, 那个是现在的画廊

Participant S8: 现在变画廊了啊? 好久没有去, 我喜欢画廊。

00:14:18 那个是新加坡的美术馆。啊, 你可以去啊, 如果你是新加坡人是免费的。 So maybe you are more familiar with Raffles Museum? The National Museum of Singapore used to be called Raffles Museum. 所以新加坡博物馆以前是叫莱佛士博物馆。

Participant S8: 这样那个 Museum only for art only?

Clara: 哪一个? 你是讲那个在 City Hall 的?

Participant S8: 啊。

Clara: 那个比交多 art. 历史的, history museum 就是在 Fort canning 的。

Participant S8: 就那个 Sommerset 那个呢?

Clara: 那个就是 National Museum of Singapore, 是 History 的。

Participant S8: 那你讲那个 Raffles City one is art one is it?

Clara: 对对。

00:15:16 So the photos that we will be looking at are taken by this gentleman, Dr Carl Alexander Gibson-Hill, he is the photographer.

So 我们会看的照片是这位博士拍的。他是以前莱佛士博物馆的馆长。他在新加坡 1943 – 1963 年。所以他拍的照片是这二十多年内拍的。 He was the former director of the Raffles Museum,

and he was in Singapore in the 1940s to 1963. He took a lot of photos during this period so we will take a look at some of these photos. He did not share a lot of his photos, so we also do not know why he took the photos, or where he took them. So if you recognise any of the places, you can let us know. 所以他二十多年在这里拍的照片很少给别人看。所以很多人都不知道他有拍这些照片。所以我們也不知道他为什么会拍还是他在哪里拍的。所以等一下我們看的那些照片如果你有一些回憶还是有看過這些地方，就可以跟我们分享一下。

00:17:02 So this is the photographer and this is the place that he worked at. This is National Museum. 这个是他拍的照片。这就是博物馆。Today, this building is still around and have you guys gone before?

Participant S12: Yes. I go with my husband.

Participant S9: Have, I go walk walk. The motor motor now no more right? Only the building.

Clara: Ah yes. 他们说现在没有这些小贩摆摊了。现在只剩下这个建筑物。你们有去过吗?

Participant S6: 沒有。

00:18:14 So I think that it is quite interesting that in the past, outside the museum already have makan, and shops where people sell things. Nowadays do you see this?

Participant S11: No.

Participant S9: All clear already.

Clara: 所以我覺得這張照片是很有趣的，因为以前你去博物馆就有人在外面摆摊卖东西。很热闹。可是现在呢，还有吗?

Participant S7: 沒有了。

Clara: 没有了对吧? 没有这种场景了。很有趣有很多，例如卖吃的有桌子椅子啦... You can see there's tables and chairs that people bring, and you can buy food to eat.

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00:19:06 So this is just a very quick introduction. I will show you more photos and if you have anything to share, please do. The first photo we will look at is this one, so maybe we can pass it around. 我們先看一下这张照片。我們可以传一圈慢慢看。You see already you can pass down, so we can all take a look.

Participant S11: This one is Chinese song lah. Dong cheng dong cheng [sound effect]. This one Chinese... Last time ah, last time.

Clara: Got see before?

Participant S11: Yes.

Participant S9: This is at Chinatown?

Participant S10: Wayang Cina (Chinese Opera).

Participant S9: At Pagoda Street or what.

Clara: Ah, maybe. Maybe.

Participant S11: [Unclear] Bukit Timah also...

00:20:12 Last time everywhere have?

Participant S7: [Dialect] TV showed this before.

Participant S8: [Dialect] Is there? This is from the past.

Clara: Yes, so all these photos are all taken in 1940 – 1960s, so its all around the period.

Participant S7: [Dialect] They are putting up a show.

Participant S8: Pasar malam?

Participant S7: [Dialect] They are putting up a show, zou hee [directly translates to 'do a show']

Participant S11: I go and see... Everyday.

Clara: Everyday?

Participant S10: Last time I like to go and watch. You can go sit and watch...

Participant S12: Small small lah.

Participant S11: Everyday... Like one month like that?

Participant S12: Hari hari ada [Everyday have]

00:20:50 他们说这个每天都有的吗？还是只有大日子？

Participant S10: Hantu one ah.

Participant S7: 应该是只有大日子才有的。

Participant S8: [Dialect] People sponsor one.

Participant S9: Opera lah.

Participant S11: Chinese opera.

Participant S10: Peking opera.

Clara: 啊。他们刚讲他们小时候喜欢去看。他們猜這個是不是在牛车水那一带

Participant S7: 好像是的。好像是牛车水。

Participant S12: Ya, Chinatown.

00:22:03,000 Ok, Chinatown.

Participant S10: Paya Lebar also have. Last time my house there.

Clara: 他們是说不只是牛车水，她以前住 Paya Lebar, Bukit Timah 都会有這些。

Participant S7: 对。

Participant S10: They sell makan.

Participant S12: Ya.

00:22:27 他们会卖什么？ What do they sell?

Participant S7: 買東西吃的。

Participant S10: Mostly Chinese food lah.

Participant S12: Kacang, kacang putih ah!

Participant S7: 很像有，有卖 tau suan.

Clara: She says they sell the...

Participant S10: Like porridge like that one, I know. I always eat that one. Sweet one.

Clara: Ah yes. So this is a scene, in the past, with the shophouses...

Participant S12: Yes.

00:23:23 Okay maybe this one is more like a Chinese Wayang. But for the Malay aunties and uncle here, do you have any similar ones?

Participant S10: Last time have. Bangsawan (Malay Opera). Have.

Clara: Have? How is it like?

Participant S10: Something like that also.

Clara: So, what do they show on stage?

Participant S10: Bangsawan lah, what do they call. Malay one.

Clara: Are there instruments?

Participant S12: Yes. Have also.

Participant S10: Then also got people, acting like that.

00:23:55 所以我是问他们因为这是华人的大戏嘛，所以马来族也是有他们的大戏吗？他们说是有。就是有乐器也是有人在表演的。你们有看过吗？

Participant S6: 没有

Participant S7: 没有看过

Clara: They say they never see before.

Participant S10: Jalan Ubi, last time. Geylang Serai lah.

Clara: Oh, so is it available year round?

Participant S10: Hmm, only like a month like that lah.

Participant S11: Baru bunyat... Chinatown [unclear]

Participant S10: Last time, long long time, when we were small they will set up the stage like this.

But bigger stage. Mostly they act like legends, stories like that... Like the kings... Kampung people lah.

Clara: Kampung stories?

Participant S10: Ah yes yes.

00:25:04 Ok wow, now no more already? So when was this, when you were very small?

Participant S9: 1960.

Participant S10: 1960-something lah. Because when I was 9 years old like that. So, 1960s like that.

Clara: Ok. 他们马来人也是有差不多一样的大戏, 只是是在 Geylang Serai 那一带。所以他们会放这样的帐篷还比这个要大。我自己是没有看过啦, 因为现在都没有了。大戏可能还有。

Participant S7: 没有看过, 你要去亚龙才有。

Participant S10: Only Geylang Serai lah.

Participant S7: 亚龙才有。

Participant S12: When I small like that ah...

Clara: And you go with your family?

Participant S12: My mother, my father...

Clara: Also stand around to watch?

Participant S12: Ah yes.

00:26:32 他们也是跟家人一起去的。也是站着的。

Participant S7: 对, 对。站的没有得坐的啦。除非你拿椅子去就有。

Clara: So no place to sit, unless you bring your own chair.

Participant S10: Ah yes.

Participant S12: Ya.

Participant S7: Ah bring your chair ah.

Participant S10: The place is actually Block what... Geylang Serai, you know the market there?

There's a Geylang Serai Vocational School, the place there.

Clara: Ok wow very interesting

00:27:00 I didn't know that there used to be wayang there as well. So just now you said that last time they sell the makan like satay also?

Participant S11: The satay very nice.

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00:27:16 Hahaha okay thank you thank you, so maybe we can go on to another one. Maybe some people might be more familiar. So have you seen something like that?

Participant S12: This one where ah?

Clara: Everyone can see first.

Participant S7: [Dialect] Looks like a bus terminal/ stop.

Clara: She say is bus stop?

Participant S8: [Dialect] You might have seen before. I never seen this type of places.

Participant S7: Ah, pasar malam?

Participant S12: Eh, pass pass pass (to pass over the photograph).

Participant S7: [Dialect] Maybe in the outskirts, I might have seen before.

Participant S9: Like pasar at the field?

Participant S12: This one pasar malam.

Participant S10: Like open one.

Clara: Last time where got this kind of pasar? 以前你有去过这样子的巴刹吗?

Participant S7: [Dialect] This one very long ago one, historical. 有啦, 很久以前了。这个是 sua teng, kampung 的啦。

Participant S11: Yio Chu Kang padang [unclear]

Participant S10: Is it Bukit Merah?

00:29:10 Choa Chu Kang have this kind of pasar?

Participant S10: Toa Payoh? Tak tahu (I don't know).

Clara: Have you been to this kind of pasar when you were small?

Participant S10: Have, but this place never. This one very big.

Clara: 这个很大的市场。通常没有那么大的。

Participant S7: 对。

Participant S10: You know a not?

Clara: Me? No, I don't know.

Participant S10: I thought you know, so want to ask you.

Participant S7: Eh, so young, how she know! [Dialect] She's a youngster, she won't know.

00:30:00 It's a pasar, so what do they usually sell at the pasar? 通常会卖什么的?

Participant S10: Sell clothes, sell shirt...

Participant S7: 很像什么都卖的。什么都有的。

Participant S10: Pasar malam sell many many things

Participant S7: 卖衣服, 卖吃的咯。

Clara: Sell makan also. What else do they sell?

Participant S12: Shoe.

Participant S7: 有卖碗那些咯

Clara: 哦, 很像盘碗吗?

Participant S7: 啊, 有。家里用的东西。

Participant S11: Sell barang barang lah.

Participant S7: 对对对

Participant S11: Kain, sarong...

00:30:38 Oh, I think this photograph have some sarongs too.

Participant S10: Yes yes.

Participant S11: Don't know where... All the pasar same.

[Participants converse in Malay]

Participant S7: [Dialect] This one youngster, she don't know.

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00:31:09 Okay, the other photo that we can look at is maybe this one...

Participant S11: Chinatown.

Participant S10: Chinatown.

Clara: Oh how come everyone see this knows that it is Chinatown?

Participant S11: Ah, Chinatown market...

Clara: Do they place things on the floor?

Participant S11: Yes.

Participant S7: 对对。

Participant S8: 牛车水。

Participant S9: But mostly Chinatown.

Clara: Other places not like this?

Participant S10: They have something to put [goods] on top. Like a table.

Participant S11: [Malay, makes action like peddling baskets]

00:31:43 Oh, like they bring around?

Participant S11: Yes.

Participant S11: Uncle, uncle, uncle, talk lah. Why you sit like that. [To participant S6] Ini pasar, market market. Chinatown.

Participant S8: Why you pass to uncle?

Participant S11: Market lah, market.

[Participants converse in Malay]

00:32:27 Uncle 有看过吗? 这种巴刹?

