



School of Creative Media

香港城市大學
City University of Hong Kong

SCM

RESEARCH



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DISTINGUISHED ALUMNUS: CHRIS CHEUNG
ANIMATION SUMMER SCHOOL IN OSAKA

FROM THE DEANERY

As I write this, the Spring semester has started and PhD interviews have begun. This has been my first whole semester as the Dean of SCM, and much of it has been a blur of good new challenges, most of which were surprisingly fun. Although there has been a steep learning curve, luckily, I have had the time to learn, along with the support of many excellent helpers and generous teachers both at the School and in other corners of CityUHK.

During the 10.5 months since my arrival, I have focused mainly on getting to know the faculty, learning the role and functions of a School Dean, and, especially, seeing how the post-graduate programmes can be nurtured to grow healthily. Additionally, as we have been asked to significantly increase our TPg intake, it is increasingly important for us to ensure that our programmes do not become bloated and that our teaching quality and student life continue to provide satisfaction and room for meaningful interactions with teachers and fellow students.

Doubling the size of a programme is certainly a risky maneuver. Our solution has been to introduce three new streams: Games and HCI in the MFA programme and Influencer Studies in the MA programme. This solution will provide additional choices and reduce the sizes of core classes as we increase the overall number of students. I wish to take this opportunity to thank the programme leaders, Tobias Klein (MFA) and Damien Charrieras (MACM), as well as the three new stream leaders, Jussi Holopainen (Games), Shengdong Zhao (HCI), and Dino Ge Zhang (Influencer Studies), for their timely and successful efforts to plan and implement the programmes for approval and completion in the short time between April and October. Well done, all of you!

In the MFA programme, we can now pursue the best students in three different study areas, while maintaining the low number of students necessary for a high-quality MFA. As the students work and learn within their specialties, they can form cross-disciplinary teams involving students with complementary skills and achieve greater goals and more exciting results than if they worked on their own. The synergy between Art, Games, and HCI is a goldmine waiting to be tapped. I don't know exactly what to expect, but I can't wait to see it at the 2026 MFA Show!

When I describe our new Influencer stream, I always watch people's eyebrows: most of the time, their brows go up, not down. Influencing is a huge and rapidly growing multibillion-dollar industry; however, as yet, no basic training is available. At SCM, we already possess most of the tools relevant to this entertainment genre; by adding a few more core courses, we can offer something fresh and useful not only to interested scholars, or influencer talents themselves, but also to their support staff. This stream will not only market itself, as influencers tend to broadcast their activities, but also provide free PR for SCM and CityUHK. Indeed, it already has done so: with no marketing effort, we have received 580 applications in the first few months! The diversity of the applicants is also highly impressive: with 30% international students accepted, this is the most diverse TPg stream in both SCM and CityUHK. Only one word can describe this: Success!

In this issue, I would also like to warmly welcome our two newest faculty hires, both of whom hold PhDs from Switzerland. Yumeng Hou works in digital archiving and curation and specializes in preserving intangible heritage, such as performing arts. Victor Leung researches robotic fabrication and designs custom machines for creative

production.

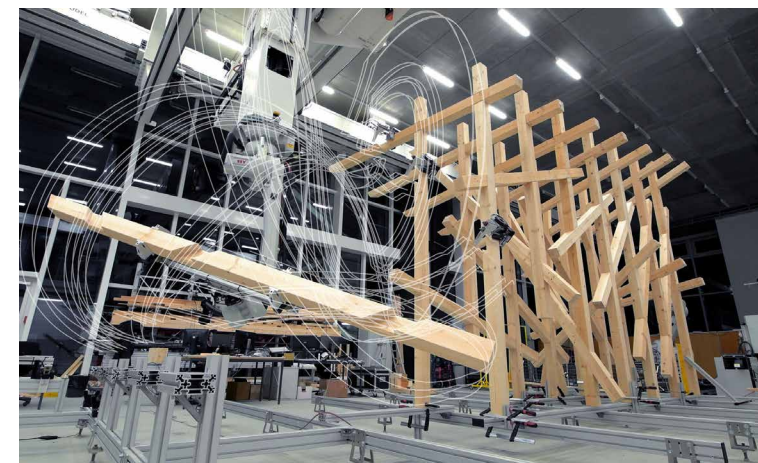
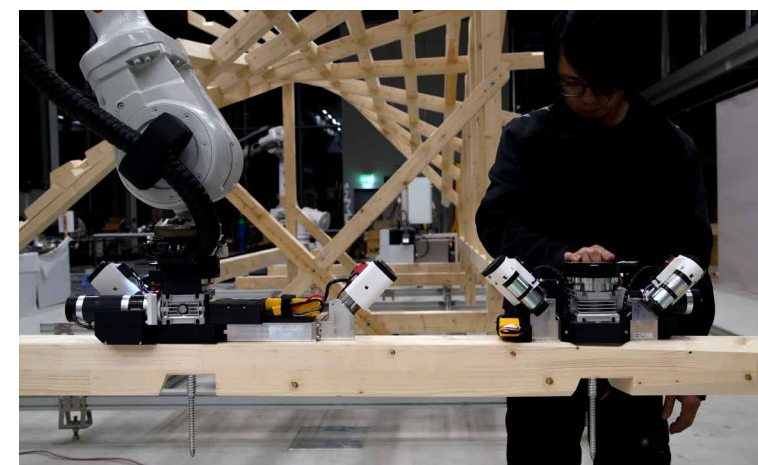
My next initiative will be to take a good look at the School's undergraduate programmes. How can we optimize incoming students' experience and help them to choose wisely from our rich menu of courses? Although our three UG programmes don't have streams, could we streamline the pathways and progress a bit? What are students' concerns and wishes? I have initiated dialogues and townhall meetings to make sure that we don't miss valuable feedback or ignore any burning questions from this largest subgroup in the SCM community.

Finally, any incoming SCM Dean undoubtedly would ask themselves the same questions: What are creative media? What is creativity? Although scientists have long studied creativity, for us at SCM, the question is too important to leave to science, especially after two years of truly successful generative AI. Although it is popular to decry generative AI as a well-read but unoriginal and sometimes delusional robot who will never threaten human creativity, a more sober approach might be to accept the current state of AI as the end of the beginning. Within years, rather than decades, creativity itself might become decommissioned: no longer a hallmark of human accomplishment but an antiquated sport, like performing arithmetic without a calculator or memorizing the classics. Where will such a future leave a School of Creative Media? Watch this space...

Espen Aarseth
Dean of SCM



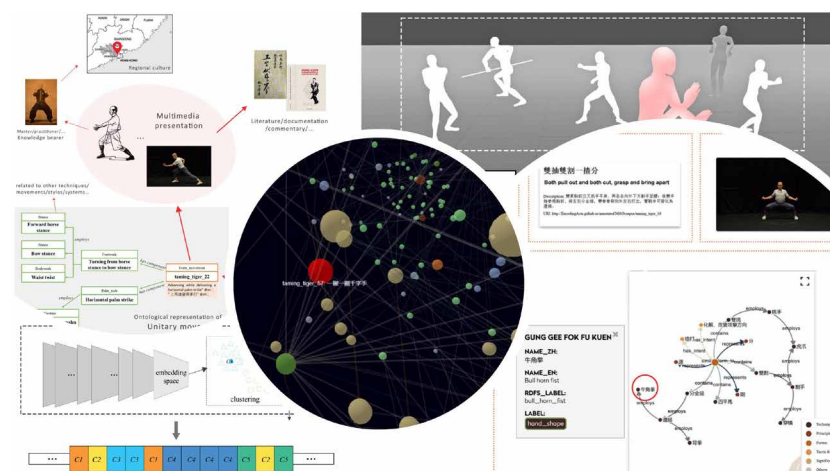
Prof. Victor Leung



Prof. Leung's Research Project:
Distributed Robotic Tools (DiRT) for Spatial Timber Assembly with Integral Timber Joints.



Prof. Yumeng Hou



Prof. Hou's Research Project:
Computational Curation and Augmented Embodied Knowledge Archives: An Illustration of the Hong Kong Martial Arts Living Archive.

