

SCM

RESEARCH



ISSUE 12 | 2023

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DEAN'S NOTES



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In celebration of our 25th Anniversary in the Spring, SCM hosted a wonderful open-air party in the carpark of the School on a balmy Spring evening. Starring were four Hong Kong music groups—Feaston, Just Bee, Lucid Express, and TYNT—featuring talented artists and SCM alumni. Over 400 students, alumni, faculty, and friends of the School showed up and fun was had by all. It was truly a testament to the SCM spirit, which on this evidence is alive and well. Also in the Spring, we hosted a series of alumni talks which provided an opportunity for alumni in different fields to share their experiences with our students. These talks are being made available on the SCM website and the participants are featured in this issue.

In September, our anniversary celebrations continued with a special presentation of Stanley Kwan's film, *First Night Nerves* (2018). The film screening was hosted by Professor

Louisa Wei, who led director Kwan together with actors, Bowie Lam and Catherine Chau, in an entertaining and insightful discussion with our students. The occasion was also an opportunity to fundraise for student scholarships, and, thanks to CityU's Development Office, we raised close to 1 million Hong Kong Dollars! I would like to express my heartfelt gratitude to our generous donors: Dr. the Hon Wilfred Wong, GBM, GBS, JP, Entertaining Power Company Limited., Digital Domain Holdings Limited., Mandarin Motion Pictures Limited., Mei Ah Film Production Company Limited., Andy Lau Charity Foundation Limited., Mr. Eric Tsang and Mr. Louis Koo. Thanks also to Mr. Johnson Chang for donating in support of student projects in Media Art.

The Center of Applied Computing and Interactive Media continues to make headlines. I am delighted to announce the launch of our latest project *CITY IN TIME II*. *CITY IN TIME II* is a collaboration between CityU and the Tourist Commission of Hong Kong, which follows on from the success of *CITY IN TIME*. Under the overall project leadership of Dean Richard Allen, a talented ACIM team, led by artistic director, Jeffrey Shaw (HKBU), who originally conceived *CITY IN TIME*, will develop the next generation of 360 immersive AR *in situ* visualizations of historical Hong Kong at three main sites across Hong Kong: Lei Yue Mun, Tai Hang, and Kowloon City. We will feature the project and its participants in the next issue.

Sadly, a number of faculty who have given stalwart service to SCM have left us over the past year, including media artist, Maurice Benayoun, who for a number of years led our PhD programme, installation artist and former director of our MFA programme, Warren Chi Wo Leung, and the accomplished cinematographer, Adam Tam. However, I would like to particularly single out retiring faculty member Linda Lai for special mention. Professor Lai has been at SCM from its inception. She conceived the BACM programme, developed and taught countless courses, trained generations of successful artists, and was part of CityU's UGC Teaching Award-winning team. As well as being an accomplished artist in her own right, Lai has also tirelessly supported the culture of arts practice in Hong Kong through her Ars Electronica Award-winning *Floating Projects*. Thank you, Linda, and all our former faculty! We wish you the best in your future endeavors.



SCM 25 Hong Kong Film Series Opening Night*

*(From Left) Mr. Patrick Tong, Senior Advisor of Mei Ah Entertainment; Mr. Edmond Wong, Director of Mandarin Motion Pictures Limited; Mr. William Wong, Chief Financial Officer of Digital Domain Holdings Limited; Prof. Richard Allen, Dean of SCM; Prof. Chun-Sing Lee, Provost and Deputy President; Dr. the Hon Wilfred Wong, GBM, GBS, JP, Chairman of Hong Kong Film Development Council; Ms. Kathy Chan, Associate Vice-President (Development and Alumni Relations); Mr. Angus Chan, Managing Director and Founder of Entertaining Power Co., Ltd; Mr. Stanley Kwan, Film Director; Ms. Catherine Chau, Actress and Mr. Bowie Lam, Actor.

Retirements also present opportunities and we have been able to hire four distinguished faculty in Spring 2023. Tobias Gremmler will be re-joining the school as Professor of Practice after a long period of absence during which he has achieved global recognition for his digital visualizations, most notably in his collaboration with the avant-garde pop superstar Björk <https://www.youtube.com/watch?v=mYbZw04ba78>. His extensive professional experience will be of immense benefit to our students. While Tobias will be profiled in the next issue, this issue features our newly hired Full Professor, Shengdong Zhao. As a faculty member at NTU, Shengdong has achieved distinction in the area of Human-Computer Interaction with his new paradigm of “Heads-Up Computing” and we are delighted that he will be creating his lab here at CityU, and helping to lead the development of our planned MSc in Creative Media.

In the meantime, we are also rebuilding our film programme and we are pleased to welcome Associate Professor Sangjoon Lee. Lee holds a PhD from NYU and for many years taught at NTU before coming to Hong Kong. He is the author and editor of several books on Asian Cinema and an authority on South Korean Film. He will lead the teaching of film studies at the School. We are also pleased to hire Assistant Professor Lei Qinyuan from Southern University of Science and Technology. Holding a PhD from Princeton University, Professor Lei is a documentary filmmaker and HCI researcher. Her most recent feature-length documentary, *The One Who Runs Away is the Ghost* (2021), has earned five festival awards and seven nominations, and she will mainly teach film production.

Finally, I want to draw your attention to the fact that the Spring semester will feature our final 25th Anniversary event, *Converging Parallels*, an exhibition of student and alumni art and film, curated by Ip Yuk-Yiu and Kattie Fan at CityU Singing Waves Gallery. The opening on Thursday, March 7th, will be another opportunity to welcome donors and friends in celebration of the School, so please save the date.

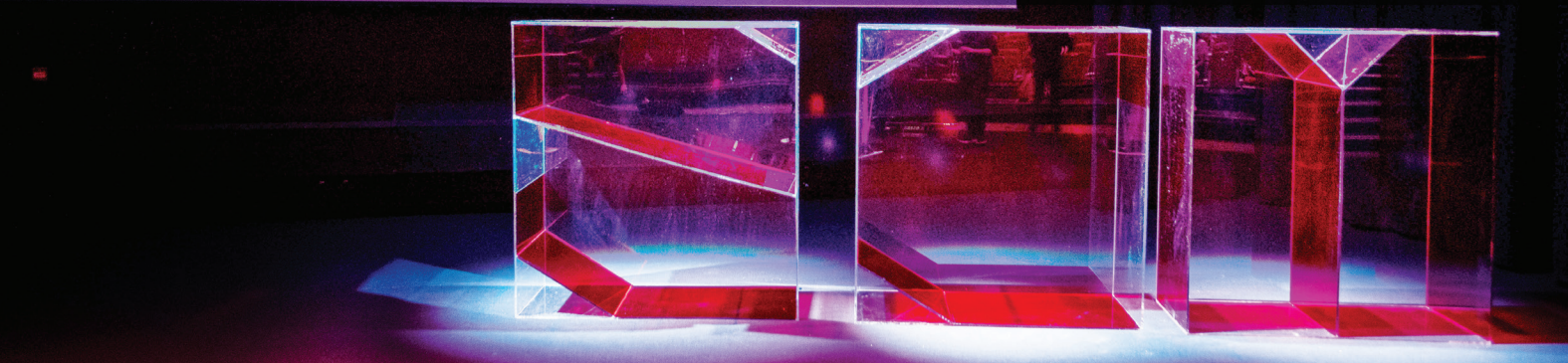
Richard Allen
Dean and ACIM Director



First Night Nerves Post-screening sharing
(From left) Prof. Louisa Wei, Mr. Stanley Kwan (Film Director), Ms. Catherine Chau (Actress) and Mr. Bowie Lam (Actor).

SCM Anniversary Alumni Talks

Alan Kwan | Game Designer and Technologist
Psychological Spaces in Videogame



SCM 25TH ANNIVERSARY ALUMNI TALKS

This year, the School of Creative Media (SCM) at City University of Hong Kong is celebrating its 25th Anniversary, and among the events to mark the occasion, the school organized a series of alumni talks in April 2023 at the Multimedia Theatre in Run Run Shaw Creative Media Centre. Answering the question, “What does Creative Media mean to you?” Five exceptional SCM alumni from varied sectors of Creative Media, shared their artistic and entrepreneurial approach with SCM students. The event aimed to broaden the learning process of students by going beyond the classroom, introducing various professional and artistic pathways which graduates from the field of Creative Media have taken. These talks are now available on SCM’s website.