Participant S7: [Dialect] Its like near Waterloo Street, at the corner there. Lelong lelong.

Participant S11: Lelong lelong, suka suka.

Clara: But this kind would they sell everyday? Or they grow the vegetables themselves?

Participant S10: I think this one everyday.

Participant S7: Everyday lah, everyday have.

Clara: 每天都会有啦?

Participant S7: 每天。她卖的。Auntie 卖的。

00:33:12 Then something interesting is that everyone here is female, all aunties.

Participant S7: Got uncle what.

Participant S11: No no no. All auntie, old auntie.

Participant S7: 有男的。没有拍到吗。可是有。他拍女的，没有拍男的。

Clara: Ah? Hahaha, she says have, but he didn't take photo only.

Participant S9: Uncle take things there. Auntie sells. Ah.

00:33:44 Ya, but in the past, go market usually would be female... Aunties or uncles will go?

Participant S10: Depends lah, most of them if they sell fish... then men.

Participant S9: Mostly aunties.

Participant S7: [Dialect] All also have.

Participant S10: Mostly sell vegetables would be women.

Clara: Oh okay... 她说通常卖菜的都是女孩子卖的。然后如果是卖鱼啊，还是肉就会有男的卖。

Participant S7: 对对对。

Clara: 为什么会这样呢?

Participant S7: 因为男的比较会卖鱼，他们抓的。抓了去卖啦。

00:34:23 She says its because the men are the ones who catch the fish, that's why they are the ones selling.

Participant S10: I think some is like that, but I think some get supplies and is sold by other people. Even the meat also, the men would sell right? The meat, because you have to cut.

Clara: 她是讲卖鱼还有肉通常是男的卖因为他们要切这些东西。

00:35:10 所以谁有去市场的？小时候有跟家人去市场吗？

Participant S7: 有！我每次跟我的姐姐看看有什么可以买咯。很像吃的。

Clara: Uncle leh?

Participant S6: 一样。

Clara: 你也是有去？你跟你的家人去吗？

Participant S6: 我自己去。巴刹买菜买肉，买鱼买肉咯。

Clara: Oh okay. Participant S8, do you go with your family? No, you don't go to the market? I was asking them who they go to the market with.

Participant S10: I go with my grandmother.

Participant S12: I go with my mother, my father. To help carry.

Participant S11: I go with my husband's father...

Participant S10: Her mother-in-law selling satay.

Participant S11: So I bring the... [Makes action of the peddling baskets] there.

Participant S10: What you call that ah? The...

Clara: I don't know eh! But I know what you're talking about. I saw before. But I don't know what is it called. What is it called in Malay?

Participant S10: Kandar? Kandar ah?

Participant S11: Teko. Teko. Teko Kandar (?)

00:37:15 Ohhh, I don't know. 你们知道那个拿... 叫什么？

Participant S7: 不会叫。

Clara: Haha. 马来文叫 teko kandar.

Participant S7: [Dialect]

Clara: How about Participant S9, do you go to the market?

Participant S9: I go to the market, but I don't go this lorong (street). I go to another lorong where the Chinese sell the food, they cut the monkey then they eat, and drink the blood. I will go see.

Participant S8: Aiyo!

Participant S9: [unclear]... The rabbit they cut... Inside all....

Clara: You go there see only lah?

Participant S9: Yes, because walk walk. When I was a child, I like to walk around.

Participant S7: 有啊，有啊。现在没有了。以前有啊，真的。

00:38:46 So last time have this kind of things but now no more right?

Participant S7: Now cannot.

Participant S9: Cannot, will get caught.

Clara: Can't do right. So yes, but in the past when you go to the market they sell all sorts of things.

Actually I have another photo that you can see snake all those. So I think it might be the same lorong that you said you went to.

00:39:10 Ok, 我是说其实这个博士他有拍其它照片，拍到有卖蛇这类的。在这里吊住。可能就是他有去过的巴刹。

Participant S7: 对呀，对呀对呀。

Clara: Okay, yeah nice... So we all have a lot of different memories related to going to the market right. This morning someone [at the other group] was also saying that in the past the vegetables seem smaller because they didn't put chemicals. 今天早上有些人有说就是以前的水果、蔬菜都比较小条一点，因为是自己家里种的對嗎？

Participant S7: 對, 自己种的, 对。

Clara: 現在的就不一樣, 現在的就可能會比較大一點但是有放一點肥料的。

Participant S7: 胖一点。對。

F1 G0011 034

00:40:08 Yeah yeah ok, thank you for sharing about your market experience. So maybe we can look at some other photos. Let me see... This one, got see before?

Participant S12: Wah!

Participant S11: Swimming.

Participant S10: Swimming pool.

Participant S7: Swimming pool.

Participant S12: When I small small, I go there, with my mother my father

Participant S9: I know the Toa Payoh one, but this one I don't know.

[Participants converse in Malay]

Participant S8: 【Dialect】 Boy ah, boy.

Participant S7: [Dialect] A kid.

Clara: 有看过吗?

Participant S7: 有啦。

Participant S10: This one Amber Road.

Participant S11: KK there.

[Overlapping conversation in dialect pointing out the people in the photo]

00:41:30 Oh, KK is Farrer Park there?

Participant S10: But this one is Amber Road, is at Katong.

Participant S7: [Dialect] This one is like Changi beach side.

Clara: 有看过吗? 这个地方? 还是有去过类似的地方?

Participant S6: 也是忘记了。

Participant S7: 老了没有去了啦。

00:42:03 So do you all go swimming when you were younger?

Participant S11: Ya.

Participant S9: I walk around only.

Participant S12: My father and my mother bring me.

00:42:11,240 --> 00:42:13,240

Clara: 我是问, 小时候有没有去游泳。 Participant S9 說他没有去游泳。 Participant S12 有去因為他的爸爸媽媽喜歡游泳, 所以會帶他去。

00:42:37 Where do you go swim?

Participant S12: (I would swim at) Changi. The beach there.

Clara: Oh, okay. Beach, not swimming pool?

[Participants converse in Malay]

00:42:57 你們有去游泳嗎?

Participant S7: 在池里面咯。

Clara: Uncle, 你有去嗎? 去哪裡?

Participant S6: 中華游泳池。Katong 那邊的。

Clara: 哦。那邊是要有會員才行的对吗? 哦。 He goes to the Chinese Swimming Club at Katong, I think now the place is still around.

00:43:37 你是跟家人去还是跟朋友去?

Participant S6: 跟朋友去那边玩。

Clara: 去游泳还是玩水?

Participant S6: 游泳。

Clara: 哦! So uncle can swim, he goes with his friends.

Participant S11: Good, good. I cannot swim. I will [makes sound of drowning].

Clara: Who here can swim?

Participant S7: Play water lah, play water okay.

Participant S10: I also play water.

Participant S7: Don't want swim lah, play water.

Participant S11: My [grandchild?] can swim, I cannot. I peng san [faint].

Participant S7: Eh you take the [float] or ball lah.

Participant S11: Don't want lah bola bola [ball].

Participant S7: Over here no ball. 他們沒有拿那个...球啊。

00:44:47 他们应该是會游的, 你看他跳...

Participant S7: 啊。他们会游的。不会游要拿那个。

Clara: Uncle, 你去游泳你有用跳板的吗? 就这样跳下去啊?

Participant S6: 啊。

Participant S7: 我不會跳, 我只是會下去, 走下去而已。

Participant S12: Jump, jump

Clara: This one very scary, like the one at Toa Payoh is very high.

Participant S10: Yes

Participant S9: Ya

Participant S11: I see gostan [make a U-turn]

Participant S7: You must be expert, they have training then can.

F2 G0144 011

00:45:47 Ok so let me see what else. Maybe let's see this one. 我们看一下这个。

Participant S10: Kampong uh.

Participant S12: Kampong.

Participant S7: Kampong one

Participant S11: Changi.

Clara: Changi?

Participant S11: Kampong Changi. Changi, Bedok...

Participant S10: Siglap ada.

Participant S2: Bedok, Siglap...

Participant S11: Simpang Bedok, Changi Simpang Bedok... Changi also got.

00:46:37 有看过吗? 这些 Kampong?

Participant S7: 有, 有看过这些。好像是在那個 Changi 尾尾的。

Clara: She says at the end of Changi there.

Participant S10: Yes, Changi.

Participant S7: 尾尾的。Last last lah.

Participant S10: Apa Selarang apa? Padang Terbakar? [unclear]

[Participants converse in a mix of dialect and Malay, unclear]

00:47:07 Ya but last time the kampong stay near the beach right?

Participant S10: Yes. Got the sampan.

Participant S7: 对。

Clara: Ah yes, got the sampan. Where do they go?

Participant S11: Fish fish.

Participant S10: They go and catch fish.

Participant S7: [Dialect] Take the fish.

00:47:29 Ah but how do you all know that this is Changi, seems like everyone says it is at Changi.

Participant S12: My grandmother... stay near, last time lah.... Looks like this.

Participant S11: Simpang Bedok also.

Participant S10: Padang Terbakar also, all the Changi area. I've stayed there for a few days because I have relatives there.

Clara: Oh got relatives. 他们说应该是 Changi, Simpang Bedok...

Participant S10: Padang Terbakar, before the Changi jail there.

00:48:25 So usually such kampongs are Malay kampongs? At the Changi side?

Participant S10: Few got mix ah, got a few Chinese. But mostly Malay.

Participant S11: Chinese, Malay.

Participant S10: But Chinese also have. They got one factory by the Chinese one. See-hum [cockles] ah, the shell, they make kapo(?). That one is Padang Terbakar there lah, near Selarang Park or something I don't know...

Clara: Ah okay, I know where Selarang is.

Participant S10: Ah, inside lah. Padang Terbakar, near the Changi jail there.

00:49:05 我是问他以前这些海边的 kampong 通常都是比较多马来人吗? 他说是有参华人的。

Participant S7: 对。

Clara: 就靠近 Changi, 现在的 Changi 那边以前有很多华人住。因为他们拿那个 see-hum...

Actually, what do they do with the see-hum?

Participant S10: The shell ah, they dry it then don't know what they do with it, grind or what ah, then they make kapo(?) lah, the paint ah you know kapo? The white one, the white kapo.

Clara: 以前那些住在 Changi 的华人, 他们拿 see-hum 的壳来做油漆用的那个... Kapo. 我也不知道... 他们拿来烧。I think they burn, right?

Participant S10: Ya, ya, they burn. They dry first then they burn. There is a factory.

00:50:21 Since you went before all these kampongs, maybe you want to share what you used to do when you go to your grandmother's house...

Participant S10: Go [my grandmother's house] swim lah, play water.

Clara: Go swim? 游泳?

Participant S10: Then we go take the korek korek ah.... The... Lala [clams].

Participant S12: Can sell.

Clara: Oh you go take, and can sell? 他们小的时候会去海边去捡 lala, 然后可以卖。

Participant S7: 对啊。

Participant S12: Got the coconut.

Participant S11: Coconut a lot. Can cook the lala.

00:51:12 Oh cook? So how you cook the lala?