ON THE COVER:

Sharper Focus 01 (2024), Scanned Graphics Inkjet Print on Scrolls, 220cm x 130cm

Sharper Focus 02 (2024), Scanned Graphics Inkjet Print on Xuan Paper, 250cm x 110cm

By Ng Sze Wai and Cheung Tin Yu (BACM Students)



Prof. Christian Wagner, Chair Professor of Social Media

THE EVOLUTION OF COLLECTIVE INTELLIGENCE: A SCHOLARLY JOURNEY

Through 29 years at the City University of Hong Kong, Professor Christian Wagner’s research has been a transformative journey, to reveal the nature of collective knowledge creation, tracing its roots from open-source platforms to the emergence of generative artificial intelligence while pioneering studies of decentralized collaboration. His early insights demonstrated that open knowledge platforms could self-organize and maintain credibility, through technologies such as wikis. With the rise of Generative Artificial Intelligence (GenAI), Prof. Wagner’s research has shed light on the new dynamics between human-driven and automated knowledge creation, advocating to preserve human input and uphold authenticity in an increasingly digital knowledge ecosystem. This article provides a glimpse into Prof. Wagner’s fascinating research journey.

Laying the Foundations of Collective Knowledge Creation

In the early 2000s, digital platforms were beginning to transform how people communicated and collaborated, giving rise to an intriguing new phenomenon in knowledge creation. Drawing on his background in decision analysis and knowledge management, SCM’s Prof. Wagner recognized this potential early on. He became fascinated with wikis technology—enabling open-source environments where anyone can edit, add, and refine shared information. To many, wikis seemed chaotic or unreliable and prone to errors or manipulation. Prof. Wagner had a different perspective: he



Prof. Wagner’s earlier research on Wikipedia.

saw wikis as organized, self-correcting systems that could harness the power of large groups to build reliable and valuable shared knowledge.

Wagner’s early studies focused on *Wikipedia* and similar platforms, demonstrating that despite their apparent lack of order, these open systems include mechanisms for self-correction and quality improvement. His research positioned him as a pioneer in the field of digital collaboration, earning him the nickname “the Wiki Guy.” Through his work,

Wagner explained how groups of people—ideally from varied backgrounds and with diverse perspectives—could collaborate to create high-quality, reliable information in the absence of a central organizing mechanism. This finding challenged the long-held belief that knowledge creation requires the formative efforts of a small group of experts within traditional knowledge structures. Wagner’s work has laid the groundwork for understanding how collective intelligence can thrive within open, decentralized systems. It demonstrated empirically that a large number of small contributions by many non-experts leads to expert-like knowledge assets, if supported by appropriate technology.

Probing the Boundaries of Altruism in Knowledge Ecosystems

As the digital landscape evolved throughout the 2010s, social media platforms became integral to people’s lives. Between 2008 and 2018, the rapid expansion of these networks led Prof. Wagner to shift his research focus and to question the sustainability of collective intelligence. While wiki-based platforms were often benefitting from a virtuous cycle of readers becoming contributors and thereby perpetuating knowledge growth, not all social media platforms had similar success. How could this be?

In one key area, Prof. Wagner explored the economics and motivations of crowd-sourced knowledge. He noticed a paradox in the way that contributors often provided valuable work without direct compensation or personal gain. In a world where traditional economic theory emphasizes reward for labor, how could these platforms flourish when their contributors were essentially working for free? Prof. Wagner’s research suggested that contributors were often driven by curiosity or a sense of idealism. However, he cautioned that these motivations might not hold indefinitely.

Amazon’s crowdsourcing platform, the *Mechanical Turk*, proved to become an excellent example. “Researchers loved *Mechanical Turk* for their survey research, as it allowed extremely quick, large-scale data collection, relying on contributors willing to work for minimal rewards for their high-quality work,” states Wagner. “My findings pointed to a potential flaw in the collective intelligence model, however, as time progressed. If volunteer contributors began to lose interest or experienced burnout, these platforms would struggle to sustain their quality and volume of contributions. Especially with COVID and work from home, we observed a shift towards the professionalization of crowd workers, and with it, idealism waned”, explains Wagner. “This observation raised important questions about the long-term viability of collaborative systems: could they continue to thrive without evolving to offer tangible incentives? Would a lack of extrinsic incentives weaken the very structure of collective intelligence.”

Navigating AI’s Role in the Future of Collective Knowledge

By 2018, the field of collective intelligence was entering yet another transformative phase. Generative Artificial Intelligence, particularly in the form of large language models



Amazon *Mechanical Turk* is a crowdsourcing marketplace that allows individuals and business to post tasks that require human intelligence, which can be completed by a distributed workforce of “Turkers.”

(LLMs), was reshaping how knowledge was created, verified, and shared. For Prof. Wagner, who had spent nearly two decades studying human-driven knowledge creation, GenAI presented both challenges and opportunities. During his sabbatical in 2023–2024, Prof. Wagner took a closer look at the potential consequences of GenAI’s growing interplay with collective knowledge. After all, many of the leading large language models had been trained on a collective intelligence corpus, including Wikipedia’s knowledge assets.

In a recent study, *Death by AI: Will Large Language Models Diminish Wikipedia?*, Prof. Wagner explored whether GenAI could disrupt platforms that traditionally rely on human contributions. GenAI, he observed, can generate content that closely resembles human-created knowledge, thereby potentially replacing the “organic input” from human contributors. At the same time, Internet users don’t have to engage in a cumbersome online search anymore, as the GenAI presents collective intelligence in readymade formats. This shift poses a serious threat to platforms like Wikipedia, which have always depended on the passion and expertise of human contributors.

“My research identified a troubling feedback loop: as AI learned from human-generated knowledge, it could gradually replace human contributors with automated approximations of knowledge,” explains Prof. Wagner. “In such a scenario, AI would start feeding on its own outputs, diminishing the diversity, depth, and originality that human perspectives provide. The findings highlighted a critical paradox: while AI could make content creation more efficient, it also threatened to weaken the authenticity and credibility that come from human insight. It could subsequently even deteriorate future GenAI performance or lead to “AI hallucinations,” as the GenAI increasingly relied on its self-generated knowledge for further training.”

As Prof. Wagner nears the end of his academic career, his research into AI’s impact on collective intelligence provides essential insights for future scholars and digital platform designers.

LEVEL 66 — THE ARCADE PROJECT: IP YUK-YIU'S INNOVATIVE GAME-INSPIRED PERFORMANCE ART

Associate Professor Ip Yuk-Yiu is a distinguished media artist, filmmaker, art educator, and independent curator. His diverse works include experimental films, live video performances, and media installations and have been featured widely at international festivals, such as the European Media Art Festival, New York Film Festival (Views from the Avant-Garde), and Image Festival. Prof. Ip also founded the art.ware project to promote new media art in Hong Kong. His work in traditional and new media and his role as an art educator have led to his distinctive approach to visual and spatial design in both the physical and virtual realms, informed by a profound understanding of media and philosophical concepts.

This year, Prof. Ip is the lead artist for TechBox, where he is presenting his captivating work, *LEVEL 66 — The Arcade Project*. TechBox, a cutting-edge collaborative platform created by WestK and the School of Theatre and Entertainment Arts at The Hong Kong Academy for Performing Arts, brings educators, students, media artists, and theatre designers together to create innovative experimental works that push the boundaries of technology and performance. This year's highlight, *LEVEL 66 — The Arcade Project*, was showcased at The Box, Freespace in the West Kowloon Cultural District. This immersive participatory theatre fully engaged the audience by transforming the venue into an interactive human arcade game lab, where every participant became an integral part of the project.

Video games have profoundly influenced Prof. Ip's artistic practice over the past decade. He is fascinated by video games as a subject, a medium, and a creative approach, exploring potential video games through both game creation



Photo credit: Hei Tsang

and related artwork. Specifically, he is interested in the inter-medial and popular aspects of video games, which he sees as a unique, creative, and cultural hybrid form that aligns with his artistic vision and methodology.



Photo credit: Marjorie Li

For *LEVEL 66 — The Arcade Project*, however, Prof. Ip did not create a conventional game piece. Instead, the project is inspired by video games, which also serve as conceptual framework. The project is designed to create an experimental field of play, using games as a metaphor and methodological tool to explore themes of agency, performativity, and the human condition. Through this lens, Prof. Ip explores the fascinating interplay between games and performance and offers a novel perspective on complex issues that is intended to intrigue and inspire the audience.