#1 ALAN KWAN

Talk 1 featured artist, game designer and technologist Alan Kwan who framed his talk as “Psychological Spaces in Videogame.” By using media such as interactive virtual worlds, experimental videogames and VR installations, Kwan explores psychological spaces and memories as part of his work. Instead of creating games that are fun to play by including rewarding mechanics and specific goals for the players to achieve, Kwan focuses on creating first-person encounters with psychological spaces that do not call for action but instead enable players to explore and daydream. Kwan’s talk involved sharing his personal experiences and their impact on his approach towards creating games, and afterwards, he was interviewed about his work by SCM Professor, Tamás Waliczky.



Alan Kwan (BACM, 2012)
Game Designer and Technologist

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#2 FLORENCE YUK-KI LEE

In her talk entitled “Surviving the Independent Animation World,” animation artist Florence Yuk-ki Lee discussed how the animation industry in Hong Kong is a challenging environment for independent animation artists to succeed in. Lee shared her creative journey and her experience of creating independent animations in Hong Kong. She started by narrating how her learning experience and early animation practice shaped her artistic approach. She then discussed the dilemma she encountered shifting from a full-time job to a freelance career and the difficulty of surviving as an independent artist. She enlightened students about the advantages of grants and fairs/pop-up opportunities to showcase one’s work, which can enable students to gain exposure prior to establishing themselves in the industry. Lee’s debut animation “Elephant in Castle,” as well as the animation series “Park Voyage,” created in association with M+ Museum, were featured during the talk. These works of great poetic resonance, reflect her emotional, aesthetic, and tactile reactions to Hong Kong, the city of her upbringing. Afterwards, SCM Professor, Max Hattler, spoke to her.



Florence Yuk-ki Lee (MFA, 2022)
Animation Artist

#3 LAU HOCHI

Talk 3 was delivered by interdisciplinary artist, researcher and entrepreneur Lau Hochi who spoke about his experiences in obtaining employment after graduating from SCM and how that sometimes, in order to move forward, he had to first go backward, under the title “Moving Backward into the Future.” Hochi shared how he handled multiple roles at his workplace ranging from projectionist, to programmer, to videographer. He told the audience about his academic journey and its impact on his professional journey, how his professional life has developed and transformed after graduating from SCM, and the steps he undertook to find success. After the talk, SCM Professor, Olli Tapio Leino, interviewed him about his experiences.



Lau Hochi (BACM, 2013)
Interdisciplinary Artist, Researcher and Entrepreneur

#4 ASHLEY LEE WONG

In Talk 4, curator, co-founder and artistic director of MetaObjects, Ashley Lee Wong, talked about the meaning of Creative Media in relationship to her own career as a curator, under the title “Creative Media as an Open-ended Practice.” Wong discussed how Creative Media was perceived by her differently in different periods of her life. For Wong, Creative Media represents an open-ended space of possibilities, a field that is in perpetual transformation. While presenting the talk, Wong argued that in order to make a genuine contribution to Creative Media, it is essential to challenge our own preconceived ideas and remain open to the possibilities that arise in the present moment. The meanings and interpretations of Creative Media are not rigid, but rather susceptible to continuous reconfiguration. By cultivating an environment of care for the people and things around us, we create the conditions for the realization of the futures we envision. After the talk, Professor and Dean Richard Allen interviewed Ashley about her career trajectory.

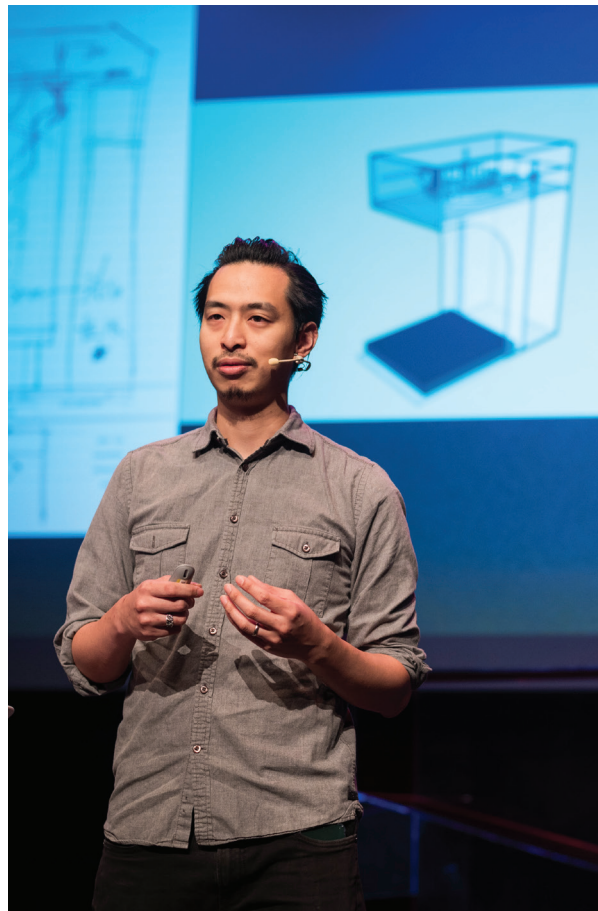


(Left) Ashley Lee Wong (PhD, 2021)
Curator, Co-Founder and Artistic Director of MetaObjects
(Right) Prof. Richard William Allen, Dean (SCM)

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#5 KENNY WONG

Talk 5 featured kinetic artist, multimedia designer and technologist Kenny Wong who presented the underlying approach that informs his work, “Engineering through Curiosity.” Wong’s art tech practice involves the employment of engineering solutions to transform his ideas from virtual to real installations. In his talk, he explored how mechanics, electronics, and aesthetics converge to produce meaningful and expressive artistic creations and forge a new artistic language. After the talk, Professor Lam Miu Ling discussed further with Kenny about the evolution of his practice.



Kenny Wong (BACM, 2011)
Kinetic Artist, Multimedia Designer and Technologist

創意媒體學院 25周年校友講座

今年是香港城市大學創意媒體學院成立25周年，學院於2023年4月在邵逸夫創意媒體中心多媒體劇場舉辦了一系列校友講座。在回答「創意媒體於你意味著什麼？」這個問題時，五位來自創意媒體學院不同領域的傑出校友，向同學分享他們的藝術和創業之道。

講座一由藝術家、遊戲設計師和技術專家關子維主講，他探討「電子遊戲的心理空間」。在講座二，動畫藝術家李鈺淇討論「獨立動畫世界的生存之道」。在講座三，跨學科藝術家、研究員和企業家劉浩知講述「從後退邁向未來」。在講座四，策展企業家黃詠欣以「創意媒體是開放式實踐」的視角，討論她的職業生涯。最後，在第五場講座，動感藝術家和多媒體設計師黃智銓，談到他構思作品的基本方法——「用好奇心設計工程」。

該活動旨在拓寬學生的學習過程，超越課堂教學，介紹創意媒體畢業生在行內走過的各種專業和藝術道路。這些講座現可在創意媒體學院的網站收看。

RETHINKING TECHNODIVERSITY YUK HUI

Science and technology are products of the culture in which they are developed. Amid excessive consumerism and economic competition, we must see this technodiversity in a different light: it transcends the oppositions between the local and the global, the modern and the traditional and the West and the East, helping us redefine our relationship with one another and with our living environment.

In 1914, during the outbreak of the First World War, the French philosopher Henri Bergson gave an inaugural speech titled “Meaning of the War” as the newly elected president of the *Académie des Sciences Morales et Politiques*. Bergson, who later became the president of the International Committee on Intellectual Cooperation (the ancestor of UNESCO), accused Germany of “machinism” and “mechanism” – these terms appear many times in his short speech. It was machinism and mechanism which led Germany from being a country of music, poetry and metaphysics, to a “scientific barbarity” and “systematic barbarity.”

Bergson saw the development of mechanical science and technology as the source of the war; the 19th century had given “a wholly unforeseen extension to the mechanical arts and had equipped man in less than fifty years with more tools than he had made during the past thousands of years he had lived on the earth.” Each new machine being for man a new organ, the soul could no longer accommodate the dilating body. A similar analysis of war reappears in his later work *The Sources of Morality and Religion* (1932).

This incompatibility is the source of the hubris that we have witnessed in the past world wars, and today in the calls to return to a certain *Volksgeist* (national spirit). Bergson expressed his anger in a long list of questions, of which we singled out one: “What kind of a world would it become if this mechanism should seize the entire human race, and if the peoples, instead of elevating themselves to a richer and more harmonious *diversity*, as persons may do, were to fall into the *uniformity* of things?”