Participant S11: Coconut lala.

Participant S10: The coconut, then you grind ah, then you squeeze the milk... Santan lah.

Participant S6: 椰浆啦。

Participant S10: Coconut milk.

Clara: Oh, is it like a curry?

Participant S12: Lemak!

Clara: Oh lemak? I never eat before.

Participant S10: Maybe some they just fry with lemongrass, chili... and garlic. Depends ah.

Participant S7: 她讲的好吃啊! 好吃。

00:51:53 Okay, then what else do you all do at the kampong? 以前去 kampong 还有做什么东西? 有做什么活动吗?

Participant S7: 在那边只是抓东西或者是玩水而已

Participant S10: When low tide ah, the water... go further... we will take the... siput apa?

Clara: Is it the long long one?

Participant S10: Ah yes yes. A lot also, last time.

Participant S12: Can cook also.

Participant S10: Can fry.

Clara: I ask them what do people do at the kampongs, they said nothing much, only find things to eat or go and swim.

Participant S11: Yalah.

Participant S10: Correct .

00:52:55 Then all these people they go fishing. So means that they catch fish to sell?

Participant S11: Yes.

Clara: Are any of your family members fishermen? No?

Participant S10: The neighbours are fishermen, so when they caught fish they bring in then we go and buy. All fresh fish.

Clara: Ahh. How about Participant S9? Do you know anyone who stayed at the kampong, or you used to stay there?

Participant S9: Sometimes, sometimes I go to the kampong.

Participant S11: Kampong Glam.

Participant S10/11/12: [laughs]

Participant S11: No lah!

00:53:46 Okay before we continue, does anyone need to go toilet?

Participant S7: [dialect] Ah want to sleep already.

Participant S11: Puasa cannot.

Clara: 我们等**回来啊。This one is quite interesting because we don't know which kampong this is, but its also very hard because they look quite the same.

Participant S11: Simpang bedok also...

Participant S10: Yes, they look the same.

Participant S11: Punggol also.

Participant S7: 啊对。差不多一样的。对。

Participant S10: Even Lorong Fatimah also have what.

[Participants converse in Malay]

00:55:49

Participant S7: You all can continue. Without me also can continue.

Clara: Ah maybe we just look at a few more photos? Then can go off already.

Participant S10: Okay can.

F3 G0242 006

00:56:00 **Ok maybe we can see this one... What do you see here?** 可能我们可以传下去，看你有没有认得什么

Participant S11: Pasir Ris.

Participant S10: Oh, itu pulau ah [Its an island] Is it Changi, because its like Pulau... Opposite, like Batam or Malaysia. Because got tongkang.

Participant S11: Tongkang besar... The big...

Participant S10: Boat.

00:57:15 **What do they use the boat for? They go out to fish?**

Participant S10: No no. (The boat) bring people to go to the other side, like to Batam, or to Pulau Ubin. Or Pulau Tekong, from Changi.

Participant S7: 哇! [Dialect] So many boats.

00:57:34 有看过這個...

Participant S7: 我好像没有看过。 [Dialect] Don't know where, seaside. 不知道。

Clara: 这种船是做什么的?

Participant S11: Tongkang tongkang.

Participant S7: [Dialect] This is like, a ship/ boat is it?

Participant S8: [Dialect] Yes, ship/ boat.

[Participants converse in Malay and dialect]

00:58:11 **这种船是要去哪里的? 载人吗?**

Participant S6: 不知道。

Participant S7: 不知道有没有载人。

00:58:21 **So this one nobody knows where is it right... Actually this one, I'm not sure if anyone can see, at the back...**

Participant S10: Ya the white one, the building.

Participant S11: Pulau Tekong.

Participant S10: No no. [unclear in Malay]

Clara: ... now the Fullerton...

Participant S11: Oh this one.

Participant S10: But this one is from where ah...

Participant S9: That means, St John lah.

Participant S12: Apa? St John, St John.

Participant S9: Is it St John Island? Last time that side also kampong what.

00:59:20 **Maybe.** 我们也不知道是在哪里啦。

Participant S10: Or maybe Pulau Bukom also might be...because down there also got kampong. Opposite Singapore.

Participant S11: Pulau Hantu, Pulau Bukom, Pulau Ubin...

Clara: Okay okay, all the islands right.

F3 G0243 004

00:59:50 Okay maybe we can look at just one more. Are you all tired?

Participant S11: I not tired lah.

Participant S10: Ah this one, I think here only.... Cecil Street ah. Last time a lot of tongkang ah.

[Participants converse in Malay]

Participant S11: Last time Esplanade(?) there also got tongkang... Padang there.

Participant S10: You know the Cecil Street there, the river right, there got a lot of this one.

Clara: You mean they will stop there? What do they do with the boats?

Participant S10: They bring rice. Bring rice into Singapore.

Participant S11: Last time lah, last time.

Participant S10: Ever see lah, because last time my mother work at the Stamford Raffles statue there... What bridge that one? Got two. Behind there got office, two stories. My mother works there so I see before.

01:01:26 Ah, so they will park there to bring rice and things into Singapore?

Participant S10: Ah.

Clara: How about Participant S12? Do you see something like that before?

Participant S12: This one is so long already, this one I small small. So long already.

Clara: How about Participant S11? You know that this is a...

Participant S11: Tongkang. Yes.

[Participants converse in Malay]

01:02:12

Participant S10: Last time the samsui woman ah, they carry the...

Clara: Ahhhh, 你们这里 Beach Road 有这些帆布船吗?

Participant S6: Beach Road 没有。老巴刹那边就有。

Participant S10: Ah, there lah. Cecil Street there lah.

Participant S9: Because the boat must be near the Singapore River, so they can enter the river to send the rice. The big boat will come, and they wait for the small boat to come, to transfer.

01:03:17 啊！他说为什么这些大船要靠进新加坡河，是因为大船会在那边等小船过来拿那些米、干粮然后就可以上新加坡河放给厂库里。

Participant S7: 对。没有看过的。

Clara: 没有看过的有听过啦?

Participant S7: 啊。

01:03:36 Okay, thank you so much. I think we will just end off today. We looked at all these photos and if you have anything else to share, you may let me know. I think I learnt a lot today, like I didn't know there is so many things around here also. We will end a bit early today – do you all have any questions? 有问题吗?

Participants: No. 没有问题。

Clara: Okay if no questions, then that is all, thank you so much and if you can still come, then I will see you next week. 谢谢，下一个礼拜见。

Participant S12: Next week ah, see you again ah.

Participant S9: All these photos ah, I remember when I was small...

Clara: Ah, you remember some places?

Participant S9: Ya, ya.

-End of Group C Session 1 Transcript-

Group C Session 2 Transcript

Date: 20 March 2024

00:00:00 OK, 我们在开始之前... Maybe we go around, do another round to introduce your name again, and then maybe you can share one thing that you did today. What did you do today that maybe is interesting to everyone?

我们就转一圈分享我们的名字，然后还有你今天做的一件事。可以是什么东西都可以, so you can share anything that you've done today, ok? Maybe I can start first? Ok so my name is Clara, 我的名字是佳洁。 This morning I go and feed my neighbour's cat, kucing, my neighbour's cat because they go overseas. I help to feed the cat this morning, before I come to Beach Road. So we go like that? Would you want to go first? Your name, and like one thing that you do today.

0:01:10

Participant S11: My name **. I clean the house.

Clara: Clean the house. You cleaned your house?

Participant S11: Ya la, in the morning. Morning, afternoon.

Clara: Oh wah, you clean the whole day!

Participant S11: Exercise la!

Clara: Exercise? Ah, cleaning is exercise? Ya, it is, it is. Ok, ya, 她说她今天早上起来她就大扫除。 Oh ah 你听得懂? Ah 她大扫除, 从早上做到下午, 一直在大扫除。

0:01:58 OK... Participant S10, right?

Participant S10: Hi, my name is **. Today I'm very busy. Cleaning my house ah, clearing everything.

Clara: Also cleaning

Participant S11: Same la

Participant S10: Ah, then also later I want to cook, so I forget today (laughs), forget the class.

Clara: Oh.... ok so you clean, and then you cook, cooking dinner

Participant S10: Ya...

Clara: Ok, thank you. 她今天早上也是大扫除, 等下要回去煮

Participant S12: Ok, I am **. I like to clean my house also (speaks Malay)

[Participants converse in Malay]

0:02:30 Clean, clean, everyone clean today. Hari Raya coming right. So clean everything.

Participants: Ya ya... [Overlapping conversations, unclear] Normally everyday also have to clean la.

Clara: Ah, ya, slowly clean la, do a bit everyday. Ok, how about **, I remember your name haha.

Participant S9: I'm Abdul. Since they all cleaning the house, I don't clean the house so I just walk walk la.

Clara: Oh you go jalan-jalan. They clean then you go jalan.

Participant S9: Ya, go jalan-jalan.

Clara: Ok, where did you go this morning?

Participant S9: Around this area only.

Participant S11: Exercise la, exercise lah

Participant S9: Yes, walk walk lah.

0:03:40 Ah ok, nice. Thank you. He go walk-walk. How about Participant S8?

Participant S8: Morning exercise, then always at the end of exercise, our teacher will say, we have to sayang ourselves, 感谢 means like we have to love ourselves, then 感谢 other people that help us [unclear] We always have to learn to be 感恩, grateful to ourselves, to other people.

Clara: So, you do that when you exercise?

Participant S8: Our teacher will tell us this. After exercise, 好好的感谢自己, 今天谢谢你, 抱抱自己. Then 感谢别人, have to be grateful to others.

Participant S11: Dia sayang-sayang la.

Participant S8: And thank others, then learn to be grateful every time.

Clara: Nice

Participant S11: Ok la, exercise, morning here.

Participant S8: At the end of the session, sayang ourselves, thank ourselves, and thank other people. Without others, we cannot have the event, everyone should be grateful, every day.

0:04:10 Nice! Thank you - did you all also go for the exercise this morning?

Participant S10: No, only one Malay today, because they Puasa (fasting)

[Overlapping conversations, unclear]

0:05:24 How about Participant S7?

Participant S7: 我每次早上就在这边...他们喝咖啡, 冲咖啡

Clara: Oh, 在这边啊? 帮忙吗?

Participant S7: 到九点多这样

Clara: Oh, ok. She comes and help out in the morning, and come drink coffee also... Yeah, thank you. So you all wake up very early, got a lot of things to do right.

Participant S11: Ya la... 4 o'clock.

Clara: Wah, 4 o'clock, very very early!

Participant S11: 4 o'clock, eat... 5.30 cannot eat already

Clara: Oh yes, because of the Puasa month also right? Thank you for sharing whatever that you have done today.

F2 G0100 019

0:06:02 We will continue to look at some more photos. I brought some more photos that I hope that you have some things to see and also to share.

To remind everyone, the photos were taken in Singapore or even Malaysia, 1940s to 1960s. 这些照片都是在新加坡或者马来西亚拍的, 就是大概 1940 到 1960 年代

Participant S7: 啊, 很旧的

Clara: 很旧的照片, 对。。。 We can look at these photos, so maybe you can take a look at it and see whether there's anything that's familiar. 我们传下去然后你看有什么, 有没有就是熟悉的地方

Participant S11: This is Punggol.