This project emerged from a dynamic collaboration involving students, faculty, and alumni from the School of Theatre and Entertainment Arts at The Hong Kong Academy for Performing Arts, as well as the Theatre, Technical, and Production Teams at West Kowloon Cultural District. Using gaming as a foundational element in crafting the performance and extending traditional competitive frameworks, Prof. Ip integrated the core principles of game design into the performance narrative. Prof. Ip's team orchestrated a co-creative experience: as the audience navigates fluid and transformative spaces, they are inspired to playfully explore and reinterpret the nuanced layers of reality. *LEVEL 66 — The Arcade Project* blends the mechanics of gameplay with the artistry of performance, transforming the audience into active players in a conceptual exchange of ideas. In a liminal space, the participants face a series of scenarios and choices and must ultimately decide whether to engage or refrain. This collaborative process ensures that every participant feels connected and part of a larger artistic community.

Prof. Ip explains, "My recent focus has been on video games. Many of my works explore the intersection between video games and other creative practices, creating a hybrid that merges these elements. I developed a project for the performance venue, inspired by my interest and experience with video games. I would describe the project as game-inspired theater, encapsulating my diverse interests in games, performance, and media technology." He further elaborates, "*Level 66* embodies a transitional space—neither a beginning nor an end. It occupies a liminal zone where the outcome is



Photo credit: Eric Hong

uncertain, reflecting an ongoing journey rather than a definitive conclusion. This ambiguity and in-betweenness are central to the project, so I named it *Level 66*. It represents a work in progress, capturing that sense of evolving exploration."

Prof. Ip has found his collaboration with a large and diverse team to be a gratifying aspect of the project, and he expresses appreciation for his team. "I had the privilege of working with a group of exceptionally talented young artists, designers, and collaborators. Their creativity and dedication were instrumental in bringing my artistic vision to fruition. I am profoundly grateful for their contributions," he observes. "This project stands out as one of the rare instances where I've had the opportunity to work with such a sizable and dynamic team. The experience has been truly extraordinary, marked by a collective effort that has significantly enriched the creative process."

CITYUHK — SEOUL NATIONAL UNIVERSITY

JOINT MEDIA CONFERENCE: NETFLIX AND SOUTH KOREAN MEDIA IN A GLOBALIZING WORLD



Prof. Dal Yong Jin of Simon Fraser University gave a talk on “Transnational Proximity and University in South Korea Culture: Analysis of the Audiovisual Industries.”



Prof. Joseph Jonghyun Jeon of University of California, Irvine cum Director of the Centre for Critical Korean Studies gave a talk on “Real Survival: Netflix Korea’s Reality TV.”

To close out 2024, SCM and the Center for Hallyu Studies at Seoul National University and the Asian Cinema Research Lab (ACR Lab) co-organized a fascinating conference that brought together scholars from around the world. On December 13th, participants in *Netflix and South Korean Media in a Globalizing World* conference examined how Netflix, the world’s leading streaming platform, has shaped the production, distribution, and consumption of South Korean cultural industries in the global media market. The event was brought to life under the leadership of Associate Professor Sangjoon Lee from SCM, who convened the conference alongside Prof. Seok-Kyeong Hong from the Department of Communication, Seoul National University. Featuring contributions from both Eastern and Western scholars, the conference comprehensively explored shifts in regional and global cultural industry practices, creative work, artistic challenges, and transnational audience engagement, all in the context of the striking growth in Korean cultural industries in the (post-)COVID-19 era.

The conference revolved around two central questions. The first question explored the impact of subscription video-on-demand (SVOD) services, particularly Netflix, on South Korea’s film and television industries since its introduction in 2016. As a dominant global digital platform, Netflix has compelled South Korean cultural producers to adjust their practices to meet evolving demands. This shifting media environment has sparked tensions between global and local SVOD platforms, raising concerns about the declining influence of local cultural sectors and the potential loss of cultural heritage. The conference explored these issues deeply, addressing all aspects of the initial question. The second question examined how Hallyu, the Korean Wave, is reshaping global content industries through Netflix. The immense global popularity of South Korean TV dramas and films on Netflix has significantly altered the media ecosystem. Unlike earlier phases of cultural exchange, the transnationalization of South Korean content is occurring globally and simultaneously. Moreover, by interacting with the digital mediascape of the Korean Wave, international audiences—many of whom might not have previously engaged with non-Western media—are being incorporated into these broader transnational cultural flows.



Scholars from the East and West examine and discuss the impact of Netflix, the leading online streaming platform, on the production, distribution, and consumption of South Korean cultural industries in the expanding global media market.



Prof. Lee explained that the origins of the conference date back to August 2021, when Prof. Seok-Kyeong Hong of Seoul National University invited him to join a multi-year research project focused on global OTT (over-the-top) platforms and the South Korean media industry. By 2022, the huge success of *Squid Game*, a brutal seven-part survival drama, propelled the popularity of South Korean media to unprecedented heights. In April of that year, Prof. Lee, along with Prof. Seok-Kyeong Hong and Prof. Dal Yong Jin of Simon Fraser University, organized the first conference on this subject at Seoul National University. The conference, entitled *Is Netflix Riding the Korean Wave or Vice Versa?*, laid a foundation for further scholarly exploration. As a direct outcome, the organizing team collaboratively edited a special issue of the *International Journal of Communication*, which was published in November 2023.

Prof. Lee attributes the recent global surge in the popularity of South Korean media to several key factors. “Although South Korean media has been consumed in Asia since the late 1990s, it wasn’t until recent years that it gained widespread acceptance in the Western world,” he explains. He notes that the styles, themes, and aesthetics of South Korean TV dramas and pop music began to evolve in around 2016. In 2017, Netflix started investing in the South Korean media industry. “As an American company, Netflix’s primary market is the U.S. and the broader Western audience. To cater to this demographic, Netflix developed genres that could appeal to

Western tastes,” Prof. Lee adds.

The breakthrough came with the success of *Squid Game* in the U.S., which prompted South Korean film directors to transition into TV production. These directors began creating shows that were both socially engaging and participatory. “I think this shift is a major reason why South Korean media suddenly found a strong foothold in the Western market,” Prof. Lee concludes.

The conference at CityUHK is a continuation of the project initiated by Prof. Lee and his team in 2022. The event brought together over 15 international scholars from South Korea, France, the U.S., Singapore, and other locations. One significant outcome of this conference is Prof. Lee’s plan to edit a book with the same title, which will be published by Brill.

Continuing this project, the next gathering will take place at Yonsei University in South Korea in July 2025. The event is planned to coincide with the anticipated release of the third season of *Squid Game*. Prof. Lee and his collaborators aim to cover the entire *Squid Game* universe, spanning seasons 1 through 3, during the discussions. Prof. Lee notes that SCM is also expected to play a pivotal role in this upcoming event. Together with Prof. Lee’s ACR Lab, SCM will serve as a co-host of the event, further solidifying its commitment to advancing research on global media phenomena.

PURSuing DIFFERent DREAMS

SCM equips students with the tools and knowledge needed to pursue successful arts careers through diverse and personalized trajectories. These students include one undergraduate and two graduates from the BACM, BAS, and BSc programmes, whose distinctive journeys within SCM reflect the true spirit of the School.

“Fun” is how BAS student Pang Chun Fu, William describes his artistic creations, which blend interactive media, sound art, and moving images and are anchored in his belief that “play” is an excellent way to explore. In high school, “weird media works” inspired him to learn programming and create videos, prompting him to showcase his artwork in exhibitions and pursue media-related freelance work. SCM is the perfect place for him to learn and grow in this field.

William’s recent work *Play_me* was showcased at the SCM Annual 2024. This interactive sound installation asked “when ‘I’ am photographed, processed, sonified, and reconstructed in interaction, does the original ‘me’ or ‘love’ still exist?” Regarding another interactive sound-based work, *Emotive Echoes*, William observes that “this work is simple: participants transform their facial expressions into corresponding emojis and sounds. The objective is to bring media art into everyday life.”