UNIFORMITY VERSUS DIVERSITY

Today, how are we going to understand Bergson’s diagnosis of the artificial organs, producing *uniformity* instead of *diversity*? It might be the case that we still fail to understand the significance of Bergson’s thesis. If there is a diversity of people, it is not because of their colour or race, but rather their different way of thinking, which we will call *noodiversity* (*noo-* comes from the Greek word *nous* – “mind” or “intellect”). The noodiversity has been maintained by a *technodiversity*, a variety of ways of understanding and constructing technology in different cultures, emerging from the locality and always in exchange with other localities.

Technodiversity and noodiversity are correlated, and in turn, they maintain the *biodiversity* of their living environment. The human factor is central to the maintenance of biodiversity—something that is self-evident to us today, especially when we consider that we have entered into what the geologists call the Anthropocene, the domination of human beings on the Earth. That is to say, both noodiversity and biodiversity depend more and more on a technodiversity.

This question of diversity has gradually disappeared in the past centuries for various reasons. Firstly, because of the misunderstanding of technology, one tended to think that

technology is only an instrument. We may recall how, during modernization in the second half of the 19th century, East Asian countries thought that they could master Western technologies using their own thought. During this period, we found very similar slogans such as “Chinese substance and Western function” (中體西用), “Japanese soul and Western knowledge” (わこんようさい) or “Eastern Dao and Western instrument” (동도서기론).

All these movements share the conviction that Eastern thinking will be able to master Western science and technology, which are mere instruments. Today, we know this wishful thinking is only a variation of Cartesian dualism. Secondly, because of the triumph of positivism, which understands technology as universal, whose rationality is beyond time and space, we might say that technology possesses a universal dimension in so far as it is the externalization of memory and the extension of bodily organs. However, technology has also been shaped and constrained by locality and cosmology.

LIMITS OF INNOVATION

Joseph Needham, a British biochemist, historian of science and sinologist, and the first head of the Natural Sciences Section in UNESCO (1946-48), has raised the haunting “Needham’s question” which asks why modern science and technology didn’t appear in China and India but only in Europe. Like many historians after Needham, one could, of course, argue that before the 16th century, many scientific discoveries and technological developments in China were more advanced than in Europe.

However, this betrayed what Needham was hinting at: for him, it is not legitimate to compare Western science and technology directly with the Chinese ones, since they carry rather different ontological and epistemological assumptions. As an example, ontological entities such as *ch’i* (vital breath) and *yin, yang* in Chinese medicine cannot be materially demonstrated in anatomy. Based on his own research in biology, Needham adopted the term “organicism” to describe Chinese medicine and Chinese thought in general.

In other words, Chinese and Western cultures have had different ways of understanding and constructing technology, and this is what I term technodiversity. This diversity is not only to be found in the past; we also need to think about it

today. We are surrounded by digital technologies; however, we rarely question the ontological and epistemological assumptions already made in these products. Take the example of social networks: they already presuppose that society is a collection of social atoms and that human relations can be known and studied via data connectivity.

Once questioned, these presuppositions will appear problematic, because they were developed in the 1930s by social psychologists such as Romanian-American Jacob Moreno and German-American Kurt Lewin, and no anthropologist will agree that human society commenced with social atoms. However, this model has been imitated and amplified by almost all social network platforms found in different countries, whether it be Facebook, VKontakte or WeChat. This also shows the limit of innovation that we are talking about today, especially when it focuses only on efficiency and consumerism.

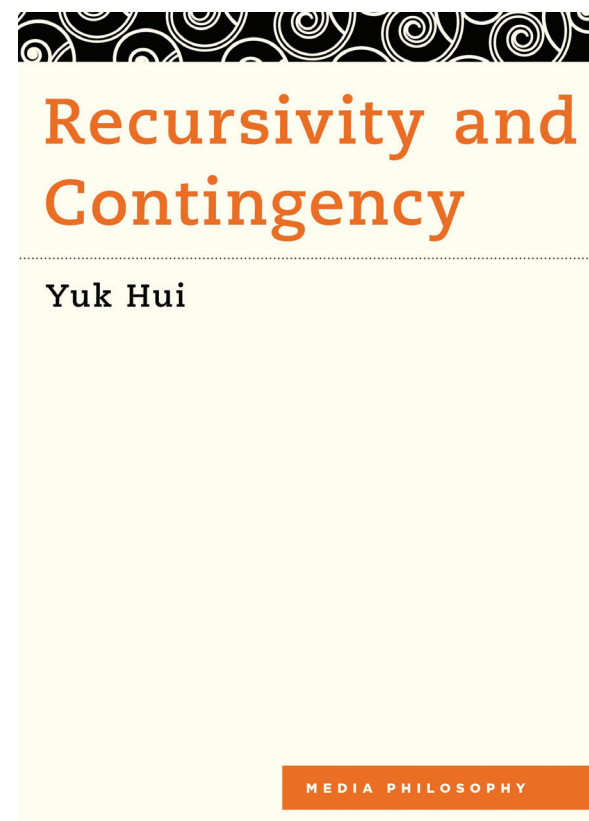
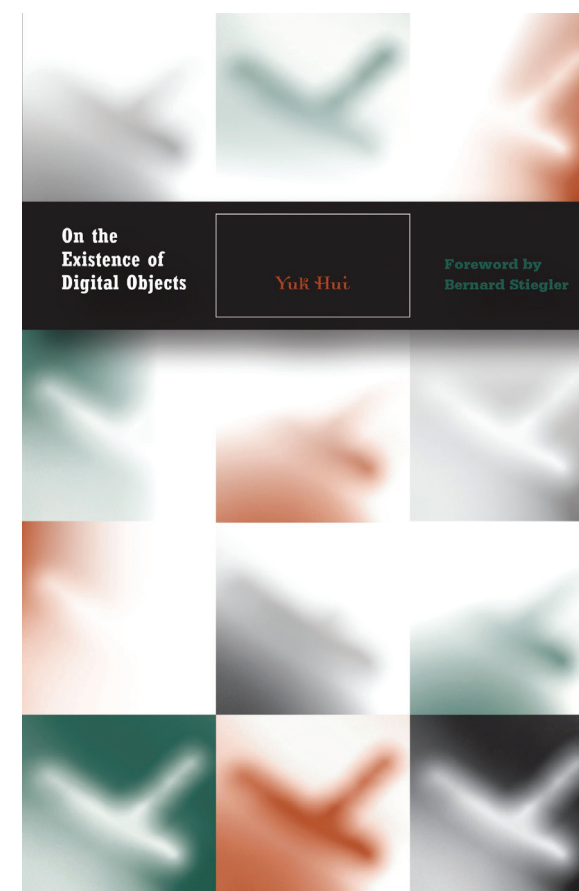
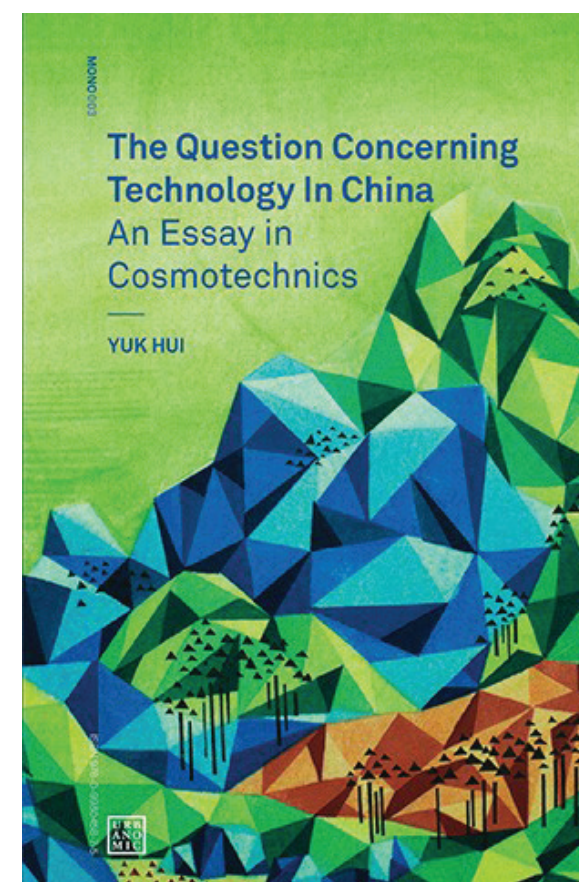
RECONCILIATION THROUGH DIVERSIFICATION

Today, technological globalization has already made us ignore the question of technodiversity and turned the problem into an opposition between the global and the local, modern and traditional, West and East, without being able to open the question of *diversity beyond identity*. Pierre Teilhard de Chardin, a French Jesuit, archaeologist and theologian to whom UNESCO dedicated a symposium in 1981, proposed what he calls the *convergence of the noosphere*.

