

City University of Hong Kong

Curriculum Information Record for a Taught Postgraduate Programme

School of Creative Media

Effective from Semester B 2024/25

For Students Admitted to the Programme with Catalogue Term

Semester A 2024/25

(2024 cohort only)

Part I Programme Overview**Programme Title** (in English) : Master of Arts in Creative Media

(in Chinese) : 文學碩士(創意媒體)

Award Title[#] (in English) : Master of Arts in Creative Media

(in Chinese) : 文學碩士(創意媒體)

*# Please make reference to the "Guidelines on Award Titles" approved by the Senate when proposing new award titles or changes to existing award titles (Senate/86/A5R).***1. Normal and Maximum Period of Study**

	Years (full-time)	Years (part-time/combined mode)
Normal period of study	1 year	2 years
Maximum period of study	2.5 years	5 years

2. Number of Credit Units Required for the Award: 30**3. Programme Aims**

The Master of Arts in Creative Media (MACM) programme aims to prepare researchers, intellectuals, and cultural engineers for participation in and development of current and future creative economies. This selective programme offers a humanities-oriented curriculum complementing the School of Creative Media's mission to develop a range of aesthetic, theoretical, and techno-scientific expertise in the fields of new media and contemporary arts. This programme is grounded in a variety of critical theoretical approaches and prominent phenomena in the emerging field of techno-culture. It examines a range of prominent techno-cultural phenomena: Decentralized Social Media Platforms, collective intelligence, media collectives, social ecologies & creative entrepreneurship, participatory online culture, the role of

AI, media activism and digital labour, global media corporations, data critique, cultural analytics, critical media arts, and digital curation.

The Master of Arts in Creative Media is structured around two streams:

- Technofutures: Theory and Culture Stream
- Expanded Curation Stream

MACM aims to give an intellectual and practical formation to future professionals in the creative industries sector including media and art collectives, traditional art and museum organizations, performing arts organizations, research institutes, private and public institutions with cultural assets, tech companies, specialised media, and creative agencies. The rigorous and up to date intellectual foundation this Programme provides also allows its graduates to pursue further studies as Ph.D. students.

Our teaching combines theory, research, and creative practice in seminars that utilize innovative investigative methods. SCM's diverse pedagogy of creative technologies also insures that students can focus on specialised topics like data art, speculative design, and environmental humanities.

4. Programme Intended Learning Outcomes (PILOs)

(Please state what the student is expected to be able to do on completion of the Programme according to a given standard of performance.)

Upon successful completion of this Programme, students should be able to:

No.	PILOs	Discovery-enriched curriculum-related learning outcomes <i>(please tick where appropriate)</i>		
		A1	A2	A3
1.	Recognize and analyze the role of creative media in Contemporary Societies	x	X	
2.	Understand the challenges involved in the changing relationship between traditional media and new media.	x	X	
3.	Differentiate local, regional, and global contexts in the analysis of creative media	x	X	
4.	Recognise the new opportunities and applications created with emerging media forms		X	
5.	Understand the research skills specific to the theory and practice of technoculture		X	x
6.	Understand the history and project the futures of media technologies	x	X	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions, or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishments of discovery/innovation/creativity through producing/constructing creative works/new artefacts, effective solutions to real-life problems, or new processes.

Stream-specific Aims and Outcomes

- Technofutures: Theory and Culture Stream

Stream Aims

Grounded in contemporary humanities, this stream provides an intellectual foundation in aesthetics, philosophy of technology, media and cultural studies and narrative theories to better anticipate the ongoing transformations of techno-societies and creative cultures. This stream emphasises New Media Arts Theories, Technologies, and Aesthetics; Contemporary Media and Cultural Studies (e.g., social media and influencer studies, AI & Software Studies, Platform Studies, and Queer Studies); Philosophy of Technology and New Media; and World-Building in Digital Narrative Media. This stream aims at equipping students with the critical inquiry and analytical skills required of future creative industry leaders.

Stream Intended Learning Outcomes (SILOs)

Upon successful completion of this stream, students should be able to:

No.	SILOs	Discovery-enriched curriculum-related learning outcomes (please tick where appropriate)		
		A1	A2	A3
1.	Recognize, describe, and analyze key methodological concepts from the fields of contemporary theory, media, and cultural studies.	x	x	
2.	Apply historical information and critical concepts from media and cultural studies to the analysis of contemporary media texts and institutions.	x	x	x
3.	Analyse the relationships between media and society in local, regional, and international contexts.	x	x	
4.	Describe and assess the aesthetic and technological relationship between traditional media forms and new media, recognizing new challenges and formulating strategies to address them.	x	x	x
5.	Communicate relevant ideas concerning contemporary and historical media environments to various audiences, including industry, scholars, and the general public.	x	x	
6.	Recognize the parameters of substantial creative media studies research and imagine and formulate original research in both industrial and academic settings.	x	x	x
7.	Analyze the historical trajectory and future possibilities of media technologies.	x	x	x

A1: *Attitude*

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions, or engaging in inquiry with teachers.