William also works with moving images. *War is Not a Game*, a reflection on war using abstract visual effects, was screened at the 2022 UNITED FOR PEACE FILM FESTIVAL. Other recent works include a live sound performance that uses live coding and sound texture to enhance the listening experience.

William chose the BAS programme because it emphasizes the integration of art and science, consistent with his belief that media art should embody both a humanistic spirit and technological development. “At SCM,” he says, “I have been exposed to various subjects, ranging from abstract media philosophy to practical programming.” He highlights an experimental musical composition technique known as *musique concrète*, which represents both advancement in both recording technology and philosophical development in our understanding of sound. “I firmly believe that being immersed in such an environment enhances my ability to think critically and create better art,” he tells us.



Ty Lok Yi, Scarlett, alumna of BA Creative Media Programme (2023).

Ty Lok Yi, Scarlett graduated from the BA Creative Media Programme in 2023 and currently works as a research assistant at SCM. She won the Louis Koo Creative Media Award for her final-year project, the experimental 2D animation *My Bathtub is Lined to the Sea*. Encouraged by this success, Scarlett applied to CreateHK’s Animation Support Programme and secured a HKD130,000 grant. She was also selected

for the Young Arts Tech Talents Residency Scheme 2023/24. Her work has been featured at international events such as the Image Forum Festival, Tokyo and Loop Barcelona.



Mirage (2022), Animation (3’42”) This film captures a surreal perspective of the business centre of Hong Kong. Looking through the reflections and mirror, Central is exhibited in a kaleidoscopic composition, always shifting but never loses its distinctive edges.

My Bathtub is Linked to the Sea (2023) represents anxiety as a relentless and inexplicable cycle. Scarlett’s animation expresses repetitive entrapment through the protagonist’s monologue and disintegrating perception of reality, viscerally portraying the mental state of those grappling with psychological disorders. Her previous work, *Glimpse* (2022), vividly portrays old Hong Kong through textiles, flasks, paintings, and statuettes that embody the city’s historical charm. *Mirage* (2022) is a surreal interpretation of Hong Kong’s bustling Central district, blending mirrored spaces with densely packed skyscrapers.

Scarlett is deeply grateful to SCM, particularly Prof. Max Hattler, for enabling her to showcase her works widely. “Experiences like these provide students with invaluable courage and encouragement, empowering them to pursue their artistic paths after graduation,” she shares.

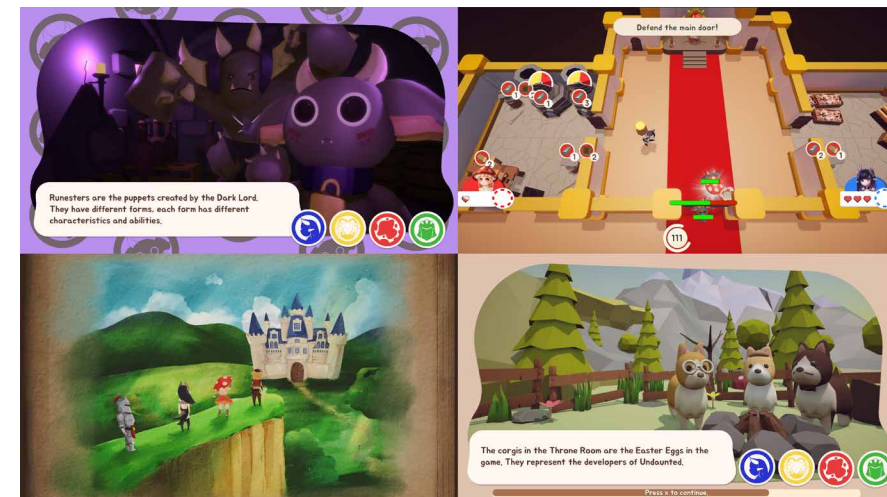
Ho Kit Yu, Abby, a 2024 graduate of the BSc Creative Media Programme (BScCM), received the SCM Student Award 2024 for Distinguished Service. She served as the Student Representative on both the Staff–Undergraduate Student Consultative Committee (SUSCC) and the BScCM Programme Committee from 2020/21 to 2023/24. Abby demonstrated exceptional proficiency in game design while pursuing a minor in Global Business Systems Management and possesses diverse leadership and innovation skills.

During her first year at SCM, Abby participated in a student exchange at Abertay University in Dundee, Scotland. “By the end of the exchange, I had the opportunity to meet numerous industry professionals, which proved to be highly beneficial for me,” she reflects. “As the Narrative Designer, UI Designer, and 2D Artist, I collaborated with fellow students on a project for the University of Edinburgh, in which we transformed research data into a game to enhance its engagement and accessibility.” For her final-year project at SCM, Abby developed *Undaunted*, a 3D party game. Following its showcase at the SIG Playful Media Showcase 2024, Cyberport invited Abby and her team to participate in the DELF 2024 exhibition. After receiving positive feedback, the game is undergoing further development.

Abby’s future plans include relocating to the UK to develop a strong professional network and learn more about game design. “After learning from professionals in the industry, I want to give back to Hong Kong,” she says. Ultimately, she envisions establishing her own company in Hong Kong, observing that “working overseas could provide me with a broader perspective and the essential skills and competencies required to succeed in my entrepreneurial journey.”



Glimpse (2022), Animation (1’10”) This film showcases the beauty of old Hong Kong, all in a glimpse of textiles, flasks, paintings and statuettes.



Screenshots of *Undaunted*.



(Top) Ho Kit Yu, Abby (middle), alumna of BSc Creative Media Programme (2024). (Bottom) The 3D party game *Undaunted*, developed by Bobby, Abby and Sam, was exhibited at the Digital Entertainment Leadership Forum 2024.

Photo credit: Yeung Yung, Dawn and Tsoi Tsun To, Dennis



Pang Chun Fu, William, student of BAS Programme.



Emotive Echoes (2024), interactive sound installation.

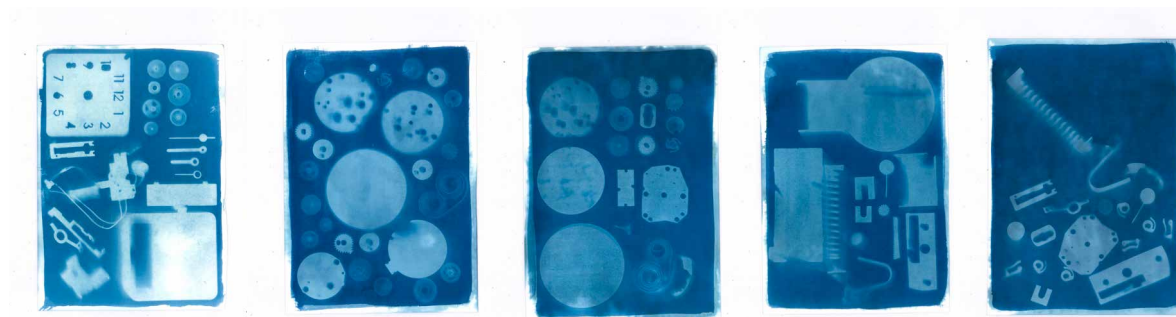


Play_me (2024), interactive sound installation.

SCM CAMERALESS PHOTOGRAPHY EXHIBITION – *THE UNSEEN REALM*

The SCM Cameraless Photography Exhibition, entitled *The Unseen Realm*, invited viewers to explore “the unseen” by featuring a thoughtfully curated collection of images produced without a camera. The SCM Student Event Team organized the event, building on the 2023 SCM black-and-white photography exhibition “and... a log,” and documented moments from their lives using black-and-white film. To honor the spirit of the previous showcase, they adopted the cyanotype technique to create cameraless imagery. The exhibition went beyond the traditional capture tool, shifting the spotlight to the artistic process itself and encouraging viewers to appreciate the experimentation, meticulous craftsmanship, and creative vision involved in producing these mesmerizing works of art. Aiming to expand perceptions of photography, *The Unseen Realm*

revealed the boundless possibilities beyond conventional photographic methods, aiming to inspire creativity and open minds to new interpretations of the medium. The exhibition guided audiences through a journey of exploration and inspired them to contemplate the fundamentals of photography and its role in representing and understanding our surroundings. Artists were encouraged to participate by contributing their interpretations of cameraless photography, thus enriching the dialogue around this innovative form of visual expression.