According to Teilhard’s theory, the evolution could be seen as an evolution of consciousness, which will realize a noosphere, through the invention and propagation of technology over the globe. For Teilhard, such a convergence is also a *christogenesis*. However, today we must add to his observation that this formation of the noosphere is also the process of technological competition and military expansion, and that in such formation, there is a homogenization instead of a diversification. Therefore, diversification could only happen at the most superficial level, namely that of national identity.

“The quest and promotion of technodiversity should be one of the core tasks for us today”

I feel that now, more than ever, we must come back to the question of technodiversity in view of the addictive consumerism, vicious economic competition and threatening military expansion that we are experiencing today; especially



when we know that a unified global solution is difficult if not impossible, and a return to nationalism is far beyond desirable. What Bergson concluded in 1914 has not been altered; instead, such a tendency only continues with more powerful cybernetic machines, which, one could argue like American mathematician Norbert Wiener did, are no longer mere mechanisms that Bergson had in mind. The quest and promotion of technodiversity should be one of the core tasks for us today, as Bergson and Needham once urged.

UNESCO is probably the only body which is capable of putting forward this agenda far beyond what any individual thinker and academic community could achieve. This task consists of not only preserving the collective memory of the past, out of nostalgia or the obsolescence of mankind, but also preparing a new agenda to cultivate inspiration to think about tomorrow by constructing a scientific and cultural programme to reflect on our relations with each other and to other, non-human beings, and to the Earth in a less homogeneous way. Perhaps with such a diversification, we could shed some new light on new pathways out of this impasse.

YUK HUI

Philosopher of technology and teacher at the City University of Hong Kong, Yuk Hui wrote his doctoral thesis under the French philosopher Bernard Stiegler at Goldsmiths College in London. His monographs, translated into a dozen languages, include *On the Existence of Digital Objects* (2016), *The Question Concerning Technology in China: An Essay in Cosmotechnics* (2016), *Recursivity and Contingency* (2019), and *Art and Cosmotechnics* (2021).

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<https://courier.unesco.org/en/articles/rethinking-technodiversity>

ON THE COVER:
(Front) *TAIWUN* (2022) | 1:00", by Chang Tong, Zhang Xiaoyu, Shan Shuyao

(Back) *Mirage* 蜃樓 (2022) | 3'42", by Cyrus Leung, Ty Lok-yi Scarlett, Kwan Sin-ching Angel



LEUNG KEI-CHEUK, GAYBIRD HKADC ARTIST OF THE YEAR (MEDIA ARTS)

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Music for 9 (2023), GayBird
Sound Installation



Fidgety (In between up & down) (2015), GayBird
Sound Installation



18 Scenes in a Cage (2018), GayBird
A Performative Experience of Media, Art and Architecture



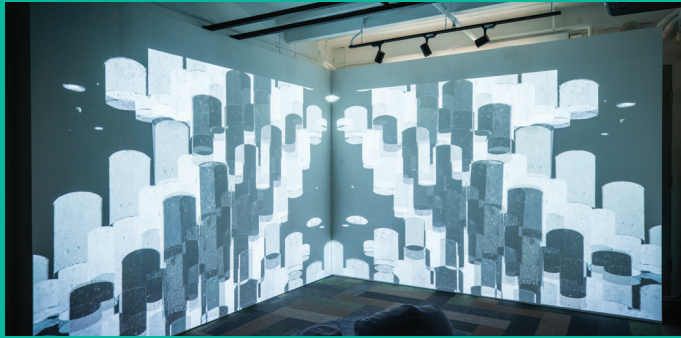
(Keep) Breathing at Zero 『仍...息在零地』, (2021), GayBird
Media Music Performance

GayBird, also known as Leung Kei-cheuk, is a prolific multidisciplinary artist who works at the intersection of installation art, composition, and electronic music. After completing his undergraduate studies, GayBird worked in the Hong Kong music industry for almost ten years after which he resumed his studies, pursuing an MA in music composition and electro-acoustic music at the Hong Kong Academy of Performing Arts and subsequently an MPhil from SCM. Since 1996, he has served as a music director, composer, and producer, contributing to hundreds of musical works, concerts, and theatrical performances. GayBird's art installations have been exhibited at many notable venues, including the Athens Digital Arts Festival and the EXT Digital Electronics Arts Festival (France). Among his outstanding achievements, GayBird's sound installation entitled *Fidgety (in between up & down)*, (2015) was awarded the highly esteemed Lumen Prize for media art in the United Kingdom and was later featured in Art Basle Hong Kong (2022), courtesy of the Hanart TZ Gallery.

GayBird says: "Being a composer with a background in music, I place great importance on both sound and music as integral components of my artistic creations. I am constantly striving to discover new avenues for sound exploration and experimentation. For me, sound is not just an audible material, but a versatile medium that can be transformed into various forms such as visual elements, drawings, or even tangible objects. By exploring these possibilities, I aim to present sound in novel ways and offer the audience a fresh perspective on the world." GayBird mentions that the year 2022 has been the most productive year in his career so far. He was honoured as Artist of the Year from the Hong Kong Arts Development Council for his achievements.

Recently, GayBird developed a new media arts performance titled *A Human Concerto*, which was showcased at the Hong Kong Cultural Centre in September 2023. This work engages human vocalization as its primary component, incorporating the human voice, language and facial expression. GayBird has utilized AI technology to combine the various types of sound into a holistic sound environment.

GayBird speaks fondly of his time at SCM: "The school has provided me with a new perspective to view the world. At SCM, I learned not only how to appreciate art but also how to actively engage in the process of creating it. The school equipped me with the necessary skills and knowledge to understand art and its various forms, allowing me to expand my creative horizons and explore new avenues for artistic expression."



&MORE (2022) | 3'11"
Ho Tsz-wing, Luk Long-man, Pun Tsz-wai



Yau Ma Day (2022) | 0:54
Wong Wing-yee, Ng Sin-wai

“HONG KONG NEIGHBOURHOODS” DIGITAL ART EXHIBITION

The Hong Kong Tourism Board Youth Academy has joined forces with Professor Max Hattler and the students of SCM to develop experiential animations for the “Hong Kong Neighbourhoods” Digital Art Exhibition. These animations serve as captivating portrayals of three vibrant neighbourhoods: West Kowloon, Sham Shui Po, and Central. Through the use of various techniques and approaches such as photographic re-animation, stop motion, drawn animation, cutouts, and expanded stereoscopy, the films offer an immersive digital art experience that provides a youthful perspective on the rich culture and day-to-day stories of these neighbourhoods. Created as part of Max Hattler’s Abstract and Experimental Animation class, these animations showcase the unique textures, vibrant colors, and distinctive characteristics of West Kowloon, Sham Shui Po, and Central, inviting viewers on a visually engaging journey.



Sham Shui Po's Night (2022) | 3'13"
Yin Hairong, Zhong Jianing, Deng Yuanyuan



Topsy Twinkle (2022) | 1:04
Yin Hairong, Zhong Jianing, Deng Yuanyuan



CELL (2022) | 3'03"
Wang Xiaobu, Hu Xiaozhi, Wang Zichun



Laid Out (2022) | 3'06"
Tiantian Su, Ningxin Wang, Jun Wu



OoOo (2022) | 3'00"
Chan Ka Lun Alan, Lai Hiu Ching Nicole, Li Lok Yan Cola



Mahjong Mart (2022) | 3'31"
Chan Pui-sze, Cheng Hiu-yung, Tsang Hin-ling



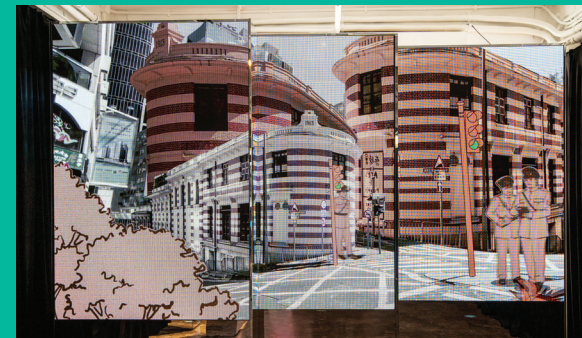
Building Blocks (2022) | 3'15"
Hattie Chan, Lau Pui-wan Tatia, Chit Ng