Clara: Punggol? You can pass it down.

Participant S11: Last time, Punggol got kampong.

Clara: Kampong in the water?

Participant S11: Umm (in agreement) I don't know what the... got the lala [unclear]

Clara: Ah yes, yes, last week you mentioned.

Participant S11: Punggol, dulu the kampong kan? Ada lala, ada putang

Participant S10: Umm

Clara: Got anything looks like familiar? Like, got see before?

Participant S10: Sampan

Clara: Sampan? You only recognise the sampan?

[Participants converse in Malay]

Clara: You pass down first, everyone see one time... No? Participant S9 shaking his head.

Participant S9: I think not Punggol la.

Clara: Not Punggol?

Participant S10: That one, the other one, is called what uh, er... Tongkang or ship.

Clara: Tongkang is the bigger, bigger boat right

Participant S10: The one, the other one, no?

Clara: Oh, the one with the... I mean in English it's called sailboat la. I don't know Malay is what.

Participant S11: Sampan la

Clara: Sampan is the small one

Participant S10: Sampan yang besar itu... yang besar apa

Participant S11: Kapal la, kapal

Clara: Oh, kapal is ship? 有认得什么地方吗?

Participant S7: 这个好像在 Changi Point

Clara: Changi Point? 因为那个 Kampong? How about Participant S8, did you see something like this?

Do you recognise this?

Participant S10: Macham gas eh? (It looks like gas?)

Participant S11: Tak ada machiam Punggol (It does not seem like Punggol) [unclear] Atas mata air(?)

00:08:38 你这个有看过，有认得吗?

Participant S9: Maybe Pasir Panjang?

Participant S10: Uh, maybe Pasir Panjang also can, might be [unclear]

Clara: 不认得? Participant S8 says no

Participant S9: Because Pasir Panjang also a lot of kampong

Participant S10: Do you know a not?

Clara: Some other people told me before, but I don't know... They say the gas...

Participant S10: Ah, that's why I was saying like the gas uh

Clara: You, you were saying that right, the gas work

Participant S11: Gas, the, er...

[Participants converse in Malay]

Participant S9: The gas work Pasir Panjang

Participant S10: Gas besar tu, lalu kan rawar

Participant S11: Sembawang, pun ada

Clara: Sembawang also have, oh?

Participant S11: Have, Sembawang

Participant S10: Don't know, only can guess it is Kallang

Clara: So we heard some people say that this might be Kallang gas works. 有人说过这个可能是这边的加冷，以前那个 gas 的炉啊，然后它有那个火，<火城> 那个地方。有印象吗? 没有? So like the Kallang gas works, is around here

Participant S10: Yes. Actually before this block 1, block 9 and block 8 was built, there got Kallang gas and there were many ship.

Participant S9: The tongkang ah.

Clara: Oh over here?

Participant S11: Ah, that side ah, over there

Participant S7: 很多工厂

Clara: Oh block 1 side?

Participant S10: That side, block 9

Participant S11: Now condo, condo

Participant S10: Condo opposite there

Clara: Oh, so this side and there used to be a lot of ships... Do you know what the ships bring?

Participant S10: Don't know, because we were still small.

Clara: Oh but you remember seeing the ship in this area on that side. Ok. 我听说这边的那个 gas 的工厂, I heard that the gas work only recently closed only. Only recently that they closed it, right?

Participants: Yes.

0:10:36 So last week we saw some kampong houses that are on the beach right, remember the photo on the beach?

Participant S12: Mm, ya

Clara: This one is like, in the water. So have you all been to the kind of house which is inside the water?

Participant S10: When I was small I ever... Lorong 3 there. There was a house with water. When we were small, we go to the market there, play the water. My relative stayed there last time.

Clara: Staying there, ok... 我是在问有没有去过那些在水上的屋子

[Participants conversing in Malay]

Participant S7: 很少

Clara: 只是看过啦, 没有去?

Participant S7: 对对

Clara: 不认识人住在里面?

Participant S7: 对对, 看过, 对

Clara: Okay, so this is just one photo

[Participants conversing in Malay]

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0:11:32 Play water is it... ok then there's another photo that I think might be related. This one.

Participant S12: Oh, fish tank?

[Participants conversing in Malay]

Participant S10: This one Jurong.

Malay makcik 2: Bukan sana... apa tu? Jurong... jurong apa tu sana... ada orang kerja... kenapa tujuh sana... apa nama tu... bukan, jurong what uh... Pandan near atas sikit. Uh, around there la, around there

Participant S11: Jurong West lor

Clara: Ahh

Participant S10: Because down there got one factory making boats, they cut the...

Clara: They make boats?

Participant S10: But before that somemore also, lower abit... Pandan what, Pandan Loop? Around there...

Participant S9: Pandan Loop

0:12:27 Ulu Pandan?

Participant S10: Ah yes, Ulu Pandan

Clara: Participant S8, have you seen before a similar place? Or what do you think they are doing?

[Participants converse in Malay]

Participant S7: [Dialect] Seems like the end of Changi.

Participant S11: No la, not Changi la, potong kayu la (they chop wood lah)

Participant S9: Last time Jurong there a lot ... They cut down

Participant S10: Wood from the tree.

Clara: Mm, but do you know where the wood comes from?

Participant S10: Oh, no idea... maybe other country...

Participant S9: Through the boat, bring in...

Participant S10: Ya, other[wise] Singapore don't have this type [of wood]

Participant S7: Other place come one. 这里很少有这个船, 别的地方来的

Participant S10: I think from Malaysia

0:13:25 Mm, maybe maybe. 很少有, 不认得?

Participant S7: 不认得

Clara: 没有看过啊

Participant S7: 没有

0:13:36 Ok, I mean I don't know also, but some of the others, like this morning at the Block 8 side, they were saying that maybe it might be near Kallang here, like this side. Because last time, there would be ships that would bring the logs from Indonesia I think. They will pull on the ship then they will bring here, for them to cut to smaller pieces, then they bring to other places in Singapore

Participant S10: Yes, can be also.

Clara: 今天早上他们有, 有些他们说可能这个是靠近这边加冷河的河口, 因为以前那边有很多工厂, 他们会把这些树, 长的木片全部从印尼用船来拖过来新加坡。所以他们会在那边切了之后分给别的地方做东西。那边有很多工厂, make the table, make chair, make other things.

Participant S10: If its the Jurong one, at Pandan, they make boats. Because my friend was working there in 1980-something.

Clara: 1980 something? So they use wood to make the wooden boat la, like big boat?

Participant S10: Not the tongkang, the smaller bit... sampan

Clara: Oh, at Pandan side, you say? So would it be near where the reservoir is now? Pandan Reservoir?

Participant S10: Oh now I don't know, I never go there for so long already. Last time I stayed at Jurong West there. My friend stay in Pandan, then he working around there.

Clara: Oh I see... but the wood from where, don't know uh

Participant S10: From other country la, must be.

Clara: Yup, could be Pandan too, I mean we don't know, haha. Because in the past, all look the same one.

Participant S11: Got kampong... A little bit.

Clara: Ah, houses?

Participant S10: A little bit.

F2 G0094 022

0:15:58 Okay, maybe we look at something that is a bit different. Near here. This one, you all confirm will know.

Participants: Ya! Masjid Sultan!

Clara: Ya? 这个是。。。认得吗?

Participant S8: Ah, our house there...

Participant S11: Arab Street!

Clara: Arab Street. Ya, so in the past it looks like this. Actually, never change much right?

Participant S8: Mm 没有改.

Clara: 没有改到?

Participant S11: The mosque

Participant S9: Only the mosque not change, only the mosque not change la, but then the right hand side, left hand side all change.

0:16:55 Ya? What was in front of the mosque, do you remember?

Participant S9: Also like this, but nowadays two storey houses, two or three stories also. Like this building, no more la. They changed, only the mosque left.

Clara: Only the mosque still there right. But do you go to this mosque when you were younger?

Participant S10: Er, sometimes...

Clara: But not, not really? So sometimes go to the mosque... Then what do they have in front of the mosque? We know nowadays there's a lot of restaurants and they sell souvenirs for tourists as well, but in the past?

Participant S9: Past don't have

Participant S10: Uh shophouse, like they sell clothes, baju kurong, kain kain...

Participant S10: [Dialect] Malay temple.

Clara: 这个他们说是在 Arab Street 那边的回教堂

Participant S7: 回教堂, 对。还在, 对对。它的 pattern 是这样的, 还没有改

Clara: Haha ya they say it's the same pattern. 还没有改

Participant S8: 改, 你出钱咯

0:18:14 Do you stay near there, Participant S8, you said just now?

Participant S8: We all stay here mah.

Clara: All nearby. Ya, so in the past it seems that the road here is bigger also...

Participant S10: Ya, but now so crowded

Clara: Now very small, then got all the shops

Participant S9: Last time the roads small only, now the road wider la, got more shops to sell [things]

Clara: Hmm. But so, you all don't really go to this mosque?

Participant S10: Once in a while, sometimes Hari Raya then we go buy kain.

Clara: Yeah yeah, ok

Participant S9: When free go la, no free no go la
(laughs)

Clara: Then where do you all go for your prayers?

Participant S10: Near our place la

Participant S9: Nearby

Participant S10: Many mosques what

Clara: So besides the roads, is there anything else that changed? Like from the past.

Participant S10: Ya, the shop la. Now so crowded

Participant S11: Yes

Clara: Participant S8 you got anything that you want to share? Do you go there when in the past?

Participant S8: Because if got festivals, they bring us along. The CC will organise and bring us, and we will go.

Clara: Ah, so if like when you go for outings with the CC, community club.

Participant S8: Ah, they will bring us in a group. We didn't go ourselves.

Participant S11: Saturday la, saturday go.

Participant S8: Yesterday go where?

Participant S11: Go makan la! Buy makan, a lot of makan there.

Participant S8: Then you bring me go la

Malay makciks: I got coupon, you know

Participant S8: Where I know?

Malay makciks: You go CC lah.

[Participants converse in Malay and English, unclear]

Participant S8: Eh, that aunty uh, so many, I want to give her. Eh you dont tell me hor, that day so many people you know, she also go, you never... ask me to tell you

Participant S9: Last time the two floor right, occupied for ask people to stay right. Then now the downstairs all make the restaurant and sell things... Last time don't have.

21:13 Last time people stay, now, there is like a shop right?

Participant S9: Shop, yes.

Participant S10: Ya ya ya ya. I got relative also stayed there last time

[Participants converse in Malay and English about going to the Hari Raya festival, unclear]

0:21:37 我是问他们以前到现在又是什么东西一样，所以他们是说以前这些屋子都是人家住的，然后现在没有人住的，现在是改成餐厅，或者卖东西的，所以就不一样咯。我就问

Participant S8 她有去吗？她说联络所带去的时候她就会跟着去

Participant S8: 拜六她带我，不知道真的吗。You say Saturday you bring me ah

Participant S11: (Laughs) Ambil... Bukap puasa sindu makan [unclear]

Participant S8: [Dialect] What is she saying, I don't understand.