Gears on Paper (2024), Cyanotype Photography, 21cm x 29.7cm (5 frames),
By Chung Hoi Yi (BACM Student)



Fragment (2024), Scanograph
40cm x 60cm
By Chan Chi Chung (BACM Student)

Harmonious (2024),
Black and white photography
31cm x 37cm (per frame, 3 frames)
By Wong Yi Ching (BACM Student)

Lapse 02 (2023), Cyanotype
14.65cm x 10.5cm
By Wong Tseng Ling (BACM Student)



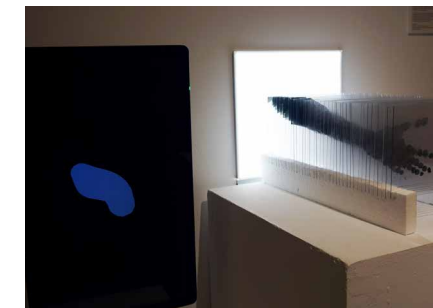
Screensaver (2023), Photogram
70cm x 50cm (per frame, 5 frames)
By Wong Pak Hang (MFA Student)



Christine Ling (who?) (2024)
Program-generated Photographs
90cm x 60cm (frame), 10cm x 6cm (booklet)
By Ling Sum Yi (BAS alumna, 2022)



Cooking is Hard (2024), Installation
46cm x 160cm x 46cm
By Tsoi Tsun To (BACM Student and
Yip Sum Yee (BScCM Student)



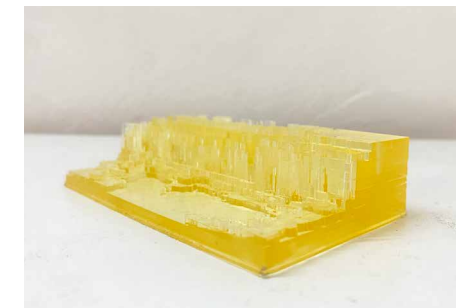
Shake Hands (2024),
3D scanned installation, 120cm x 150cm
By Yeung Wan Hei (BScCM Student)



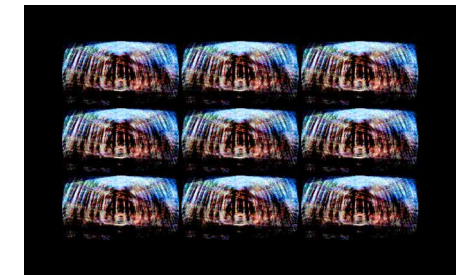
Keys #2 (2024)
Polaroid films, 15cm x 20cm
By Law Wai Lam (BACM alumna, 2022)



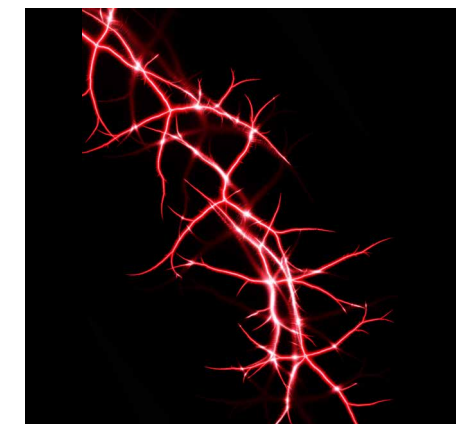
ATM (2024), Installation, 81cm x 203cm x 77cm
By Chin Chak Fung (BACM alumni, 2023),
Chan On Tung (BACM alumni, 2023),
Cheung Man Hin (BSc Student) and
Lam Tat Ying (BACM Student)



Caprice (an imagery bay) (2020)
3D printing, 20.3cm x 25.4cm
By Fong Hin Nam (PHD Student)



Digital Echoes (2024),
AI-generated Digital Print, 25cm x 100cm
By Wong Chun (BAS alumnus, 2024)



Violent Plasma (2024), Photography
42cm x 52cm
By Chan Hoi Tat (BACM alumnus, 2024)



Hard Copy (2024), Photography
4 x 6 inch, 11 x 14 inch
By Ting Kei Yau (BACM alumna, 2024)



CITY IN TIME Phase II Artistic Director Prof. Jeffrey Shaw (left) and Project Director Prof. Richard Allen (right).

CITY IN TIME PHASE II : TAI HANG

Mobile app-directed cultural heritage tours have become commonplace in urban environments. However, *CITY IN TIME* uniquely provides tourists and residents of Hong Kong with a 360-degree, 3D immersive experience of the city's historical streetscapes, bringing Hong Kong's rich history back to life. Upon downloading the augmented reality (AR) app to their mobile phones, users can activate the AR codes at sites marked by red AR "clocks" throughout the city and immerse themselves in panoramas of old Hong Kong that correspond to their current setting and point of view.

This project was originated and developed by Jeffrey Shaw at the Center of Applied Computing and Interactive Media (ACIM) at the School of Creative Media, City University of Hong Kong, for the Hong Kong Tourism Commission. It was launched in March 2021 at 28 sites with a rich cultural heritage located in Tsim Sha Tsui, Central, Yau Ma Tei and Jordan, Sham Shui Po, and The Peak.

CITY IN TIME II introduced six new locations in Lei Yue Mun in June 2024, and additional locations in Tai Hang and Kowloon City are planned. This new phase of the project has introduced several additional features to enhance visitors' engagement with the historical landscape and cultural history of Hong Kong. *CITY IN TIME II* is overseen by Richard William Allen, the director of ACIM, CityUHK, who supervises the Phase II team led by Yip Tsz Lam and Alan Leung. Jeffrey Shaw, now a faculty member at HKBU, remains the artistic director in charge of the artistic and conceptual development of Phase II.

As previously mentioned, *CITY IN TIME II* includes major new functions. To celebrate local culture, intangible cultural heritage (ICH) hot spots showcase 360-degree panoramic videos of unique cultural events, such as the Tin Hau Festival in Lei Yue Mun and the Fire Dragon Dance in Tai Hang. Movie clips featuring iconic scenes from beloved Hong Kong films are strategically integrated into selected locations to enhance



Fire Dragon Path, Tai Hang: A tram from ca. 1924 juxtaposed with a modern tram of today.

viewers' connection to the Hong Kong landscape and remind them of how Hong Kong cinema has captured and portrayed the essence of the city over time. Furthermore, the immersive historical landscapes have been enhanced by rendering animated elements in 3D. The Selfie function has always been the most popular function in *CITY IN TIME*, and users of *CITY IN TIME II* can also record short videos with audio recordings and share selfies with or without filter effects. Finally, *CITY IN TIME II* incorporates more user-friendly download options, allowing the app to be easily accessed on site.

In the context of Phase II, five new locations in Tai Hang are being launched in the first quarter of 2025, showcasing themes such as the urban development of Causeway Bay in the early 1920s, Tai Hang's unique Hakka-influenced architecture as it existed in 1950, the livelihoods and work of residents in the early and late 1950s, and transformation and modernization during the early 1970s. Tai Hang will also feature an ICH hotspot in the form of a 360-degree panoramic video of the Fire Dragon Dance and the dragon's eye-dotting ritual inside the Lin Fa Kung Temple, which will immerse the user in these colorful and absorbing rituals.

Three acclaimed Hong Kong artists have contributed to visual renderings of these immersive historical landscapes: Carmen Ng, a contemporary watercolorist and ink painter; Florence Lee, a media artist and experimental animation filmmaker; and Shum Kwan Yi, Sim, an ink artist known for her modern interpretations of traditional landscape painting. Additionally, two of the new Tai Hang locations feature photorealistic panoramas constructed by Chan Kachi and his team, who used carefully positioned historical photographs to virtually recreate a 360-degree historical landscape.

The historical authenticity of *CITY IN TIME II* is supported by the meticulous research of historical advisor Calvin Wong Hoi To, a former lecturer in Chinese history at CityUHK; architectural advisor Alfred Ho, an architect who specializes in urban research and founded the Urban Studies Institute; and



Tung Lo Wan Road, Tai Hang: The Fire Dragon Dance from ca.1959 contrasted with today's surroundings.