A2: *Ability*

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquire research skills, synthesizing knowledge across disciplines, or apply academic knowledge to real-life problems.

A3: *Accomplishments*

Demonstrate accomplishments of discovery/innovation/creativity through producing/constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

- Expanded Curation Stream

Stream Aims

This stream champions expanded curation as a modern media practice applicable to both creative industries and art institutions, building on the school’s unique position as the regional pioneer in immersive, interactive, telepresent, mobile and distributed presentation technologies. Contemporary curators are evolving into influencers who select, organise, and moderate cultural and creative content (audiovisual images, sounds, performances, games, interactions, events) across online and virtual platforms, social media presences, short video and livestreams, and personal, private or collective archives. Beyond an interpretive exercise of taste-making or opinion-leading exclusive to art and cultural heritage, specialists in expanded curation leverage their knowledge of contemporary social media landscape, technocultural trends and medium-specific digital methods. Iconic exhibitions that break free from traditional museum structures are studied to provide a theoretical and practical context for emergent presentational forms like Transactional Curation (selecting and presenting tokenized artworks including blockchain models and NFTs), Streaming Curation (designing compelling streams and feeds, Influencer techniques, image flows), and Distributed Curation (virtual and physical sites, shared and interactive selection models such as voting and collective art-making).

Stream Intended Learning Outcomes (SILOs)

Upon successful completion of this Programme, students should be able to:

No.	SILO	Discovery-enriched curriculum-related learning outcomes (please tick where appropriate)		
		A1	A2	A3
1.	Undertake the research required to sustain curatorial initiatives using the latest technological platforms and to develop an awareness of the evolving trends in curation as research.	x	x	
2.	Select, organize, and moderate collections of diverse and evolving creative assets, from material and digital artworks to ordinary cultural objects.		x	x
3.	Understand and select the most compelling presentation technologies to promote and circulate cultural content and a diversity of creative assets.	x	x	
4.	Describe and evaluate curatorial process and platforms with respect to centralization and decentralization and the levels and kinds of audience participation and engagement.		x	x
5.	Develop presentation and circulation platforms and techniques that strengthen audience diversity, engagement, participation and inclusion.	x	x	
6.	Understand the tokenization of arts and how to promote and engage audiences with virtual artforms (e.g., NFTs).		x	x
7.	Understand the historical context of expanded curation and its emerging and future possibilities.		x	x

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions, or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: *Accomplishments*

Demonstrate accomplishments of discovery/innovation/creativity through producing/constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Part II Programme Requirement

1. Stream Core Courses

Technofutures: Theory and Culture Stream (12 credit units)

Course Code	Course Title	Level	Credit Units	Remarks (e.g. College Accreditation, or Exemption Requirements, etc.)
SM5303	Technofutures Seminar: Metaverse, AI, Crypto and Blockchain	P5	3	
SM5325	Introduction to Media and Cultural Studies	P5	3	
SM6325	Philosophy of Technology and New Media	P6	3	
SM6333	World Making: Artistic Strategies for Contingent Systems	P6	3	

Expanded Curation Stream (12 credit units)

Course Code	Course Title	Level	Credit Units	Remarks (e.g. College Accreditation, or Exemption Requirements, etc.)
SM5348	Curating Creative Media	P5	3	
SM5349	Distributed Curation	P5	3	
SM6346	Social Media, Aesthetics and Curation	P6	3	
SM6347	Protocols and Techniques for Decentralised Curation	P6	3	

2. Electives (18 credit units)

Students can take courses from any concentration to fulfill the elective requirement.

The elective courses offered are structured around three concentrations.

- A. New Media Arts and Aesthetics: This includes several courses which provide a deep understanding of contemporary approaches to arts rooted in our School's tradition and expertise in avant-garde, experimental, narrative and non-narrative New Media Arts.
- B. Critical Theories for Arts and Technology: This proposes several courses of advanced studies in contemporary thought and new media theory in which our School has developed a solid international presence. This concentration allows our students to be part of the most recent intellectual debates in Western/non-Western contemporary philosophies.

- C. Interventions in Media Cultures: This fosters students' capacity to intervene in the social, mediatic, regulatory, and urban environment. This concentration takes advantage of the strong integration of our School in its cultural, artistic, and economic regional context.