Wave (2022) | 2'05" Mou Peijing, Huang Siyi



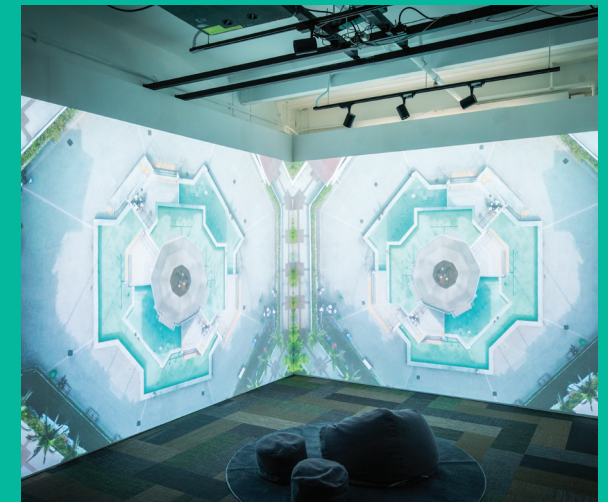
Glimpse 佐敦掠影 (2022) | 1:10" Cyrus Leung,
Ty Lok Yi Scarlett, Kwan Sin Ching Angel



Crossing (2022) | 3'17"
Chang Tong, Zhang Xiaoyu, Shan Shuyao



Mirage 蜃樓 (2022) | 3'42"
Cyrus Leung, Ty Lok-yi Scarlett, Kwan Sin-ching Angel



Sham Shui Po (2022) | 3'05"
Lu Yujie, Ma Jie, Mok Yuk-kuen



Unreal Central 中環虛實 (2022) | 3'15"
Cho Junien, Li Qingmei Melody, Mak Yung-ka Valerie



Sham Shui Bou 6 深水布 (2022) | 0:53"
Chan Ka-lun Alan, Li Lok-yan Cola



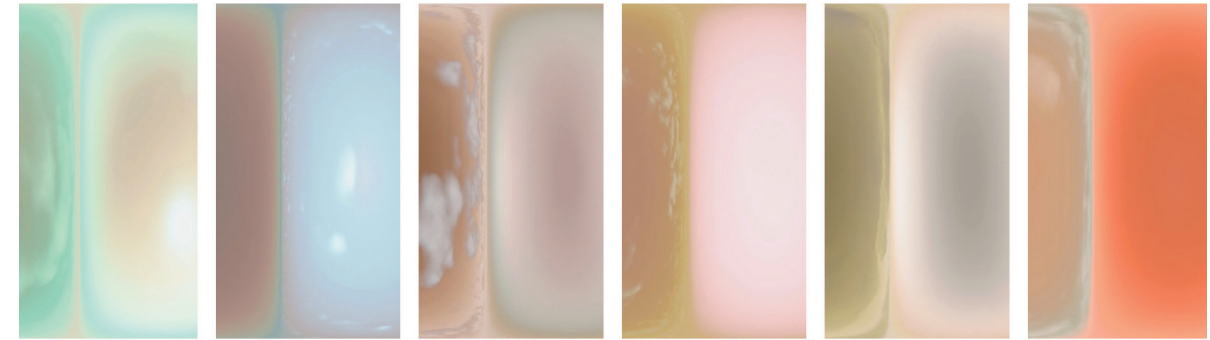
CARLA CHAN AWARD-WINNING ALUMNA

SCM alumna Carla Chan is an award-winning artist who practices her art across a wide range of media including print, installation, animation, video, interactive media, and virtual and augmented reality. The exploration time-based experience through computational process is a major focus of her artistic expression and her practice of media art resonates with the perpetual nature of technological development by challenging established and stereotypical views of new media interfaces. While creating art, Chan adopts an approach that is pared down or minimal in style and combines both physical and digital components into a form of hybrid materiality that challenges the boundaries between art and the real. Her work has increasingly engaged with the digital representation of nature, exploring the resonances that exist between the natural environment and digital abstraction. Her work has been featured at CityU Indra and Harry Banga Gallery both in On the Road: Young Media Artists in China (2017) and Art Machines (2020), and will be presented in the forthcoming 25th Anniversary Exhibition at SCM.

At SCM, Chan pursued BA in Creative Media and graduated in 2012. She majored in Critical Intermedia Laboratory (CIL) where she was encouraged to develop an experimental way of making digital art. After graduating from SCM, Chan was selected for an art project in Europe which involved using different types of technology such as VR for creating immersive experience to produce an expanded space. She currently lives and works in both Berlin and Hong Kong. Chan describes her artistic approach: "Even while I was studying, I was interested in time-based work, which means something that is not still and that allows you to experience changes. When I was a student, I was creating a lot of experimental film using analogue camera or digital camera but at one point, I felt that capturing reality through a camera is not fulfilling enough and I wanted to recreate something that is not happening. Then I went through a lot of experimental animations by studying 3D software to create a world that is not there and to represent what is in my mind. My art practice is very concept-driven and for me, technology is kind of like a second part of our body, especially



Unfalling Black (2022), AR Application, Carla Chan

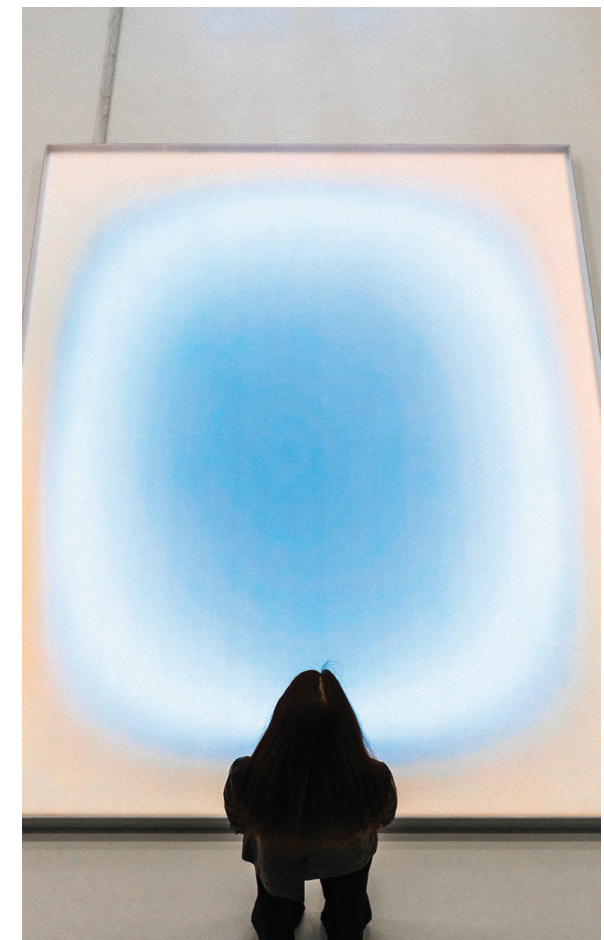


Space Beyond (2022), Generative Art, NFT, Carla Chan

computers, which are like our second brain. So, my art practice in terms of the medium that I use is exploring technology and how it can be utilized in art practice. And concept wise, it is inspired a lot by nature. The contrast between staying in Hong Kong and Europe and experiencing the different dynamics of space, shaped my art practice as well."

Chan's work has been exhibited internationally in a number of solo and group exhibitions at major art venues such as Art Basel, The Arts Society, Frieze, HKMoA, Tai Kwun, and ZKM, and her work is part of the collection at M+ museum. She is the recipient of multiple awards including Young Artist Award (Media Arts) from HKADC (2018), and the TOY Berlin Masters Award. Her latest achievement was to win the prestigious 2022 Julius Bäer Next Generation Art Prize. This award focusses on promoting digital art by providing artists in Asia with the opportunity to shape their novel artistic concepts into an innovative artwork. As a winner, Chan was awarded USD10,000 as a support for the development of her artwork. Further, Chan will participate in an Art and Technology Accelerator programme, where she, along with the other winners, will be trained by leading personalities from the field of art and business. Once their work is completed, it will be showcased in an interactive virtual exhibition.

The artwork for which Chan won the Julius Bäer Art Prize is entitled *Space Beyond*. It is a real-time, ever-changing, generative artwork, in the form of a NFT collection, that is perpetually evolving even beyond the artist's life. By creating a link between the Internet's longevity and the ethos associated with blockchain technology, the components and textures of the work are constantly moulded by demographic data and online weather. The artwork contains 365+1 editions, each dedicated to each day of the year including leap year, which are connected to a novel set of data generated from 31 cities of the most populated countries in the world. The work's generative nature brings unpredictability and drives viewers to think about what is beyond. Carla says, "I would say this project is not only challenging the artmaking process but also the art collecting process. In the case of digital art, you may not need a traditional gallery to adore artwork. Instead, you can go to the website and then get it for yourself and that way can keep it with you forever. I am very passionate about



Fading Space of Dawn (2022), Video Installation, Carla Chan

this project as it aligns with and incorporates all my studies and interests which I developed in SCM. The School always focused on experimental art and the use of technology. What I studied there broadened my knowledge about art as a medium and also as a concept."