Clara: Oh there is an outing there? For buka puasa (fast breaking) is it?

Participants: Yeah

Participant S7: [Dialect] She can't eat.

Participant S10: Ya, fasting lah.

0:22:33 So for Hari Raya, this mosque will have a very big celebration?

Participant S11: Yeah yeah

Clara: What do they do?

Participant S10: They pray la, they pray and how to say... [unclear] They got the...

Participant S11: Berlanja, berlanja (treat)

Clara: Oh they berlanja food, to people right?

Participant S10: Uh that one, yes, nasi briyani... And they will give some goodies.

Participant S9: Ya, celebration, the mosque will do. Because they will built beside the mosque, they build bazaar, left and right. Semua orang go shopping there la (people go there to shop).

Clara: So people go shop for like new baju, for Hari Raya?

Participant S9: Mm, ya.

Clara: Ok, thank you for sharing, I think we can see another photo.

0:23:39 Do you all stay around this area? Since young?

Participant S9: See, see picture la, how!

Participant S12: Yes...

Participant S10: I small, at Lorong 8... after that Geylang, Block 1. Pasar Baru, Geylang Serai

Clara: Oh yes, I remember, you stayed at Geylang Serai... Participant S7, 你从小就住这一带吗, 还是你有住别的地方?

Participant S7: 我以前不住在这边, 我住 Paya Lebar

Clara: Oh, she used to stay Paya Lebar!

Participant S10: Ohhh which part? I also Paya Lebar, you know last time got police station, there got one river, just the corner there.

Participant S7: Near the river there?

Participant S10: Ya, under the river there

Participant S7: No la, I... I

Participant S10: Further in ah?

Participant S7: I not the river there, carpark that side(?)

Participant S10: Uhh... last time got one bus terminal ah, the yellow and green bus, ya?

Participant S7: Ya

Participant S10: Opposite there got police station

Participant S7: Yeah yeah yeah

Clara: Ohh... there got river? Now still have a not

Participant S10: No la, river all longkang, big longkang... longkang not river... big longkang la

Clara: Ya, near Paya Lebar. Then Participant S8, you always stay around this area?

Participant S8: Er, Aljunied. Aljunied Crescent.

Clara: Also nearby. Aljunied also near Paya Lebar side. Ok, there's another photo that we can look at...

F3 G0202 006

0:25:09 Got see before? 有多一张照片。

[Participants converse in Malay]

Clara: What, what is inside the photo?

Participant S7: [Dialect] Don't know.

Participant S10: Kecil kecil (small small)... Tak tahu mana (Don't know?)

Clara: Do you recognise the place? You know what is the building?

Participant S10: Mosque is it?

Clara: Ya! I think it is a mosque, you see at the top there?

Participant S12: Because last time, I was small, so I don't know where

Clara: But you know this mosque is still around?

Participant S10: Ah?? Is it?

Clara: It's still around (laughs), its still around today...

Participant S7: 啊这个还在 leh

Clara: Ah 你知道这在哪里吗?

Participant S7: 我好像在芽笼看见, 好像在芽笼这里

Clara: 芽笼 ah? She say Geylang?

Participant S11: Eh no la, not Geylang...

Participant S7: Near the, your Malay church there. I don't know that one call what...

Clara: Geylang Serai?

Participant S11: No no no...

Participant S7: [Dialect] At where the Malay mosque is

Clara: Oh... 这个是一个回教堂来的

Participant S7: 对, 很多很多的很多人的。每次很多, 很多回教他们来, 在那边念念念。马来人来的, 不是华人

[Participants converse in Malay]

Participant S10: Yishun there? Bukan bukan...

0:26:58 So... we identified this mosque to be at Serangoon...

Participant S10: Oh! Upper Serangoon! Masjid Alkaff!

Clara: Ya now still around, yes. So it still looks the same?

Participant S10: Ahhhh....

Clara: 这个是在实龙岗那边...

Participant S10: Ah! But now very nice already, because I volunteer there.

Clara: Oh you volunteer there! Ah then you can show them the photo, like this is how it looks like last time.

Participant S11: (Speaks Malay)... cannot see...

Participant S10: Different from now, its very cantik (beautiful)

Clara: And bigger also right?

Participant S10: Now looks like different... [converses in Malay with Participant S9] Upper Serangoon, Masjid Alkaff... Sorry I take [photo], can?

0:28:00 Yes take, it is ok... Ya so this is the mosque in the 50s, I think around the 1950s period.

Participant S10: Thank you...

Clara: So I think what is interesting right, 有什么有趣 hor, if you see all these, later I pass around again, you see uh, you see what are all these, on the floor also have...

Participant S11: Ini ada kampong

Clara: 你看这边, 他们吊住, 地上也有。

Participant S10: Now got so many flats there.

Clara: Oh now? Ah yes a lot of the new BTO, the new flats... 有看到吗?

Participant S10: Ya, near the MRT Woodleigh there. Ah Potong Pasir, Potong Pasir

Participant S7: 好像那个袋来的?

Clara: 袋? 布袋? 你传下去。。。 Last time Serangoon area, what do they always do?

[Participants converse in Malay and dialect separately]

Clara: The Indian workers wash the clothes, then they like to put on the floor to dry...

Participant S10: Mmm... uh...

0:29:31 So what we found out is that around this mosque area at Upper Serangoon, there are a lot of people who will wash all the clothes, and bedsheets and towels, then they will put all around the floor. So, in this photo you can see [clothes] drying.

Participant S10: Ya, drying, drying...

Clara: 以前在实龙岗就是现在的 Dhoby Ghaut 也是, 以前有很多那些印度人洗衣, 然后他们就用这样子。。。 never see before la, last time

[Overlapping conversation, unclear]

Participant S10: Upper Serangoon... Masjid Alkaff...

Clara: But you never see before when you go volunteer?

Participant S10: I go volunteer since 2016... so before that I never go.
Clara: Ah of course, but how is it like now, over there.
Participant S10: All flats, all flats around
Clara: Don't look like this anymore right.
Participant S10: Ya... that's why la, I don't know
Clara: But this shape is like quite special I think, in the whole of Singapore. So when you all were younger you never go there?
Participant S10: Never
Clara: Ok, 这个是实龙岗那边的回教堂. Ok, let's see what else do I have... Participant S8 tired already.

[Participants converse in Malay]

F3 G0159 013

0:31:04 What about, like, this? Something different. What do you see happening in the photo? 看得到他在做什么吗?

Participant S10: Is it working?
Participant S11: FN.
Participant S7: 他好像在装东西?
Clara: 在装东西。。。
Participant S11: FN, this one FN ...
Participant S10: Bottle bottle... factory la. Doing the machine use uh, bottle, ah?
Participant S7: Ya...
Participant S11: This kelang(?), FN...
Clara: FN? The brand uh? F&N right.
Participant S11: Kelang la, kelang. Factory...
Participant S7: Factory... 工厂啦。。。这个装东西。。。好像喝的东西
Participant S11: Not kicap ah! (Its not sauce ok!)
Participant S7: Not kicap la... i think beer.
Participant S10: Air la, air... Mostly drink i think... campo campo campo (mix mix)...
Participant S8: All bottle.

0:32:08 Last time all bottle?

Participant S7: [Dialect] Long zhong eh ... kan na si jiu lai eh, zui uh. Tiger eh jiu lai eh (Its all... I think its beer, Tiger beer.)
Participant S9: This one make the bottle, or...
Participant S7: [Dialect] Bo la, jiu lai eh (No lah, its beer) 他的标是 Tiger 来的。
Participant S11: Botol, botol...
Clara: Make the bottle?
Participant S9: Ah, ah. Make the bottle. The glass bottle.
Clara: The glass bottle right, ya. You say the FN right.
Participant S11: I can see, hahaha
Clara: You can see ah, your eye very sharp
Participant S10: I never wear specs I cannot see hahaha
Clara: Ya so the bottle right, so you all said it's like drinks right, Aunty Participant S7 说是酒
Participant S7: 对, 应该是酒, beer.
Participant S11: Ginger beer! No beer, ginger beer!

Participant S8: The F&N 以前, like that uh

Clara: F&N?

Participant S10: Last time all drink, they use bottle

0:33:12 What kind of drinks do they have?

Participant S10: Last time got apa?

Participant S11: FN, ginger beer...

Participant S10: Many many types very nice one

Participant S11: 3 box free

Clara: 3 box, you buy 3 box free?

Participant S11: No, free the... Hari Raya

Clara: Oh? Is it Hari Raya, then there will be free?

Participant S10: Hari Raya... No, the provision shop, when you buy everyday right, so when Hari Raya time, they give us 2 carton free. Like present.

Clara: Oh! So nice... as present la. Oh ok, so what kind of drinks, 你记得这些水, 应该是什么种水?

Participant S11: Beer beer beer.

Participant S7: Beer 来的啦。

Participant S11: No beer... (laughter) Ginger beer la!

Participant S12: Ginger, ginger

Clara: 你觉得是汽水还是啤酒?

Participant S7: 啤酒来的啦, 它有一只狮子在那边, Tiger 来的

0:34:14 Tiger? Oh... Participant S8?

Participant S8: F&N, Sarsi uh...

Clara: Oh Sarsi?

Participant S8: Orange uh...

Participant S9: Sarsi, strawberry

Participant S10: Ya la, semua machiam machiam orange...

Participant S9: Last time, the factory near the River Valley there. Very very big factory.

Clara: Near River Valley there? Ahh... Then the drinks everyday have... Or only on special occasions?

Participant S10/9: Everyday have

Participant S9: Oh everyday have, if you want to buy very cheap one, go to the factory.

Clara: Oh so go factory buy cheaper. Just now Participant S9 was saying, buy from provision shop, like you always buy from there then Hari Raya they will give...

Participant S9: Present

Clara: Present ah... 她以前买汽水, 每次跟杂货店买, 然后大日子他们会送。。。 Then the bottle, need to return one right?

Participant S7: 要啊

Participants: Ya ya ya, they take back.

Participant S9: Last time return (the bottle), nowadays they throw.

0:35:16 Now throw right?

Participant S10: Now throw, last time they take.

Participant S11: Last time they take back

Participant S7: 他拿回, 他要回

Clara: Then 他们拿回 then 然后他们。。。

Participant S7: 他们再洗, 洗了然后还另外装, 可以装的

Clara: So they will take back and then they wash, and then they will put to use

Participant S7: Put again la...

Participant S9: Now the big factory is in Tuas.

Clara: Now the big factory is at Tuas? Ah, yup. F&N right?

Participant S9: F&N. When you go there, you, you drink free.

Clara: Really?

(Laughter)

Participant S9: Free what, I've been before.

Clara: Oh I see. But do they still make the same drinks? 他们还在, 现在买的水还是一样吗?

Participant S7: 一样啦

Clara: Do they still sell the same drinks?

Participant S9: It's the same drinks but the bottle changes la

Participant S7: Got big or small one.

Participant S10: Last time got one drink very nice one... but I can't remember the name, purple in colour you know, very nice. Don't know what la the name, but very nice

Clara: Purple drink? 她讲有一个紫色的水。。。你记得是什么吗?