1. New Media Arts and Aesthetics

Course Code	Course Title	Level	Credit Units	Remarks (e.g., College Accreditation, Exemption Requirements, etc.)
SM5312	Interactive Media I	P5	3	
SM5313	Interactive Media II	P5	3	
SM5316	Topics in Media Art I	P5	3	
SM5329	Arts Management and Curatorship	P5	3	
SM5333	Prototyping New Cinema: The Future Moving Image	P5	3	
SM5344	Abstract and Experimental Animation	P5	3	
SM6305	Media Art: Theory and Practice I	P6	3	
SM6316	Media Art: Theory and Practice II	P6	3	
SM6322	The Art Market: Transaction, Activism, Analysis	P6	3	
SM6329	History and Making of Exhibitions	P6	3	
SM6331	Digital Media for Curating	P6	3	
SM6342	Transcultural Collaboration – A Hong Kong-Swiss International Exchange Project	P6	6	Applies for academic year 24/25 only.
SM6343	Collaborative Topics in Media Art	P6	3	Enrolment for SM6343 depends on School's permission.
SM6348	Under the Skin of Fashion	P6	3	

2. Critical Theories for Arts and Technology

Course Code	Course Title	Level	Credit Units	Remarks (e.g. College Accreditation, or Exemption Requirements, etc.)
SM5318	Topics in Media History and Theory I	P5	3	Enrolment for SM5318 depends on School's permission, which will only be granted if the topic is essentially different from that covered in SM5323.
SM5323	Topics in Media History and Theory II	P5	3	Enrolment for SM5323 depends on School's permission, which will only be granted if the topic is essentially different from that covered in SM5318.
SM5331	Topics in Media History and Theory III	P5	3	
SM5335	Archaeology of New Media Art	P5	3	
SM5336	Art in the Information Age: Creative Act, Art Object, Aesthetic Perception	P5	3	
SM5337	Aesthetics Beyond the Anthropocene	P5	3	
SM5356	Art, Technology, and Queering	P5	3	
SM5357	Media and Human Experiences: Anxiety, Nostalgia, and Transcendence	P5	3	

Course Code	Course Title	Level	Credit Units	Remarks (e.g. College Accreditation, or Exemption Requirements, etc.)
SM6317	Research Project in Media Studies	P6	6	Semester B + Summer Term/ Summer Term + Semester A/ Semester A + Semester B To be taken after a minimum of 12 credit units are earned.
SM6323	Critical Ludology: Games, Playability and New Media Art	P6	3	
SM6344	Technology and Aesthetics	P6	3	

3. Interventions in Media Cultures

Course Code	Course Title	Level	Credit Units	Remarks (e.g. College Accreditation, or Exemption Requirements, etc.)
SM5326	Gender in Popular Media	P5	3	
SM5327	Chinese Cinema	P5	3	
SM5334	Navigating Social Media: Culture, Aesthetics, and Technology	P5	3	
SM5339	Art and Activist Games Workshop	P5	3	
SM5343	Law, Policies and Global Media Platforms	P5	3	
SM5355	Korean Cinema	P5	3	
SM6319	Privacy and Surveillance in Art and Culture	P6	3	
SM6324	Sensory Ethnography: Critical and Creative Practices	P6	3	
SM6328	Analysis and Criticism of Computer Games	P6	3	
SM6332	Computer Games and Society	P6	3	
SM6345	Media Cultures Theory × Practice Summer Seminar	P6	3	

Possible areas of elective studies:

This programme is grounded in a variety of critical theoretical approaches to techno-culture: technoscience, cybernetic theories, philosophy of techniques, platform and software studies, media archeology, futurism, accelerationism, political economy, Theory-Fiction, study of games, complexity theory, environmental studies, media studies, cultural criticism, art theory and history, and contemporary aesthetics.

Part III Accreditation by Professional / Statutory Bodies

Nil

Part IV Additional Information

Nil

Part V Curriculum Map

(The curriculum map shows the mapping between courses and the PILOs. It should cover all courses designed specifically for the Programme.)