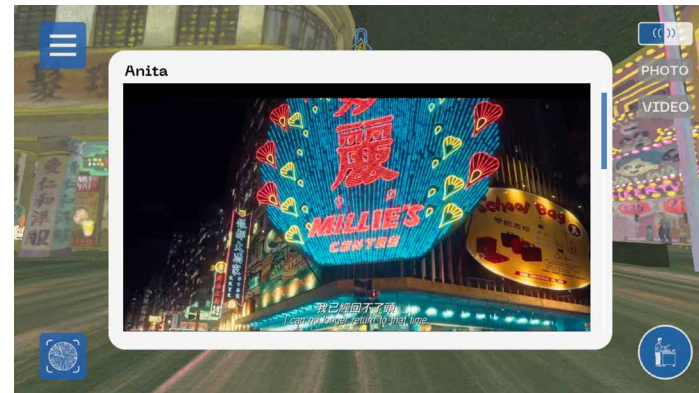
Users can take photos and record short videos with audio recordings and share their selfies with or without filter effects.

Walter Chan, a writer with expertise in Hong Kong's cultural history who joined the team to develop compelling historical narratives for Tai Hang. To enrich the historical context, the research team has conducted engaging oral history interviews with inhabitants of Tai Hang, focusing on cultural institutions such as the Fire Dragon Dance, the Lin Fa Kung Temple, and

the Chinese Rhenish Church Wanchai, as well as everyday life experiences such as the squatter huts along Lin Fa Kung Hill.

To ensure the historical accuracy of *CITY IN TIME II*, its creators drew on diverse visual materials, including the archives of the Antiquities and Monuments Office, the Chinese Recreation Club, the Government Records Service, the Harvard-Yenching Library, Harvard University, the Hong Kong Housing Society, the Hong Kong Museum of History, the Information Services Department, the Lands Department, the Moonchu Foundation, Mr. Ko Tim Keung, The Commercial Press (H.K.), the UK's National Archives, the University of Hong Kong Libraries, the University of Wisconsin-Milwaukee Libraries, and Werner Bischof.

CITY IN TIME is underpinned by a complex blend of art and technology and relies on a dedicated creative and technical team. Sound design is provided by MBS Studios, while the website and AR markers are designed by Trilingua. The project's 3D scanning is handled by Rob Schermuly, 3D modeling and animation are coordinated by Kachi Chan and his team, and panoramic live-view photography is provided by John Choy. *CITY IN TIME* offers both on-site experiences at designated locations across Hong Kong and virtual experiences via the *CITY IN TIME* website or mobile app, enabling visitors from around the world to explore the city's vibrant past through this groundbreaking fusion of technology, art, and history.



CITY IN TIME incorporates cinematic elements at designated locations. Users can revisit classic Hong Kong movie clips on-site which portrayed the essence of the city over time. Anita (2021) at the AR Marker location in Jordan Road.



Tai Hang will feature an Intangible Cultural Heritage (ICH) hotspot, offering a 360-degree panoramic video of the Fire Dragon Dance, providing users with an extraordinary experience of being surrounded by the dance.

《城市景昔》第二階段：大坑

《城市景昔》是香港的擴增實境 (AR) 項目，用戶可以使用智能手機或平板電腦，將歷史影像疊加到現有的街景上，沉浸在城市的歷史發生地。此項目於 2021 年 3 月啟動，最初包括尖沙咀、中環和山頂等 28 個具有重要文化意義的地點，目前正擴展至鯉魚門、大坑和九龍城等 16 個新地點。新階段將引入更多互動元素，增強身臨其境的體驗。位於大坑的五個景點於 2025 年第 1 季開放，提供 AR 體驗，捕捉不同時期的歷史變遷，如 20 世紀初銅鑼灣的發展和 70 年代的大坑現代化進程。為 360 度全景視覺效果作出貢獻的三位香港藝術家，分別是吳嘉敏、李鈺淇和沈君怡。《城市景昔II》得到歷史學家、建築師和文化專家的支持，並從大量歷史檔案和口述訪談中汲取素材，以確保其真實性。此項目結合藝術與技術，涉及聲音設計、三維建模和實景攝影；既可在現場體驗，也可透過網站虛擬觀看，通過 AR 技術、藝術和歷史的創新融合，讓全球觀眾可探索香港璀璨的過往。

CITYUHK UNDERGRADUATE INFO DAY 2024 — ARTS & TECH SHOWCASE AT SCM

CityUHK hosted its Undergraduate Info Day on the 5th October 2024, offering the latest information on undergraduate programmes, admissions, and campus life at CityUHK to prospective students. Numerous future students and their families visited SCM to learn more about its programs while exploring the School's teaching and learning facilities, studios, and labs. The event featured a full schedule of engaging activities, showcasing SCM as the leading school in digital media art and creative technologies.

The event featured an Admissions Talk on SCM programmes, introducing the newly launched flagship programme, the curriculum, special features of the three majors, and the admissions criteria. One of the most insightful ways to learn about the School and its career preparation is from those who have experienced it firsthand. SCM alumni Sin Wing Ka (BACM, 2024), Ho Kit Yu, Abby (BSCCM, 2024), and Yeung Ming Him (BAS, 2015) offered their personal insights and described their vibrant experiences as former students during an alumni sharing session.

Diverse interactive activities, including facility tours, a visit to Gallery 360, and performances, were organized. In Gallery 360, students and parents explored *CITY IN TIME II*, an urban heritage project that restores the bygone landscapes of old Hong Kong and offers immersive experiences through augmented reality (AR) (featured on pages 14–16). A highlight of the event was a live performance of *Firefly*, a self-made electronic music instrument developed through reverse engineering. Created by alumna and sound artist Fiona Lee and designed by instrument designer Chaklam Ng, *Firefly* blends various electrical components such as resistors and capacitors, encouraging users to engage with sound through active listening.

The outstanding creativity and artistic skills of SCM alumni and students were highlighted in two exhibitions: *The Unseen Realm*, an SCM Cameraless Photography Exhibition, and *FLIPPING TIME CAPSULE*, a mixed media installation by BACM alumnus Lui Koon To. Other hands-on information sessions included tips on portfolio preparation, sharing about portfolio requirements and standards, and a screening of the works of students who were awarded Entertaining Power Film Development Scholarships in 2023/24. Another session featured a screening of a series of student animation works that told exciting, creative, and engaging stories.

The event concluded with an inspiring glimpse into the future of digital media and creative technology. The attendees left with a deeper appreciation of the innovative programs and cutting-edge projects showcased throughout the day.



Admissions talk for secondary school students and parents.



BACM alumna Sin Wing Ka shared her artistic journey with the audience.



Students exploring the self-made electronic music instrument at the performance *Firefly*.



Introduction of the School's audio recording facilities.

CELEBRATING EXCELLENCE: SCM COMMENCEMENT 2024 HIGHLIGHTS ACHIEVEMENTS AND INSPIRES FUTURE LEADERS



Dean of SCM, Prof. Espen Aarseth (standing at the lectern) officiates the SCM Commencement 2024.



The SCM Distinguished Research Award is awarded to Prof. Kenning Zhu.



The Distinguished Teaching Award is awarded to Prof. Louisa Wei.

The School of Creative Media Commencement 2024 was held on June 21st. The event acknowledged the achievements of our graduates, who are embarking on a journey to fulfill their career aspirations.

The Dean of SCM, Prof. Espen Aarseth, offered invaluable advice to the graduates. In his address, he described how he had achieved academic excellence at work by making room for others to flourish in his role as a leader. “So, what is excellence?” he asked. “How can one get excellence? I now think that the key to excellence in research, business, or education is to provide room for others and create an environment where they may play. Be your best where others can shine.” He continued, “Choosing the right people is the most important thing you do as a leader. The individuals who can work independently and in a group. Keep to your values, listen to others and things will take shape organically. You can finish 50% of the work if you choose the right people. Well, 80% actually. It is that important.”