Participant S7: 啊, 我不知道啊。

Participant S10: Now tak de (don't have).

[Participants converse in Malay about the Purple drink and how its delicious]

0:36:27 Is it also from F&N?

Participant S10: Ah ya ya

Participant S8: Fanta?

Clara: Fanta? Is it Fanta, Participant S8 says Fanta?

Participant S10: That one different, last time Fanta don't have.

Participant S11: No

Clara: Oh, purple colour one uh

Participant S10: Wa very nice, now I... [thirsty]

Clara: Aiyo okok, don't say already!

[Participants laugh]

0:36:50 What do you think she is doing? 你觉得她在做什么, 那个女的, 她在做什么。

Participant S7: 她在看, 怎样装

Participant S9: She looking at the bottle, jam how ah? Maybe [if] the bottle jam, the machine cannot move. All the bottle, put properly la...

Clara: So there was this kind of job in the past?

Participants: Yes, of course, ya...

Participant S10: They run the machine la

Clara: 有做过吗? 有做过工厂的工作吗?

Participant S7: 工厂工作, 我是很少做。以前有做啦。年轻的时候我有, 我是做面包...人家出炉的面包, 我要跟它弄好, 包好, 然后送给人家, 要 pack

Clara: Ahh... 是在哪里的工厂?

Participant S7: 我们在 Paya Lebar 那边

Clara: Paya Lebar 的工厂

Participant S10: Ya, Paya Lebar have

Participant S7: 以前我在 Paya Lebar 那边有工厂

0:37:55 I asked whether anyone worked in a factory before... she said last time she worked in a bread factory.

Participant S10: I also...

Clara: Oh, you also?

Participant S10: But not bread, camera... flashlight. Rollei, Rollei, Rollei... I'm QC... quality control.

Clara: So what do you do for them?

Participant S10: Check the flashlight, if got any rejects, then we check. And I was in charge of packing. They all pack, and I in-charge. The storemen come and take. But before that I also check the flashlight to see if there is any defect or anything.

Clara: So you will try it?

Participant S10: Ah, try and check. Got the machine right, got to test it. If we check and put one side, put one paper and write down there to send for re-work

Clara: Ahhh... Rollei factory is where, in Singapore

Participant S10: Last time, first at Kallang. After that they shift to Chai Chee

Participant S9 & S12: Chai Chee...

Participant S10: Mula Kallang, kecil... pasi peta Chai Chee besar...

Participant S9: dulu i kerja itu...

0:39:05 Ok, nice. 她以前也是有在工厂做工，她是在生产相机的工厂帮忙查看有没有东西坏，那些东西咯。 Anyone else worked in a factory before? Participant S8, have you done any work in a factory?

[Participants converse in Malay]

Participant S8: Uh, soldering... I follow my sister to do soldering in an electric company... I cannot remember already because I follow my sister. She work, then I come and help also.

Participant S11: You follow seharja la, mana dia pergi la

Participant S8: Ya (laughter)

0:39:45 Anyone else worked a factory job?

Participant S11: Me... cacau sotong apa?

Participant S10: Sotong... er, cuttlefish factory. Put inside the tin I think. Put inside a can.

Participant S11: In Jurong...

Clara: Oh, is it make flat? Make the flat cuttlefish, or sotong? At Jurong side, so you help to pack, or?

Participant S11: Pack, pack

Clara: Packing, same! She pack bread, then you pack the sotong

Participant S11: Got enough, put in the pocket.

Clara: How abou- hahaha. Take home ah?

Participant S11: Ah, take home

Participant S12: I also work in Singapore Post.

0:40:38 Oh, Singapore Post... Do you pack the letters?

Participant S9: No no no, the letters come from outside, then they arrange and segregate, put inside machine.

Participant S12: With my husband lah.

Clara: So you take it, then put inside the machine?

Participant S9: Take it in the machine, when it's full already, you put inside the tray, and then they sort the letter.

Clara: Ok, then Participant S12, what do you do?

Participant S12: I also do sorting, same also

Clara: Oh, did you both meet there?

Participant S9: Ya!

0:41:00 Oh, wah! 他们在那个寄信的工厂, Singapore Post... 在那边认识的。

Participant S12: I and my husband work at Singapore Post

Clara: Oh so you all working working, then you all...

Participant S10: Ah, working working, then tengok tengok (look look) lah!

Clara: So in the past a lot of all these factory works, there's a lot of people like doing everything... But nowadays a lot using machine

Participant S10: Mmm yup...

Clara: So 以前工厂很多东西, 好像这种, 她在看, 就是那个罐子、瓶子这些, 都是用人工的。现在就比较少了, 现在很多都是用机器, 还是电子

Participant S10: They, must have here the operator... but in front they sure have the quality control to check, whether got crack or anything.

Participant S11: Later jam.

Clara: Yes yes, maybe she's also doing that. Because you see behind got light.

Participant S10: Yes, must see.

F2 G139 025

0:42:15 对。很多东西都是人工做的。 Ok, let's see what else do I have... Something like this.

Participant S10: This one what, picnic uh.

Clara: 你们看看是什么

Participant S11: Picnic uh, Changi...

Participant S12: I think Changi uh, this one...

Participant S10: Changi or Bedok...

Clara: This is picnic? Very big.

Participant S10: Last time picnic, my mother my father all go...

Participant S9: Changi there a lot of coconut trees. So some of them like to make a party there, to gather all around.

Clara: Party? Like stay overnight is it?

Participant S10: Ya, two nights also.

Participant S7: Ya, 那边有给你住的, 租了, 你可以住在那边

Participant S10: We bring all the kettle, we boil down there, we cook – aiya, suka la (I love it!)

Participant S7: 很多人勒

0:43:25 很多人? 她们讲是很像去野餐这样

Participant S7: 对咯, 野餐

Participant S10: Changi.

Clara: So what do you usually do?

Participant S10: Play water, swim swim

Clara: Play water, swim, with your cousin, family?

Participant S11: Ya... all the family...

Participant S10: Makan makan... and swimming some more (laughter)

Participant S7: 对咯, 她有叫人家去, 那边玩的

Participant S10: Ah, last time very nice, nowadays don't have.

[Participants converse in Malay about cooking there?]

0:44:10 You want to share abit more, about what do you do when you go there with your family? Like, do you go there to celebrate something?

Participant S10: No, just like Sunday, if my mother is not working, then we go. Sometimes hire lorry!

Clara: Hire lorry?

Participant S10: Big group... Four family: My brother, sisters, all bring their families.

Participant S9: Ya most of them make a family gathering, to meet each other, and their friends.

Participant S7: 这个要很多人去的

Clara: Ya, she say a lot of people

Participant S7: 很多人的, ya

Clara: 她们说以前小的时候, 她们很像周末, 会载 lorry 每个人四五个家庭一起过去

Participant S7: 对啦对啦

Participant S11: Cook mee rebus, cook satay, ya...

Participant S10: Bring makan all these, make barbeque

Participant S7: 很多东西吃的。。。他们会做东西, 在那边 peng kang peng kang, 那边吃的 (laughter)

Participant S10: And some more if the low tide uh, you go inside there, you ko-rek ko-rek (mix/ flip) and take the see-ham and what, very happy lah!

Participant S9: Collect sea shell, find the shell...

Participant S10: At the beach there... But some if you ger-li ger-li then cannot la, so muddy like that...

0:45:30 Oh yes, then very soggy also right. So you think it is around Changi and Bedok. But I see at the back have the houses that are fixed one. 很像后面有乡村?

Participant S7: 对了对了

Participant S10: Got kampong house also.

Clara: Kampong? It looks very new, like chalet

Participant S11: Tak de, ini kampong. (No, this is kampong)

[Participants converse in Malay]

Participant S10: Tanjong Irau also have like that, is... Sembawang.

Participant S10: Community centre organise party... like this one, go to picnic... in Sembawang Tanjong Irau.

Clara: Oh, Tanjong Irau... I never hear before.

Participant S10: Dekat Sembawang

0:46:51 So Participant S12 when you were young, you go to all these also?

Participant S12: With my family, I like to fishing also

Participant S11/ 12: Eh, I suka...

Participant S10: We also last time go to Sisters Island, take a boat, go to Sisters Island...

Participant S12: Ya la, hobby what

Clara: Fishing? You also like to fish?

Participant S12: Mm

0:47:20 她们每次都会跟家人去这些野餐, 去钓鱼, 去抓 see-ham 还有什么。。。你们有去吗?

Participant S7: 以前有啦, 现在比较少, 现在比较...哪里都不想去

Clara: 以前你去的时候都是去哪里?

Participant S7: 我每次去 Changi 的

Clara: Changi Beach?

Participant S7: Ahh, 海边

Clara: Changi Beach 的海边啦, 也是去那边钓鱼吗, 还是。。。

Participant S7: 对对对

Clara: Participant S8, did you go? Or not at all?

Participant S7: [Dialect] She never go.

Participant S8: [Dialect] She's not very nice, never go cannot meh.

Participant S11: [Malay, unclear, directed at Participant S8]

Participant S8: You know why I don't like here... Because I come here I sleepy. I go other thing because I got exercise. Drawing, I love.

0:48:23 Ah, you like to draw is it?

Participant S8: This one uh, I very kangkor [difficult]... 我要睡觉

Clara: Mm, 明白

Participant S8: I feel like I want to go back.

Clara: Sure, if you want to go back you can go, its fine.

Participant S8: 没有, 我不懂啊, I don't know what happen, because I drawing or anything like exercise, I am alert.

Participant S10: Sorry I ask you, last time you stay Paya Lebar which part? You, your mother, you got sister? How many sisters? I got one friend last time when I was small. I always think of her, I carik-carik, makan friend... can't find her.

Participant S7: Can't find her ah?

Participant S10: Ah, that's why i thought... the name what uh, ahh, got Ah-lee-an, got Koh Chuan?

[Participants converse in Malay]

Participant S10: Cause I miss(?) my friend la, small small friend, neighbour...

Clara: Your childhood friend?

Participant S10: Ah yes, stay at kampong, same kampong. The mother got a shop, got sell... then got brother

Clara: 她以前小的时候的朋友住靠近她的家, then 她是在想, 可能你认识。。。你有没有兄弟姐妹

Participant S7: 有啊, 有。。。我的兄弟姐妹很多 leh

Clara: Oh 很多啊。。。she say she got a lot of brothers and sisters

Participant S7: Brother and sister... I got eleven leh
(laughter)

Participant S10: Wah, eleven uh, that's why I don't know where

Participant S7: Seven boy five girl leh... [Dialect] Big family.

Participant S8: You want to find ex-boyfriend ah?

0:50:04 以前你很多兄弟姐妹?