Karate 1 Premier League, Cairo 2023

GRACE LAU OLYMPIC CHAMPION

Grace Lau Mo-Sheung, an esteemed graduate of SCM, has established herself as an exceptional world-renowned karateka who specializes in the discipline of kata. At the 2020 Summer Olympics held in Tokyo, Japan, Lau won a bronze medal in the women's kata event. This is an immense achievement and a monumental milestone for Hong Kong, for Lau became the first karate athlete from the region to secure an Olympic medal.

Lau recounts how she prepared for the 2020 Olympic Games in Tokyo: "In order to qualify for the Olympics, I started competing from September 2018. I went to Japan and the United States to elevate my technical level. But then the pandemic happened, so there was a whole gap year for me to reset mentally and physically." Lau says that the winning moment at the Olympics is something that she will never forget: "It took a while to announce the result and my heart was about to pop out of my chest. Finally, the moment came and the judge raised my arm! Immediately, there were a lot of memories flashing in my head...all the competitions, trainings, and the injuries of the past few years. Everything had paid off."

In addition to her remarkable performance at the Olympics,

Lau has consistently displayed her exceptional talent through other prize-winning performances at the World Karate Championships, the World Beach Games, and the Asian Games and she has won no less than five medals at the Asian Karate Championships. Lau who is now 29 says, "I started doing karate since I was 11, inspired by my brother. Representing Hong Kong from the age of 15, I won a gold medal in my first-ever overseas competition. I have been representing Hong Kong in Asian championships and World Championships since I was 21."

This year (2023), Lau won Gold Medal in the Women's Kata event at the AKF Senior Championships in Melaka. This victory is especially significant as it marks the first-ever Gold Medal in this championship for Hong Kong. President Freddy Boey expressed his heartfelt congratulations to Lau, describing her as a source of pride for Hong Kong and a hero of CityU. Lau also won a medal at the recent Asian Games though she had to settle for bronze, losing out to her arch-rival Kiyou Shimizu of Japan, whom she had earlier defeated at Melaka.

In order to prepare for the competitions, Lau says that she not only trains very hard, but carefully reviews the videos



Karate 1 Premier League, Rabat 2023

of previous competitions, analyses her movements, works on corrections and adjustments, and improvements. She is also recognized for her exploration of innovative training techniques, including the Gyrotonic Method, which was developed by a Hungarian dancer. She incorporates this method into her training regimen to enhance flexibility, movement, and aid in injury recovery.

Lau graduated with a BSc in Creative Media from SCM in 2016 and was awarded the 1st SCM Distinguished Alumni Award in 2021. She says: "I am very grateful that I had an incredible mentor while I was studying at SCM. He gave me a lot of advice on how to balance both academics and sports and sort out difficulties while facing conflicts. This way, I was able to keep my focus equally on both aspects." Lau led the CityU Women's Karate Team to secure the team Gold medal in the Hong Kong inter-university competition



Karate 1 Premier League, Rabat 2022

and was named The University Sports Federation of Hong Kong Sportswoman of the Year in both 2014 and 2015.

As an exceptionally successful SCM alumna, Lau has a message for SCM students: "Believe in yourself, you are stronger than you imagine or expect. Everything happens for a reason, take every step as a lesson, learn from mistakes, be a better person."

劉慕裳 奧運奪冠

劉慕裳是創意媒體學院引以為榮的畢業生，在空手道女子個人形項目，她以實力確立為該項目的表表者。2020年夏季奧運會，劉在空手道女子個人形賽事贏得銅牌，也是地區首位獲得奧運獎牌的空手道運動員。除了這項非凡成就，劉亦持續在各項錦標賽事中表現卓越，如世界空手道錦標賽、世界沙灘運動會、亞洲運動會。劉更在亞洲空手道錦標賽中，贏得起碼五面銅牌。

2023年，劉在馬六甲的AKF成人錦標賽事中，贏得空手道女子個人形項目金牌。這勝利首開香港在這項賽事奪金的里程碑。就劉慕裳在國際競賽的超卓表現，梅彥昌校長向劉表達衷心祝賀。他形容劉是香港的驕傲，讚揚她是城大的英雄。劉寄語城大學生：「相信自己，你比自己所想的強大。凡事有跡可尋，一步一腳印，從錯誤中學習，成為更好的自己。」



Bronze Medal, The World Games 2022



Gold Medal, Female Individual Kata, 19th Asian Senior Karate Championship (Malacca, Malaysia)

A HEADS-UP FOR HEADS-UP COMPUTING

SHENGDONG ZHAO – NEW FACULTY

SCM is delighted to announce that Prof. Shengdong (Shen) Zhao, will be joining the School of Creative Media as a full professor commencing in the Spring. He is currently an Associate Professor in the Computer Science Department at the National University of Singapore (NUS) where he is the founder of the NUS-HCI Lab and a member of the NUS Graduate School for Integrative Sciences & Engineering. Prof. Zhao holds a Ph.D. in Computer Science from the University of Toronto, a Master's degree from the School of Information Management & Systems at the University of California, Berkeley, and completed a dual major in Computer Science and Biology at Linfield College in Oregon, USA.

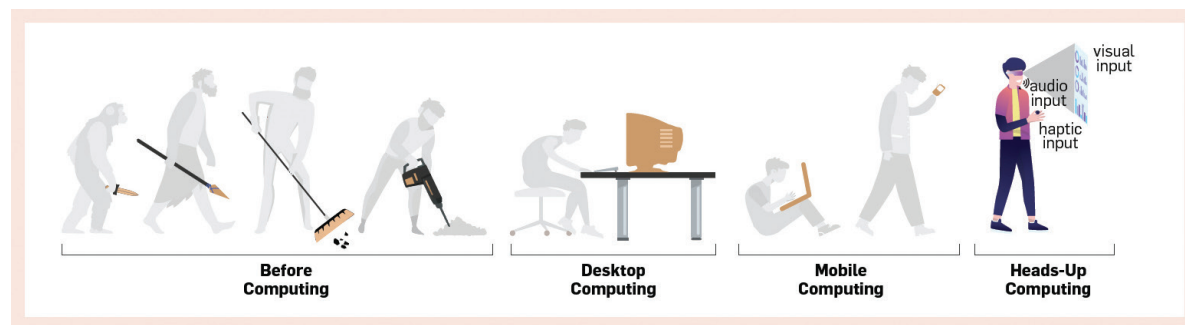


Prof. Zhao's passion lies in creating innovative interface tools and applications aimed at enhancing and streamlining people's lives. His achievements encompass the creation of cutting-edge Human-Computer Interaction techniques, tools, and systems aimed at elevating user experiences across various domains. He focuses particularly on domains such as art and creativity, multi-modal input/output, accessibility, and social and collaborative computing. Prof. Zhao has published numerous influential papers in the field of HCI and is the recipient of multiple awards including being the two-time winner for the SIGCHI best video award and receiving iPad App of the year from Apple in 2016 for his work *Sketchbook Motion* (aka *Draco*).

However, his interest extends beyond the particulars of individual projects, as he seeks to develop more fundamental research frameworks that encompass a broader set of challenges. He has developed three key strategies to guide his work: achieving a harmonious balance between humans and computers, increasing directness in interactions, and facilitating seamless transitions. Furthermore, his forward-looking vision is marked by his conceptualization of the next wave of Human-Computer Interaction, which he designates

as Heads-Up Computing (<https://www.nus-hci.org/heads-up-computing/>). Zhao's vision for Human-Computer Interaction revolves around a fundamental transformation in how humans engage with technology and is designed to harness the complete spectrum of human capabilities. His outline of the concept of Heads-Up Computing has been recently published in the monthly journal, *Communications of the ACM*.