In addition, outstanding faculty members were recognized at the Commencement for their remarkable contributions to teaching, research, and service. Faculty awards celebrate faculty members who demonstrate a strong commitment to student success, excellent teaching practices, and impactful scholarly work. Prof. Louisa Wei was the recipient of the 2024 SCM Distinguished Teaching Award. She is a cornerstone of the School’s film curriculum and has a proven record as an excellent teacher. In addition to her role as an accomplished



The Distinguished Service Award is awarded to Prof. Ip Yuk Yiu.



Graduates and their friends and family with the officiating party of the ceremony and other faculty members.

filmmaker, her engaging lectures and thought-provoking discussion topics spark lively discussions in the classroom, giving students a thorough understanding of how and why films are made in particular ways. Prof. Ip Yuk Yiu received the SCM Distinguished Service Award in recognition of his exceptional 25 years of dedication to SCM, including his work with multiple university committees and on curriculum development and student support. Prof. Kening Zhu was awarded the SCM Distinguished Research Award for his exceptional research achievements in the field of human-computer interaction, including interaction design, tangible user interfaces, and rapid prototyping. Prof. Zhu is a pioneer in his profession, holding nine patents.

The SCM Distinguished Alumni Award is presented each year during the Commencement. This year, the renowned artist Cheung Hon-him, Chris (also known as h0nh1m), who graduated with a Bachelor of Arts in Creative Media degree in 2009, received the Fourth SCM Distinguished Alumni Award. Since graduating, he has become an active artist known for installation art and audio-visual performance (see pages 20–21). Six students also received Student Awards for Outstanding Academic Achievement 2024 in recognition of their outstanding academic achievements. Master of Fine Arts in Creative Media students Deng Yuanyuan and Mak Yung Ka both graduated with a GPA of 3.61. Lee Ka Kei received a Bachelor of Arts and Science in New Media award, with an impressive GPA of 3.79, and had been included on the Dean’s List six times. Dong Junru, who graduated with a GPA of 3.7, was awarded a Bachelor of Science in Creative Media, in addition to the HKSAR Government Scholarship; she was included on the Dean’s List twice. Cheng Ho Tin, Timothy, who graduated with a GPA of 3.92, received the Master of Arts in Creative Media award, and Chan Hoi Tat, Ben received a Bachelor of Arts in Creative Media award with a GPA of 3.71. During his time at the School, Ben was awarded nine scholarships, including the HKSAR Government Scholarship, the HSBC Hong Kong Scholarship, and the Lee Shau Kee Scholarship for Academic Outstanding Students, and was included on the Dean’s list three times.

The recipients of the Student Awards for Distinguished Service 2024 were Ho Kit Yu, Abby, who graduated with a

Bachelor of Science in Creative Media, and Chan Hoi Tat, Ben, who graduated with a Bachelor of Arts in Creative Media. Ben successfully coordinated the *SCM Black and White Photography Exhibition 2023*, organized studio spaces for final-year projects, and acted as a vital link between students and the School by suggesting improvements to strengthen the learning experience. As the Class Liaison Ambassador and student mentor during the 2023/24 academic year, Ben showed excellent leadership, organizational skills, and a strong commitment to community service.

Commencement symbolizes the beginning of an exciting new chapter for our graduates. The School is enthusiastic about their future and believes strongly in their potential. We extend our warmest wishes for the graduates’ ongoing success as they set off on their adventures.



Graduates celebrates their big day.

EXCEPTIONAL ALUMNUS: CHRIS CHEUNG RECEIVES THE FOURTH SCM DISTINGUISHED ALUMNI AWARD



Chris Cheung Hon-him (BACM, 2009)

SCM alumnus Chris Cheung (a.k.a., h0nh1m) was awarded the Fourth SCM Distinguished Alumni Award in 2024. Since completing his Bachelor of Arts in Creative Media degree in 2009, Chris has established himself as a dynamic artist in the fields of installation art and audiovisual performance. His artistic practice is characterized by the innovative application of electronic sound, visual imagery, and creative technology within the realm of new media. Chris’s work is significantly influenced by his appreciation of Eastern philosophies, particularly Taoism and Buddhism, as well as Western philosophical traditions rooted in contemporary art movements. He is particularly drawn to the metaphysical and spiritual elements inherent in Eastern philosophies and also incorporates scientific insights and the doctrines of social movements central to Western intellectual discourse. By synthesizing traditional ideologies with futuristic visions, he creates immersive soundscapes, as well as generative and data-driven art.

“Prior to my studies at SCM,” says Chris, “I studied multimedia design, during which I was fascinated by Japanese theatrical performances. I was inspired by the pioneering and avant-garde creations and performances of the year 2000, including works by artists such as Ryuichi Sakamoto and Ryoji Ikeda. I was influenced by various art movements in the U.S., such as Dadaism and Fluxus.” He continued, “My interest in media arts emerged from the fact that in media arts, a lot of different materials can be used in this field, such as traditional media and digital media. Recently, I have incorporated artificial intelligence and mixed reality into my work. These dynamic materials have prompted me to explore different tools and innovative ways to express my ideas.”

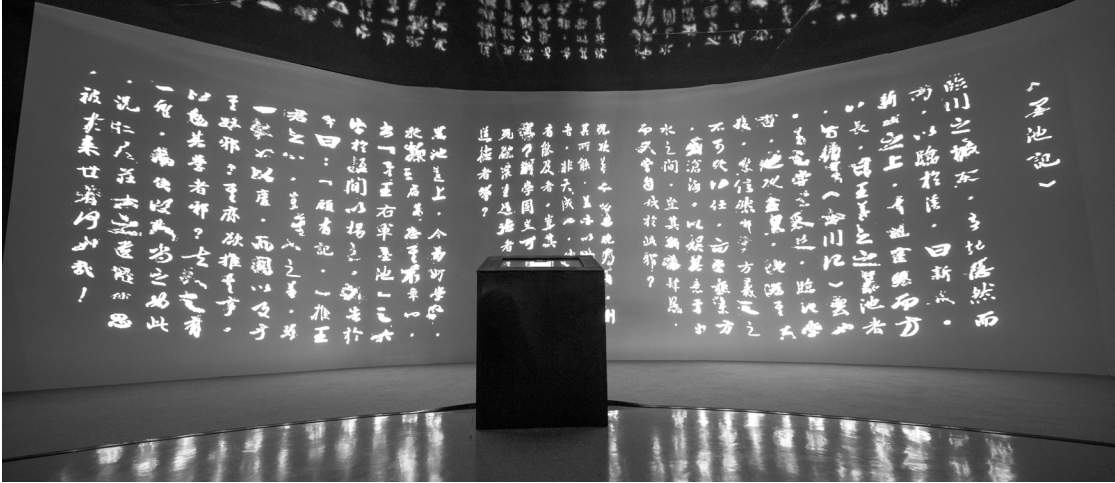
Although Chris graduated from SCM several years ago, he has maintained a close relationship with the School. He has actively participated in the School’s promotional events and presented his work at recent alumni exhibitions. Furthermore, his artist collectives have played a crucial role in recruiting graduates from SCM and helping them to launch

their creative journeys. Chris is the Founder of the collectives XCEPT and XCEED, both of which have garnered international acclaim, with their works being showcased globally. As a solo artist, Chris was the honored recipient of the Award for Young Artists (Media Arts) in 2010 and the DesignSmart Young Design Talent Award in 2011.

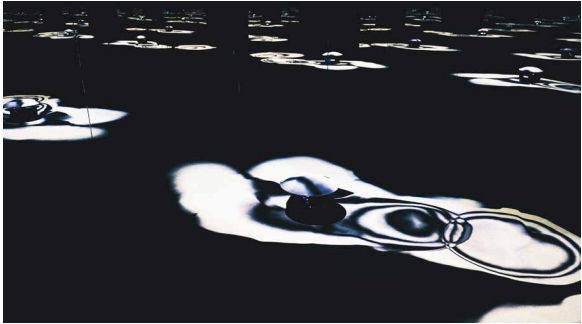
Chris’s highly acclaimed *RadianceScape* project, launched in 2014, has been featured at major international art festivals such as Ars Electronica, FILE Festival, and EMAF. The live performances associated with this project were presented at the Sónar Festival and the WRO Media Art Biennale in 2017. In 2020, the project was honored with the ZKM—Giga Hertz Award. His contemporary calligraphy installation series, *No Longer Write—Mochiji*, has become part of the collections at the Taoyuan Museum of Fine Arts in Taiwan and the Hong Kong Museum of Art. His work *InkFlux* was selected for the 24th Japan Media Arts Festival and is part of the United Overseas Bank collection. His works *Ink | Pulse and Waving Script* were commissioned by M+ and the Hong Kong Palace Museum respectively.