Participant S7: 以前我的家庭很大的。很多人的, 很大家庭。因为以前我住在 kampong, 那个 paya lebar 那边, kampong 来的 leh

Participant S10: But my place uh, she only one chinese
Participant S7: Eh, Ah Lian, wah hor, du jin sin or... bor wook ke
Participant S10: But so clever she can speak Malay la... the mother never mix with us but the sister
Participant S7: My mother, my father know how to talk Malay one... but i don't know... they all clever
Participant S10: How come you don't know
Participant S7: Ya I don't know how to talk
Participant S11: Your father can speaking Malay... this one he can speaking Chinese (laughter from participants) Change la!
Clara: Paya Lebar kampong there is quite near right?
Participant S10: Ya... just beside
Participant S10: I always thinking of her, don't know how to find her

0:50:55 Your friend?

Participant S7: So long time already la, so long already
Participant S10: Last time very very small small...
Participant S7: Something like, when I was ten plus I live there. I lived there when I was about ten.
Participant S10: Ahh... I nine or ten years old then I shift to Geylang Serai, because the government take back.
Participant S7: Geylang there got many Malays, I know because I sometimes go to Geylang Serai, to buy things.
Clara: The market right, the market very nice
Participant S7: [Dialect] The market is frequented by Malays...
Participant S8: [Dialect] Wah, Participant S7 this is the first time I hear you speak English, I
Participant S7: [Dialect] I stayed in Paya Lebar... what people call Tai Seng.
Clara: 现在的 Tai Seng ah? Orh she stay near the Tai Seng side la
Participant S10: Oh, at Tai Seng over there ah... I below little bit
Participant S7: [Dialect] I stay Tai Seng

0:52:01

Participant S7: [Dialect] There were many people there, it's very happening.
Participant S10: Ya ya ya, I know Tai Seng
Clara: 那边是比较多华人的 kampong?
Participant S7: 对对对, 华人
Clara: Tai Seng is the Chinese Kampong?
Participant S10: Ah Kampong, yes correct... we all further down, that's all Malay. But got my friend, my neighbour, Chinese girl.
Clara: 她有一个华人的朋友, 她小时候, 的朋友, 她是住她的 kampong 的, 她是华人。。。

[Overlapping conversations, unclear]

Clara: No, she says she help you to find your friend
Participant S10: But I don't know the name, they all use nickname or what... Got Kley-dek la, kantang la...
Clara: Kantang?
Participant S10: Mm, kantang... but actually the name, also don't know what. Only I know Ah Lian... The big sister is Ah Lian.

0:52:58 Oh...

Participant S10: The rest I don't know, the what Kley-dek, Ah Chuan... many many, I forget already.

Clara: Ya, last time in the kampong everybody know everyone right?
Participant S10: Ya, then very close. The sisters always play together.
Clara: Ah, yes.

F1_G0039_009

0:53:16 Ok let's look at another photo, how about this one?

Participant S10: Ahh.... this one.... Padang.
Participant S11: Padang esplanade... Padang esplanade there
Clara: Pass down when you finish... Padang?
Participant S11: Padang Esplanade la, because National Day also
Clara: National Day? Yes, National Day is there
Participant S10: Ah, last time my mother work here.
Clara: Oh your mother work there. What's that?
Participant S10: Uh, telephone operator
Clara: Telephone operator?
Participant S10: Uh, two storey one, near Raffles, behind there... Ya, the bridge there. When I was small I always follow her
Participant S11: Satay Club also la
Clara: Satay Club? Here got Satay Club also?
Participant S11: Ya... further further...
Clara: Now no more?
Participant S10: Now no more... now Lau Pa Sat ah
Participant S7: Lau Pa Sat [Dialect] Now is at Lau Pa Sat.
Clara: You remember a lot of things right?
Participant S10: Young young la... Miss all that.

0:54:26 这里是哪里?

Participant S11: Boyfriend-girlfriend pun situ (there too)....

[Participants converse in Malay, and laughter]

Clara: Do you go there last time?
Participant S10: Yes!
Clara: To do what?
Participant S10: Jalan-jalan, sometimes walk there
Participant S12: Walk there
Participant S10: And sometimes got the National Parade.
Clara: National Day Parade? 有国庆

[Participants converse in Malay]

Participant S7: 国庆, 有东西在里面, 给人家看
Participant S11: Chingay, also there
Clara: 然后我是问, 有去这边是做什么的, 这一带?
Participant S7: 这边, 有时候他们带我们... 好像我们全班有参加什么, 他有带我们去看...
Clara: 去看国庆?
Participant S7: 去看他们表演咯。。。那边很多东西放在里面的, 给人家看的
Clara: Seems like there's performance in the area?
Participant S10: Ya ya ya

0:55:45 And then what else do you go there for, or like, don't really go?

Participant S10: Jalan-jalan, then makan... there got satay, eh?

Clara: So jalan-jalan, then go satay club

Participant S7: 对了对了

Clara: Then go home

Participant S10: Ya, then go home...

Participant S7: 这边不错

Clara: 不错? 最近有去吗?

Participant S7: 最近很少啊

Clara: 很少? How about Participant S8?

Participant S8: I never go

Participant S10: [Malay] Ini pergi sana... flower...

Clara: Flower?

Participant S10: Uh this one

Clara: Why, there is exhibition is it?

Participant S10: Yes

Clara: Oh? They show like different flowers?

Participant S10: Mmm

Clara: That one I can't remember what this building is but now the building is still around.

Participant S7: 有有有, 还在

Clara: 可是现在是什么来的? 这边。

Participant S9: This building cannot be demolished one la... Cannot one la

0:56:49 Why?

Participant S9: Is more... must stay there one la

Clara: Must stay there?

Participant S9: For how many years already what...

Clara: So it is an important building?

Participants: Yeah...

[Participants converse in a mix of dialects and Malay, unclear]

Clara: Ya? Now inside is like an art museum.

Participant S10: Art museum, yeah. But last time they all said inside got hantu (ghost), hahahaha

Clara: Hantu? Got hantu? Maybe now also have

[Participants laugh]

Clara: Because very old building...

Participant S10: Ah ya

Clara: 她们讲这种旧的地方都有鬼

F3 G0243 004

0:57:49 Maybe we just see a few more then I think you can go back already. How about this? 有看过吗, got see before?

Participant S7: Uh, 很像海边啊

Clara: 海边?

[Participants converse in Malay]

Clara: Esplanade?

Participant S10: Yes, the bridge eh

Clara: Ah, the bridge...

[Participants converse in Malay]

Participant S9: Ya, the bridge... the bridge is still there... but I think don't have...

Clara: The building? The building no more? But where is this?

Participant S9: Near in front of... Clifford Pier?

Clara: Clifford Pier... Is it Clarke Quay...

Participant S10: Ya, Clarke Quay...

Participant S9: Around that side. But this, the skeletal building, no more. The bridge have.

Participant S8: [Dialect] It's a bridge.

Clara: Participant S8 讲什么?

Participant S7: 她说这个桥还在

Clara: 还在, 桥还在, ok. But 你们, you all think that the building, this one, probably no more?

0:19:55 But this bridge?

Participant S9: Uh, that one, that one... medical(?) bridge?

Clara: Do you know what the building might be used for?

Participant S9: Last time they use the boat to carry rice and everything there, the tongkang

Clara: The tongkang bring in the rice?

Participant S9: Then they transfer the rice to the... beside the building lah.

Clara: Ok ya, 我问你知道这个建筑以前是做, 还是放什么的吗?

Participant S10: Like office like that

Clara: 他说是好像他们把船只带进来, 就像那些米啊, 豆类, 就放在里面。。。就好像仓库这样

Participant S7: 仓库来的

1:00:02 So 可能这个是...

Participant S7: 可以拿去卖咯

Clara: 很像新加坡河那边? Like Singapore River, last time got all the boats come in right?

Participants: Ya... So they office down there la...

Participant S9: Now only the small boat only.

Clara: Only the small boats?

Participant S9: Only the small boat, the big boat cannot...

Participant S10: The big one cannot... kecil punear la... small boat la

Clara: Ya? Like office of the... of the...

Participant S10: Of the workers there la

Clara: Ok we got nothing else to share for this right... so let me see...

F3 G0187 A035

1:00:42 Maybe we can look at this, since we have a bit of time?

Participant S10: Oh ini... this one KK, KK!!

Clara: Huh?

Participant S10, 11 and 12: KK, KK!!
Participant S9: Baby what (laughs)
Clara: Only KK got baby?
Participant S11: Kandang Kerbau!
Participant S10: Ya, Kandang Kerbau...
Clara: The hospital for the babies...
Participant S10: This one Kandang Kerbau.
Clara: Kandang Kerbau right... that is the old name for KK Hospital?
Participant S10: Ya, ya... KK hospital
Clara: So everybody was born there?
[Laughter]
Participant S9: Almost all la
Participant S9: Because, no other hospital. Just KK hospital only, for babies.

1:01:30 Were you all also born at KK?

Participant S10: Ya
Clara: Yes? Really?
Participant S10: Ya la
Clara: 你是，也是在 KK 出生的吗？
Participant S7: 不是啊，我是在家里的，last time, no go outside one
Clara: Oh! She born at home
Participant S10: Le takut, mao pergi KK
Participant S7: Kampong tak ada KK, kampong bo eh, 有人来跟你
Participant S10: Dia dulu bidan dalam rumah
Clara: 就是很像邻居过来帮忙啦？
Participant S7: Ah...
Participant S10: Ya correct
Participant S7: 以前是这样的。。。以前我们住在 kampong 的就在家里，她们跟你弄，跟你。。。
Clara: 所以是在家里出生？
Participant S7: Ah... 对，不是去 KK
Clara: She say last time her neighbour will come to help, to help on the baby.
Participant S10: Ahh... Some they call the midwife come ah
Clara: Ah ya ya, the midwife
Participant S10: My neighbour also have, but we all KK.

1:02:33 You also KK? Participant S12 ?

Participant S12 : I also, yes
Clara: Oh, all KK?她们全部都是在 KK hospital 出生的
Participant S7: 厉害
Clara: 厉害啊？ She say good!
Participant S10: Ya, KK good
Participant S7: Good uh.
Clara: Ya? So last time, all the baby come from KK right?
Participants: Yes
Clara: What do you all call the nurse in the past?
Participant S10: Nurse... missy, missy la!

Clara: Missy? Right... last time all nurses are called missy

Participant S7: Missy lor [Dialect] We Hokkiens call Missy. 福建话

Participant S10: Hokkien? Ok la, Chinese missy la. Sekarang missy dekat tak? Nowadays they call missy also? I also don't know...

Clara: In English we say 'nurse'.

Participant S7: Ah, nurse uh, good

Participant S10: Nurse can uh? Sometimes go polyclinic, don't know what to call... "Sorry uh, don't know how to call you."

Clara: But actually, if you say missy they also know, they will come too.

Participant S10: Nak panggil takut salah (Call wrongly?)

Clara: Ok, so I think that's about all for the photos that I wanted to share with you all, to hear what you have to say about the photos.我要给你们看的照片大概就这些。只想听听看你们有什么看法还是东西要分享的啦。 So I'm just going to ask you some questions about how you found the two sessions. So, if you have anything to share, even if you think that, you know, its boring or anything, you can share.

1:04:08 我只是想问一下，你们这两次的活动啦，有什么看法，你觉得怎样。如果你觉得有不好的部分，也是可以说出来的，ok?

