DEAN’S NOTES
SCM 25th ANNIVERSARY ALUMNI TALKS
YUK HUI - RETHINKING TECHNODIVERSITY
“HK NEIGHBOURHOODS” DIGITAL ART EXHIBITION
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AWARD-WINNING ALUMNI - GAYBIRD LEUNG
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BOARD GAME GETS GLOBAL RELEASE
MACM - INTRODUCING NEW STREAMS
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 wonderful open-air party in the carpark of the School. We are also pleased to hire Assistant Professor Lei Xue from 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 Xue from 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.
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.

**#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.

**#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 story 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, Obi Tapio Laino, interviewed him about his experiences.

**#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.
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 barbary” 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?”

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...
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, WeChat. This also shows the limit of innovation that we are talking about today, especially when it focuses only on efficiency and consumerism.

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 Neadham 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


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LEUNG KEI-CHEUK, GAYBIRD

HKADC ARTIST OF THE YEAR (MEDIA ARTS)

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 Biale 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.”
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.
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 of time-based experience through computational processes 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 softwares 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 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, Frieza, 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 focuses 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 an 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 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.”

Unfalling Black (2022), AR Application, Carla Chan
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 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 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.”

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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.

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 Heads-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.
AGE OF GALAXY: BOARD GAME GETS GLOBAL RELEASE

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 Civilization (2019). In this pocket-sized game, players command an interstellar alliance of three distinct factions, each possessing 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 2016, 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 Age of Galaxy (2022), a 2-4 player opening drafting, hand management card game. Designed by Jeffrey Chan and Kenneth Yim. Artists: Roxy Dai and Coda Ho.

“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.
### Master of Arts in Creative Media Programme

**Featuring New Streams**

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 (with a distinctive focus in the areas identified in The Chief Executive's 2022 Policy Address) and the Expanded Curation Stream (with a distinctive focus in the areas identified in The Chief Executive's 2022 Policy Address).

The Technofutures: Theory and Culture Stream is grounded in contemporary humanities approaches to the study of contemporary digital media and technoculture. 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 medium modern media practice applicable to both creative industries and art institutions, building on the school’s unique position as the regional pioneer

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**Featuring New Streams**

**The Technofutures: Theory and Culture Stream**

- Combines theory, criticism, and creative practice and utilizes innovative investigative methods.
- Focuses on aesthetics, philosophy of technology, media and cultural studies, and narrative theories to anticipate ongoing transformations.

**The Expanded Curation Stream**

- Expands the existing Master of Arts in Creative Media: The Technofutures: Theory and Culture Stream.
- Focuses on new streams in creative industries and cultural policy sectors.
- Prepares students for roles in creative industries, culture and arts administration sectors.

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**Androgyny (2013), Photography**

Androgyny is a photographic series with the theme: “Everyone is mentally androgynous.” While people are physically differentiated into males and females, all of us are psychologically androgynous, to some extent.

- **By Eugene Zhang Yun**
- **Eugene Zhang Yun (MACM, 2019)**
  - Independent Photographer and Documentary Filmmaker

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**Queering Code (2022), Computer Code**

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

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**Iconic exhibitions that break free from traditional museum structures**

- 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 videos 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.

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**Hong Kong Family (2022), Feature Film**

- **By Winnie Soon**
- **Hong Kong Family is Tsang Hing Weng Eric’s directional debut feature film which premiered at the 27th Busan International Film Festival.**

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**Tsang Hing Weng, Eric**

- **MACM student**
- **Film Director and Artist**

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**Dr. Sun Yini**

- **Assistant Professor**
- **School of Communication, National Huaqiao University**

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**Dr. Sun Yu Ting**

- **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