Chris’s collective, XCEED, is currently showcasing their work *Sentient Pond* at the Hong Kong Museum of Art. This AI-generated artwork is inspired by the works of the Chinese painter Wu Guanzhong. “We collect his paintings and train our AI library, which enables us to generate and create new experiences,” Chris explains. “The project includes an immersive room featuring an infinity mirror setting, offering unique experiences for the audience. The environment, enriched with AI-generated drawings, transports viewers into the world of Wu Guanzhong while offering a glimpse into a futuristic landscape.”

Chris’s personal creation *Falling Tears* is a current exhibit at the Hong Kong Museum of Art. This physical installation uses water droplets on canvas to create art. “By utilizing water drops from the installation on the canvas, a waterfall landscape emerges,” Chris explains. “This work is inspired by Wu Guanzhong’s *Waterfall* series. The artwork symbolizes



Mochiji (2019),
Calligraphy Data / Interactive Installation



Sentient Pond (2024),
AI / Immersive Installation
By XCEED



Falling Tears (2024), Rainfall Data / Kinetic Installation

tears from the sky, addressing the pressing issue of climate change, with each water drop representing the data related to rainfall or climate change.”

Chris has planned several intriguing future projects, including one that will integrate brainwave activity into his art, based on the premise that brainwave signals will be used for communication in the future. Brainwaves were also applied in his previous work *Waving Script*, exhibited at the Hong Kong Palace Museum. In that work, brainwaves were used to create a new form of calligraphy.

Chris graduated from SCM 15 years ago and believes that the school has always been ahead of its time. “SCM has always been a forward-thinking institution, offering a unique combination of scientific and art programmes with various streams to choose from,” he observes. “During my time at SCM, I studied new media, which provided a foundation in both science and art, equipping me with the knowledge that I now apply in the creation of my artworks.”



Waving Script (2022),
Brainwave Data / Kinetic Installation



Radiant Florilegium (2024),
AI / Generative Art
By XCEPT



Drawing and Animation Workshop.

FIELD TRIP TO OSAKA, JAPAN: JAPANESE CHARACTER DESIGN AND ANIMATION 2024

Students at SCM have been offered an exceptional opportunity to explore the elusive world of Japanese animation through a four-week field trip to the Osaka Animation School in Japan. Designed to train the students in Japanese-style character design and animation, this field trip on Japanese Character Design and Animation 2024 is a collaboration between SCM and the Jikei Com International Center (JCIC), hosted by the Osaka College of Animation and e-Sports (Osaka Animation School). Senior Teaching Fellow Mr. Leung Hiu Ming, Eddie has brought this programme to life. In 2013, Mr. Leung seized the opportunity to establish this programme when funding became available. In 2013, 10 students participated in the first field trip to Digital Hollywood University, a commercial animation school in Tokyo. This year marks the fifth iteration of the field trip.

Mr. Leung characterizes the programme as “organic,” emphasizing its cohesive blend of elements designed to enrich students’ skills and knowledge. The programme features a comprehensive curriculum, combining academic, historical, cultural, and industry-focused components. Courses are delivered through a combination of lectures and workshops. The programme also includes weekly visual research and exploration and report writing, focusing on diverse aspects of Japanese character design and animation, such as storytelling, character development, backgrounds, props, art, design, and aesthetics in the Kansai region. To deepen students’ understanding of Japan’s rich history and cultural heritage, and Japanese animation in particular, the programme includes guided tours and self-directed exploration of historical, cultural, commercial, and academic organizations related to animation. Following the field trip, students are asked to create reflective reports and surveys and to produce photography, documentary videos, and presentations to synthesize and share their learning experiences.

“The Japanese animation industry does not export their skills and knowledge outside of the country,” explains Mr. Leung. “If you want to learn something like anime in other places, there are no native tutors to teach. That is why I thought, why not take our students to Japan and give them the chance to meet the Japanese animation experts, interact with them, and learn from them? That is the most valuable aspect of the programme.” He adds, “At the same time, as the programme takes place during summertime in Japan, there are a lot of festive occasions and events taking place, which are mostly related to religion and are very special and traditional. Students



Closing Ceremony and Completion of the Field Trip.



Recovered Memory (2024)

A life once lost, a mysterious guiding light, a serendipitous encounter, and a journey towards wholeness.
By Zhong Yu Kwan (BAS Student)

can not only interact with people but also learn about the vibrant Japanese ceremonies and festivals.”

“Kyoto is the central hub of history and culture in Japan, and Osaka is very close to Kyoto,” Mr. Leung continues. “When we don’t have classes, we go to Kyoto to explore all those historical and cultural elements. For further visual research, students are encouraged to visit historical and cultural sites, such as art museums, traditional tea houses, tranquil gardens, or any interesting architecture. Students are then encouraged to integrate their observations into their character design, storytelling, and other aspects of their animation practice.”

The programme's intended learning outcomes are multifaceted, aiming to equip students with a deep understanding of the history, culture, concepts, art, design, aesthetics, workflow, and industry of Japanese animation. Students build on the foundational skills acquired at SCM, further developing their skillsets in character design and animation, background development in animation, and game production through creative research, visualization, and practical workshops. The programme enhances students’ problem-solving, design, and communication abilities while situating their work within a creative context. Additionally, it offers a supportive environment in which students can engage in self-exploration and reflect on their learning experiences. Through these elements, students can not only grow academically but also develop valuable personal and professional skills that enhance their overall success and well-being.

「日本角色設計與動畫2024」 日本大阪實地考察

「日本角色設計與動畫2024」的實地考察，提供創意媒體學院的學生四個星期獨特的沉浸式體驗。地點設於大阪動畫學校，由滋慶國際交流中心(JCIC)協辦。此計畫由高級特任講師梁曉明老師於2013年發起，旨在讓學生掌握日本風格的動畫技能，並加深他們對日本文化的了解。課程結合講座、工作坊和每週的研究作業，內容包括講故事、角色發展、設計和關西地區特有的美學。學生可參加導賞團或自行參觀京都等歷史文化場所，以豐富他們的藝術視野和應用技術。梁老師強調課程的「有機」性質，是將日本的動畫傳統，與實習訓練及節慶文化體驗互相結合，這都是在日本以外的地方難以獲得的學習經驗。這樣的環境設定可以讓學生直接向日本專家學習，從而促進學生的創意和專業成長。行程結束後，學生會以反思報告、錄像和簡報來綜合他們的洞見，藉此磨練解決問題、溝通和設計的技巧。本計畫最終可擴闊學生對動畫產業的了解，並提升他們的學術、個人及專業能力。



Warrior of the Void: Zen in a Buddhist Temple (2024)

Young komuso Zen strolls around a buddhist temple in Kyoto until he meets an Imperial Dragon with a special message.
By Karina Duisenova (BACM Student)



The Last Meal (2024)

Tetsuo used its remaining energy to turn on the Kinryu Ramen after the doomsday. It ate the last bowl of ramen as a farewell to its father and ran away with all its energy.
By Chung Ching Yee (BACM Student)



The Elementalist Idol Nanako (2024)

Nanako Tanaka, a magical girl with pink hair, becomes the underground idol, using her voice and elemental magic to heal and enchant people.
By Zhou Xingmei (BACM Student)

IMAGINING REALITY

Symposium on synthography and artificial photorealistic imaging

March 7+8, 2025

SCM School of Creative Media
Run Run Shaw CMC, CityUHK

This symposium brings together researchers, theorists and practitioners in the field of artificial photorealistic imaging, accompanied by a showcase at the Singing Waves Gallery.



School of Creative Media

香港城市大學
City University of Hong Kong

More information:
cityu.edu.hk/scm/imagine



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