I wanted to ask, what was your favorite, or your least favorite - means you don't like - part of this activity. You know, like looking at photos and talking about, like what you remember about them. 我是问我们这两个活动，你有你最喜欢的部分，还是不喜欢的部分，你就分享一下。 Ok, so we can go around, and just share a bit? Anyone wants to start?

Participant S12: I like fishing

Clara: Huh?

Participant S12: I like fishing

Clara: You like fishing? So it makes you remember, that you like to fish?

Participant S12: Ya, fish ya la!

Clara: Last time when you younger... Ok! Anyone else?

1:05:08

Participant S10: Er... you mean... like, how. How to say uh, I also don't know. What to say?

Clara: Mm. So its like, something that you liked the most?

Participant S10: Er, ya

Clara: About doing this? Like looking at photos and talking about your memories

Participant S10: Ya

Clara: Or is there something that you don't really like, so you can share too.

Participant S10: I like, all la, everything la, because can uh, refresh back my memory. I feel happy.

Clara: Ok, so Participant S10 是说她喜欢回忆她的。。。就是她喜欢回忆以前的东西，然后她想起来也是很开心，她想到以前她做过的东西开心。 Ok, anyone else? Participant S8, you want to share?

1:05:59 No? Because just now you mentioned that you feel very sleepy right?

Participant S8: But today okay lah. That day I don't know what happen. Today you all noticed, so I tell you. Because, I tell you I cannot, I feel very sleepy. Don't know what happened. But in singing and painting class I am very active. I can listen to the teacher and don't talk also can. I am very active.

Clara: Oh, so you prefer those classes or sessions where like there's things to do – an activity, like you said singing or drawing right? You mentioned drawing just now.

Participant S8: Mm

Clara: So something like that, when you don't have anything to say, you feel sleepy?

Participant S8: Ya

Clara: Okay. That's okay.

Participant S8: But today, it is okay. The other day, I really cannot. I tell myself I don't feel like coming.

Clara: Ahh... But what is different today, compared to last week?

Participant S8: A bit like, everyone is hahaha... I don't know how to say

Clara: Like, 比较多互动, 是吗? 还是你有比较多东西听? 上个星期好像比较没有什么东西讲, 是吗?

Participant S8: Ya, very boring.

1:07:45 She said this week there are more conversations, so when she listens, it is a bit more interesting as compared to last week. She felt very sleepy last week because she don't really know what is going on. Ok, thank you Participant S8 for sharing. So Participant S7, 你有什么东西要分享?

Participant S7: 我没有什么 leh

Clara: 你没有什么啊? 可是你喜欢这种... 就是看照片, 跟人家一起讨论的这种活动吗? 还是你觉得你比较没有什么兴趣。

Participant S7: 我, 我这个, 什么活动都不喜欢 leh

Clara: Oh 你现在就比较少参加活动?

Participant S8: 她很少, she doesn't do any activities. She only make coffee!

Clara: Orh... ok ok, ya. I asked whether or not she likes this kind of session... so like she don't really do much activity normally, she just make coffee (chuckles)

1:08:41

Participant S8: Ok sorry, she got one favorite thing: Singing!

Clara: 你喜欢唱歌?

Participant S11: Singing, ya...

Participant S7: I forget la

Participant S8: You said everything she don't like, but she like singing

Clara: Orh...

Participant S10: She singing, the group one la...

Participant S11: Singing, very good one la...

Participant S8: Everything she don't like, but singing

Clara: What, 唱什么歌?

Participant S7: [Dialect] Hokkien songs, 华语啊。。。

Clara: 华语, Hokkien ah...

Participant S8: Her favourite, she forget.

Participant S10: Singing good what

Clara: 在这里有卡拉 OK?

Participant S7: 有。。。每个拜一。。。

Clara: 哇, 你很记得是拜一 She likes to sing...

Participant S8: Exercise, everything she don't like

Clara: 你也不 exercise, ok so 你。。。现在是比较少东西, 喜欢, 有兴趣做啦。。。。

Participant S7: 对对对

Clara: 除了唱歌, 还有泡咖啡, 对吗

Participant S7: 对对

Clara: Ok

1:09:46 So she doesn't really like to do anything, except for singing and to make coffee here, for people. Ok, how about the rest, how do you find this kind of workshop?

Participant S9: Since you show this, the photograph, we can remember when we were young, when we go to this place and that... So we can remember, when I was young, I go there, play everything, got family all.

Clara: Ok, so what Participant S9 is saying is that he likes that he can remember when he was younger, like the things that he did when he was younger, right?

Participant S9: Yes

Clara: Alright, how about Participant S12?

1:10:34

Participant S12 : I also same. Like that.

Clara: Same la, like you like to remember?

Participant S12 : Remember, yes.

Clara: You like to remember the past?

Participant S12 : Mm

Clara: How about Participant S11?

Participant S11: I like the... mostly Malay la, salah.

Participant S10: Speak Malay la, you!

(laughter)

Participant S11: Activity...

Clara: Oh activity... you like the activity, ok.

Participant S11: Monday, uhhh, make the flower... Friday, uh... make the nagomi...

Clara: Ok, the pastel art right? So, you are saying that you like all the activities here in the centre?

How about looking at the photos, is there anything that you like about looking at old photos? Or you don't like, also can.

[Malay participants explain Clara's question to Participant S11 in Malay]

Participant S10: Happy la, she like when small small time.

Clara: You remember when you were small? Ok, yup, so next is a similar question. The next question is whether or not... You know, because we talk a lot about our past memories and everything right? I think just now, Participant S9 said that you happy when you think about when you were young. Does everyone feel the same way? Do you feel happy when you think about the past? 你想你的过去, 你的回忆, 你会觉得开心吗? 还是你会觉得有点伤心, 还是有别的。。。。

1:12:05

Participant S7: 不会啦, 开心啦

Clara: 不会? 开心? 想到以前小时候的事, 你会开心?

Participant S7: 对, 对, 对

Clara: Ok. Erm, Participant S8? Like everything, like ok ok

Participant S8: I don't think that it is very good... But only this... I don't know

Clara: Hmm?

Participant S8: I don't think is good

Clara: Oh, are you saying that you don't really like to remember your past?

Participant S8: I forgot everything, because past is past.

Participant S10: Oh ya...

Clara: Ok. So, she is saying that she don't really like to remember the past, because you think that the present is more important right? 她不怎么想要回想过去，因为她觉得活在当下比较重要。

Participant S7: 对

Clara: Yes, that's okay too.

Participant S12: Hmm ya I same also, like that...

Clara: Sometimes we can remember our past, but we must also remember that the present is also important.

Participant S10: Yes

Clara: Like what's happening tomorrow, must be important right?

Participant S10: Ya ya

Clara: Ok. And then, another one would just be that... You know just now when we share right, then some of you realised that you used to stay nearby [to one another]. So how does that make you feel? What do you feel when you realise that other people have a similar experience as you?

1:13:27

Participant S10: Er... How to say uh... Happy la

Clara: Like happy?

Participant S12: Ya, happy

Participant S7: 高兴就好

Clara: 你听到别人有跟你-

Participant S10: And excited also, like want to know more together.

Clara: Ok, ya. 如果你知道别人有跟你相似的经历，你自己觉得是有什么感受，觉得有趣吗，还是。。。就好像你们发现你们小时候住在差不多一样的地方对吗，你觉得怎样？

Participant S7: 不错啦

Clara: 不错？就是有趣啦？

Participant S7: 啊，对

Clara: 有趣。。。 So you feel excited because you want to know more right?

Participant S10: Ah, yes

Clara: Ok, how about the rest?

Participant S12: Ok ok

Clara: Ok ok? Ok yes. And then, the last question I have, is... You know we are doing all these, because this is also part of a research that I am doing to learn more about the past. Do you feel that all these memories that you have, are important?

1:14:29

Participants: Yes.

Clara: You feel that it's important? Participant S9 feels that it's important?

Participant S9: Yes.

Clara: Do you think it's important to you? Or important to- or do you think it's also important to other people, people like me, or like, other scholars, like school...

Participant S9: Erm, what you mean?

Clara: So my question is that, do you feel like your memories can let other people understand the past better?

Participant S9: I don't know, haha

Clara: You don't know? But what do you think?

Participant S9: I think, if for me, I like. For other people I don't know, it depends on... it is up to them, some people is different right? Some they like, but some they don't like to think of the past...

1:15:18 Mm, but do you think that other people will think that your memories are important?

Participant S9: No lah. Maybe they don't like or what?

Clara: Ahh... ok ok.

Participant S9: It's ok what, when the memory is good, good la. Is bad, bad la. See how la. How the person did in the past... Maybe last time they do bad, bad la. See how la.

Clara: Ahh

Participant S9: How the person, do previously, in the past. The last time they do bad, bad thing, then the, he or she [remembers] it, is bad la

Clara: Ok yup, I know what you are trying to say... If like, in the past your memory or the experience is not good, then don't remember better...

Participant S9: Ah, yaaa... don't remember la.

Clara: Oh ok, don't remember better, if it's not good. But if it's good, then you want to remember, you think that it's good for other people to remember?

Participant S9: Yaa..

Clara: Okay, how about the rest?

Participant S12 : Also, uh, same also

1:16:13 Participant S12 feels the same? 我的问题是，你觉得你自己的记忆，就是回忆，对你自己来说，重要吗？

Participant S7: 重要啦 哈哈

Clara: 为什么呢?

Participant S7: 回忆嘛。。。。

Clara: 回忆。。。 所以你还是喜欢，可以想起你的过去?

Participant S7: 对啊对啊

Clara: 你觉得你的回忆对年轻一代，或是很像我一样的学者，你觉得对他们来说重要吗？

Participant S7: 对他们来说应该没什么重要啦。

Clara: Ahh... 为什么?

Participant S7: 因为我的回忆都跟他们不一样嘛!

Clara: 没有关系?

Participant S7: Ah 对

Clara: Ok, I asked her whether or not the memories are important to her, she said yes they are very important to remember. But I asked whether is it her own memories are important to other people, she said that no, because her memories are her own memories, to other people, they don't need to know. Which I think is okay.

1:17:15 Participant S8, how about you? What do you think?

Participant S8: Nothing

Clara: You have no opinion? Ok, ya. So I really want to thank all of you for joining the two activities.

我要谢谢你们来参加这两次的活动。I hope that through the sessions you also get to see some

older photos and you get to remember some things also. 你可以看以前的新加坡, 然后希望你也是可以回想起, 好的, 坏的回忆。然后谢谢你跟每个人分享。

So that is all that I have today, thank you very much - if you have anything that you want to share with me, you can share with me after as well, if you don't want to share with everybody. We will end early today, that is all, thank you so much. I have some food for you all, please bring it back...

Participant S9: Last week orange...

Clara: This one I bring so it's easy for you la, I buy from the Halal shop one downstairs

Participant S10: Ai yah, why trouble yourself, thank you

Clara: Still hot la, bring home...

Participants: Thank you.

Clara: 带回去吃吧

Participant S7: 谢谢你哦

Clara: 没有没有, 小事

-End of Group C Session 2 Transcript-