Heads-Up Computing represents the next frontier in Human-Computer Interaction. Zhao's innovative approach is built upon a wearable platform consisting of modules for the



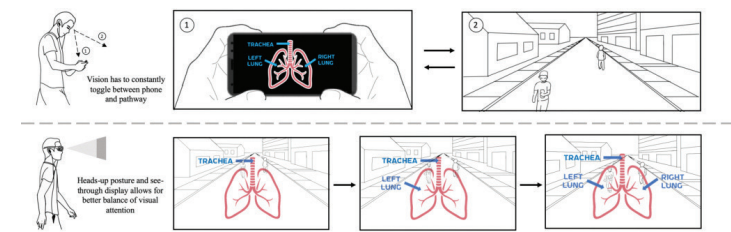
Heads-Up Computing (cACM, 2023). A wearable, platform-based interaction paradigm for which the ultimate goal of seamless and synergistic integration with everyday activities can be fulfilled.

head, hand, and body. These modules are designed to distribute input and output capabilities to precisely align with human sensory and motor channels. The concept centers on a multimodal interaction approach that combines voice and gestures. Once fully realized, Heads-Up Computing has the potential to revolutionize both work and daily life. It can lead to seamlessly attending to and manipulating information while participating in various indoor and outdoor activities, such as cooking, exercising, hiking, or socializing with friends. Zhao's vision holds the promise of a more immersive and integrated human-technology interaction experience.

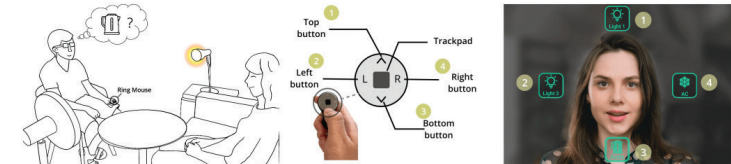
Prof. Zhao explains, "I call Heads-Up Computing the next interaction paradigm. I wanted to create more impactful work and do things that can fundamentally change the way we interact with computers and that led to the vision of Heads-Up Computing. I have been working on this idea for the last 5-6 years. It is truly a companion and assistant that does not get in the way of your daily living. Today, even the mobile device or the laptop computer or the desktop computer dedicate your attention and dedicate your postures while using it and thus it limits your other activities. Heads-Up Computing will put the human being at the center of interactive experience."

He continues, "There are three major components associated with Heads-Up Computing, that we have described in our paper in *Communications of the ACM*. The first is that we use a distributed device design or what we call matching the input output of the device with input output of the human being. Instead of having one device, we have two: we have a headpiece and we have a handpiece. The headpiece mostly looks like glasses and the handpiece could be a watch, a bracelet or a ring. And by distributing the devices to our input and output channels, we are able to do things without altering our postures. For example, if you are running, you will still be able to receive information on the screen on your glasses. The second is that instead of relying on keyboards and mouse and touchscreens, we focus on multimodal interaction that relies on your voice, your eye gaze or your micro gestures. Thus, you can interact even if your hands are busy. Finally, it tries to understand your current status and then proposes the interactions matching it. For example, if your eyes and hands are busy, it knows that the best way to communicate with you now is using your voice."

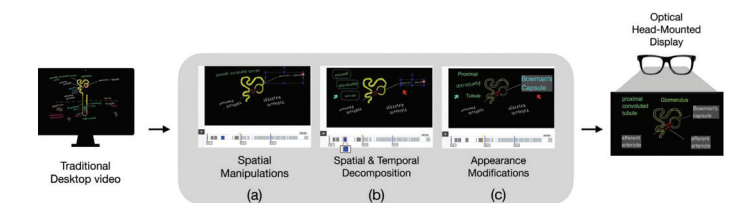
Prof. Zhao is looking forward to joining SCM and setting up his Head-Up Computing Lab. He anticipates making a significant contribution to the development of the School of Creative Media as a major platform for HCI research in the coming years.



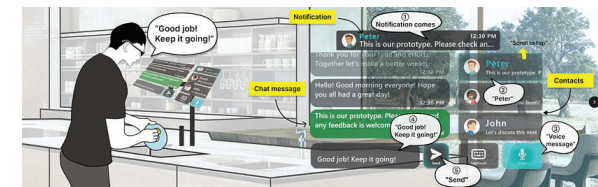
LSPV (IMWUT, 2021) Layered Serial Visual Presentation (LSPV) style of dynamic information presentation, which incorporates sequentiality, strict data persistence, and transparent background, among other properties, for OHMD-based on-the-go information acquisition.



ParaGlassMenu (CHI, 2023). A semi-transparent circular menu that can be displayed around a conversation partner's face on Optical See-Through Head-Mounted Display (OHMD) and interacted subtly using a ring mouse. ParaGlassMenu offered the best overall performance in balancing social engagement and digital interaction needs in conversations.



VidAdapter (IMWUT, 2023). This tool facilitates the adaptation of blackboard lecture videos for ubiquitous viewing on various mobile and wearable platforms.



GlassMessaging (IMWUT, 2023). A messaging application on Optical See-Through Head-Mounted Displays (OHMDs), to support messaging with voice and manual inputs in hands- and eyes-busy scenarios. Compared to phone-based messaging, GlassMessaging increased messaging opportunities during multitasking due to its hands-free, wearable nature, and multimodal input capabilities. The affordance of GlassMessaging also allows users easier access to voice input than the phone, which thus reduces the response time by 33.1% and increases the texting speed by 40.3%, with a cost in texting accuracy of 2.5%, particularly when the texting complexity increases.

AGE OF GALAXY: BOARD GAME GETS GLOBAL RELEASE



Jeffrey Chan (left) and his team participated in SPIEL Essen 2023 in Germany



Inheritors (2022), a 2-4 player opening drafting, hand management card game. Designed by Jeffrey Chan and Kenneth Yim. Artists: Roxy Dai and Coda Ho.

The SCM BScCM programme in interactive media is heavy on coding and tech but it also naturally attracts students who are drawn to gameplay. Alongside the multi-billion dollar industry of computer games is a burgeoning sector of board game design where BScCM graduates Jeffrey Chan, Roxanne Dai, and Ho Hor Yeuk, Coda have made their mark. Chan, a game designer, is a co-founder in 2018, of the board game company ICE Makes, which has rapidly achieved success in the European and American markets. Dai is a graphic designer and illustrator who, together with Chan, collaborated on the highly-rated board game, *Age of Galaxy* (2022). In this pocket-sized game, players command an interstellar alliance comprising of three distinct factions, each possessed with their own unique powers. Ho, is a more recent collaborator who joined Chan's team as a character designer on *Inheritors* (2022).

Chan developed his talent for tabletop game design while attending SCM, where he graduated in 2012. In 2015, he co-founded his first company, creating small games for the local market. With ICE Makes, he has effectively used the crowdfunding platform Kickstarter to launch his projects including *Age of Civilization* (2019) with 10,011 backers and *Terrorscape* (2023) with HK\$6,122,242 pledged. He says, "Besides Kickstarter campaigns, we have also established connections in worldwide distribution via local distributors and Amazon network. The team and I also had the chance to attend the biggest board game exhibition in Essen, Germany over the last several years." "With my team and my passion for game design," he continues, "I'm



Age of Civilization (2019), a pocket-sized civilization game designed by Jeffrey Chan and Kenneth Yim.

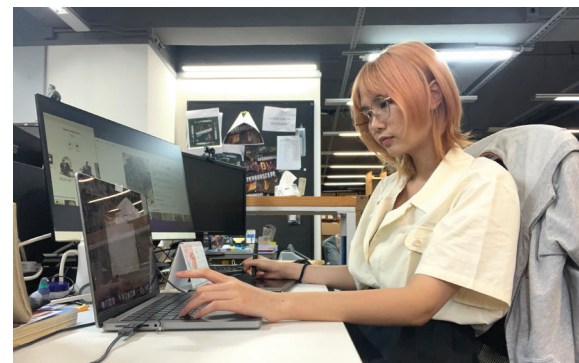


Age of Galaxy (2022), designed by Jeffrey Chan, a strategic game that allows players in control of an interstellar alliance that consists of 3 factions with unique powers. Players can explore systems, colonize planets, research technologies, build galactic cruisers, and much more.

confident that one day ICE Makes will become a worldwide famous brand in the tabletop game industry."

Dai is an enthusiastic illustrator with a wealth of experience in art direction for games. She was the lead artist for the board game *Eila and Something Shiny* (2021), an adventure game, and she has been involved in the creation of many other board games. She says, "I started to participate in the board game industry in freelance illustration jobs when I was in year 1 at SCM and a game prototyping course in Creative Media led to my first board game project which I presented at a gaming event in Taiwan. There, I got to know other Hong Kong game designers and together we produced *Phantom . Crown . Detective* (2019). I also did my own crowdfunding project called *Mushroom Sorcerer* (2022) and I have done freelance work on board game design. Currently, at ICE Makes, I am responsible for art direction and product design and I am working on a civilization-themed boardgame titled, *Epochs: Course of Cultures*, which just had its debut in October at Spiel Essen."