Course			PILOs						DEC		
Code	Title	Credit	P1	P2	P3	P4	P5	P6	A1	A2	A3
Core Courses											
SM5303	Technofutures Seminar: Metaverse, AI, Crypto and Blockchain	3	x	x	x			x	x	x	x
SM5325	Introduction to Media and Cultural Studies	3	x		x			x	x	x	x
SM6325	Philosophy of Technology and New Media	3	x				x	x	x	x	x
SM6333	World Making: Artistic Strategies for Contingent Systems	3				x	x	x		x	x
SM5348	Curating Creative Media	3		x		x	x		x	x	x
SM5349	Distributed Curation	3		x		x	x		x	x	x
SM6346	Social Media, Aesthetics and Curation	3		x		x	x		x	x	x
SM6347	Protocols and Techniques for Decentralised Curation	3		x		x	x		x	x	x
Elective Courses offered by the Submitting Academic Unit											
SM5312	Interactive Media I	3		x		x	x			x	x
SM5313	Interactive Media II	3		x		x	x			x	x
SM5316	Topics in Media Art I	3	x					x	x	x	x
SM5318	Topics in Media History and Theory I	3	x		x		x	x	x	x	x
SM5323	Topics in Media History and Theory II	3	x		x		x	x	x	x	x
SM5326	Gender in Popular Media	3	x	x	x		x		x	x	
SM5327	Chinese Cinema	3	x	x	x		x		x	x	
SM5329	Arts Management and Curatorship	3	x	x		x	x			x	x
SM5331	Topics in Media History and Theory III	3	x		x		x	x	x	x	x
SM5333	Prototyping New Cinema: The Future Moving Image	3				x	x	x			x
SM5334	Navigating Social Media: Culture, Aesthetics, and Technology	3	x				x	x	x	x	x
SM5335	Archaeology of New Media Art	3	x				x	x	x	x	x
SM5336	Art in the Information Age: Creative Act, Art Object, Aesthetic Perception	3	x			x	x	x		x	x
SM5337	Aesthetics Beyond the Anthropocene	3	x		x	x	x	x	x	x	x
SM5339	Art and Activist Games Workshop	3	x	x	x	x			x	x	x
SM5343	Law, Policies and Global Media Platforms	3	x				x	x	x	x	x
SM5344	Abstract and Experimental Animation	3	x			x	x	x	x	x	x
SM5355	Korean Cinema	3			x		x	x	x	x	x
SM5356	Art, Technology, and Queering	3	x	x	x	x	x	x	x	x	x

Course			PILOs						DEC		
Code	Title	Credit	P1	P2	P3	P4	P5	P6	A1	A2	A3
SM5357	Media and Human Experiences: Anxiety, Nostalgia, and Transcendence	3	x	x		x	x	x	x	x	x
SM6305	Media Art: Theory and Practice I	3	x		x	x	x	x	x	x	x
SM6316	Media Art: Theory and Practice II	3	x				x	x	x	x	x
SM6317	Research Project in Media Studies	6	x	x	x		x		x	x	x
SM6319	Privacy and Surveillance in Art and Culture	3	x	x			x	x	x	x	x
SM6322	The Art Market: Transaction, Activism, Analysis	3		x	x		x		x	x	
SM6323	Critical Ludology: Games, Playability and New Media Art	3	x				x	x	x	x	x
SM6324	Sensory Ethnography: Critical and Creative Practices	3	x				x	x	x	x	x
SM6328	Analysis and Criticism of Computer Games	3	x				x	x		x	x
SM6329	History and Making of Exhibitions	3	x	x	x	x	x	x	x	x	x
SM6331	Digital Media for Curating	3		x		x	x		x	x	x
SM6332	Computer Games and Society	3	x	x	x		x		x	x	
SM6342	Transcultural Collaboration – A Hong Kong-Swiss International Exchange Project	6	x	x	x	x	x	x	x	x	x
SM6343	Collaborative Topics in Media Art	3	x				x	x	x	x	x
SM6344	Technology and Aesthetics	3	x				x	x	x	x	x
SM6345	Media Cultures Theory X Practice Summer Seminar	3	x	x	x	x	x	x	x	x	x
SM6348	Under the Skin of Fashion	3		x	x		x		x	x	

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A3: Accomplishments

Demonstrate accomplishments of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Part VI Research Elements in Programme Design

(A description on how research elements are embedded in the proposed programme design for ALL students as guided by the 2016-19 Academic Development Proposal (ADP) should be included. Research elements need to be incorporated into core or compulsory course(s) in order that all students can be benefited from the learning experience.)

Description on how research elements are embedded in the programme design:

Research elements are most systematically embedded in the following classes:

SM6317 (Research Project in Media Studies) 6 CR

Core/Compulsory Courses

Course Code	Course Title	Level	Credit Units	Information on research elements in the course design*
SM5325	Introduction to Media and Cultural Studies	P5	3	Stream core course for all MACM TF Stream students; assignments include preparation of a formal research proposal
SM5348	Curating Creative Media	P5	3	Stream core course for all MACM EC Stream students; Histories, theories, and practices of expanded curation. Includes strong elements of research applied to expanded curation as a collaborative and media enhanced practice.

**indicative of planned teaching and learning activities / assessment tasks incorporating research elements*