Ho graduated from SCM in 2021. While studying at SCM, she was the leader of the 1st runner-up team at Disney ImagiNations Hong Kong Design Competition 2017, where she provided concept art, props and environment design for a theme park design. She is currently working as a Junior Matte Painter at Enchanting Studio where she is involved in the development of an unannounced 3D feature animation film. She says,



Roxy Dai

"After I get a more in-depth introduction and understanding of character animation, I try to develop my character design skills accordingly. My current goal is to enrich my visual development, skillset, and experience to create captivating and interesting stories."

Board game design continues to be both a creative and in-demand format for game designers even in a world of digital gameplay. Generations of young people who now grow up as savvy game-players in the virtual domain clearly find the world of real-life interactive gameplay a compelling novelty. We look forward to following the careers of our talented graduates in this field.



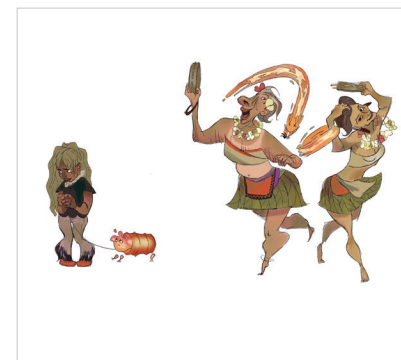
Eila and Something Shiny (2021), a story-rich board game in a mystical world. Designed by Jeffrey Chan; lead artist, Roxy Dai.



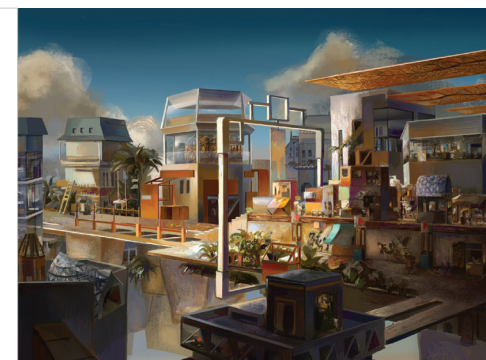
Mushroom Sorcerer (2022), a 1-4 player game with area control and variable player powers. Players will battle with other sorcerers and win the seat of the Great Sorcerer. Artist: Roxy Dai.



Coda Ho



Character design, props design and board game environment design by Coda Ho



《銀河時代》： 桌上遊戲全球發行

創意媒體理學士課程在媒體互動方面，編碼和技術佔很大比重，但也自然吸引不少喜愛玩遊戲的學生。除了價值數十億元的電腦遊戲產業外，桌上遊戲設計的領域也在蓬勃發展，創意媒體理學士畢業生陳井河、戴樂詩和何賀若已在這領域嶄露頭角。陳是遊戲設計師，2018年與合夥人創辦ICE Makes桌遊公司，該公司在歐美市場迅速取得成功。戴是平面設計師和插畫家，曾與陳合作開發多款遊戲，其中包括備受好評的桌上遊戲《銀河時代》（2022年）。在這款袖珍遊戲中，玩家要指揮由三個不同派別組成的星際聯盟，每個派別都具有獨特的力量。隨後，她又獨立製作了《蘑菇法師》（2022年）。何是最近與陳合作的新成員，在ICE Makes 團隊中擔任《繼承者》（2022年）的角色設計師。陳說：「憑著團隊和我對遊戲設計的熱情，我相信有一天 ICE Makes 會成為桌面遊戲行業的世界知名品牌。」

MASTER OF ARTS IN CREATIVE MEDIA PROGRAMME FEATURING NEW STREAMS



Prof. Damien Charrieras
Programme Leader, MACM



Hong Kong Family (2022), Feature Film
Hong Kong Family is Tsang Hing Weng Eric's directorial debut feature film which premiered at the 27th Busan International Film Festival.



Tsang Hing Weng, Eric
MACM student
Film Director and Artist

Led by Prof. Damien Charrieras, the Master of Arts in Creative Media (MACM) was created in 2016 (former programme title: MA Media Cultures) to provide a broad-based curriculum in media and culture in order to prepare students to participate in and develop current and future creative economies. This selective programme offers a humanities-oriented curriculum that complements the School of Creative Media's mission to develop a full range of expertise in the fields of digital media arts and culture. This programme is grounded in a variety of theoretical and critical approaches to digital media and techno-culture: technoscience, cybernetic theories, philosophy of technology, platform and software studies, media archaeology, futurism, accelerationism, political economy, game studies, complexity theory, environmental studies, media studies, cultural studies, art theory and history, and contemporary aesthetics. The MACM programme combines theory, criticism, and creative practice and utilizes innovative investigative methods.

Having identified the increasing demand for professionals in the expanded domain of digital and online realms and the lack of postgraduate programmes with a distinctive focus in this area, we decided to create new streams in the existing Master of Arts in Creative Media: The Technofutures: Theory and Culture Stream (技術未來主義: 理論與文化), and the Expanded Curation Stream (延展策展).

The Technofutures: Theory and Culture Stream is grounded in contemporary humanities approaches to the study of contemporary digital media and techno—culture. This stream provides an intellectual foundation in aesthetics, philosophy of technology, media and cultural studies, and narrative theories to 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 participants.

The Technofutures: Theory and Culture Stream will train media specialists with a holistic grasp of the processes of technological change and transformation in the creative media sphere to help them successfully work in creative media and entertainment industries (social media companies, web design and communication, and creative entrepreneurship), in art administration, in the private research and publishing industries, in cultural policy sectors, and in specialised journalism. The graduates from this stream will also have rigorous intellectual training to teach at primary, secondary and post-secondary institutions.

The Expanded Curation 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



Winnie Soon, (MACM, 2008)
Course Leader/Senior Lecturer,
Creative Computing Institute,
University of the Arts London



Queering Code (2022), a work of "software art" (software as artwork) and a "codework" (where the source code and critical writing operate together) produced to embody "queer code" as a form of code poetry.
Medium: Silkscreen, Computer Code. Size: Silkscreen frame: 53x73x3cm; Silkscreen print: 39x51cm
By Winnie Soon

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 live streams, 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 will leverage their knowledge of the 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 emerging 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 curatorial models).

The Expanded Curation Stream is expected to help graduates to be employed in a wide range of arts organizations: museums, galleries, auction houses, art spaces, and art fairs, and also in media production companies (in particular companies focusing on producing cultural content for digital platforms), e-learning companies, publishers, media organizations, archives and cultural offices, etc. They will possess skills suitable for positions like curator, registrar, designer (exhibition, scenography, interaction, etc.), project manager, art director, educator, executive producer, programmer, consultant, and entrepreneur.

The restructured MACM programme is also designed to attract professionals from creative industries, culture and arts administration sectors and tech companies, museum management and other areas of culture and arts administration in creative media and art administration, in the private research and publishing industries or cultural policy sectors, in specialised journalism and communication, new media, web design, and in creative industries (television, cinema and interactive media, computer games) to pursue their studies in part-time mode.

Overall, this revamped programme aligns with two strategic areas identified in The Chief Executive's 2022 Policy Address regarding promoting arts, cultural and creative industries. Given the programme's unique qualities in the regional context, it is expected to have a strong appeal for non-local students.



Eugene Zhang Xun (MACM, 2015)
Independent Photographer and
Documentary Filmmaker



Androgyny (2017), Photography
Androgyny is a photographic series with the theme: "Everyone is mentally androgynous." While people are physiologically differentiated into males and females, we are all psychologically androgynous, to some extent.
By Eugene Zhang Xun



Dr. Sun Yini
Assistant Professor
School of Communication, National Huaqiao University



Dr. Sun Yini's Research Field. Photo of a live performance of a Taiwanese band Sheng Xiang and Band in 2023. The music creation and performance of the band is a medium of social mobilization, where the creator presents their own value identity, and the audience expresses and constructs their identity through various music consumption methods.

SCM 25 Converging Parallels


Curated by Ip Yuk Yiu and Kattie Fan

Showcasing Innovative and Exciting Digital Works of
Students and Established Alumni Artists
in celebration of SCM 25th Anniversary

March 12 – April 5, 2024

Run Run Shaw Creative Media Centre, CityU
Opening Reception : March 7, 2024 (Thursday)

More information:

 www.cityu.edu.hk/scm

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EXECUTIVE EDITOR
EDITORS

PROF. RICHARD WILLIAM ALLEN
DR. NEEPARANYA GUHA
MS. MALINA SIU

DESIGNER
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