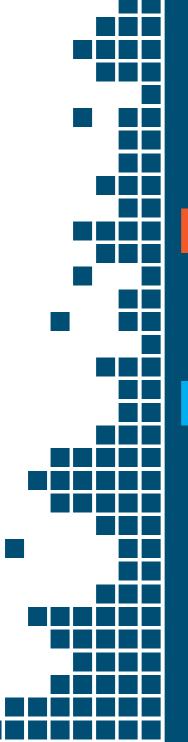香港公開大學
**THE OPEN UNIVERSITY
OF HONG KONG**

RIDCH
Conferences
2015

Conference on Digital Humanities

*Digitization of the Humanities:
Technologizing Interconnections in
Art, History and Literature*

Conference on Digital Culture

Animation Techniques and the Digital Art

Dec 17 — 18, 2015
Thursday and Friday

JUBILEE COLLEGE,
THE OPEN UNIVERSITY OF HONG KONG

RIDCH

Research Institute for
Digital Culture and Humanities

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The organizer reserves the right to amend the programme as and when necessary.

Conference Organising Committee 2015

Professor Kwok-kan TAM
Director, Research Institute for Digital Culture and Humanities
Chair Professor and Dean, School of Arts and Social Sciences

Dr Sunny Sui-kwong LAM
Centre Director, Digital Culture Research Centre
Assistant Professor, School of Arts and Social Sciences

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About RIDCH

The Research Institute for Digital Culture and Humanities (RIDCH), funded by an RGC grant, is established with an aim to serve as a base for academic activities within the OUHK. The Institute will promote and conduct research that can generate new knowledge and shed light on new ways of teaching in the creative industries and the humanities. Under the Institute there are two centres, namely, Digital Culture Research Centre and Digital Humanities Research Centre, which probe the increasing role that digital-based environments play in the contemporary world. The Institute is set up as a forward-looking initiative in addressing the changes and new possibilities of research in digital culture and digital humanities, and as far as possible to inform teaching in the related areas.

Structure of the Institute

Under the leadership of Institute Director, Professor Kwok-kan Tam, the Research Institute for Digital Culture and Humanities aims to promote interest, research and interaction by academics and industrial practitioners in relevant disciplines in digital culture and humanities. The Institute comprises two research centres:

(1) ***Digital Culture Research Centre*** — led by Centre Director Dr Sunny Sui-kwong Lam, this centre designs projects that study social and artistic impacts in the emergence of digital culture, especially how changes in the form of cultural production affects expression in art and communication. Major projects include:
- a) Surrealism in 4D;
- b) The Digitization of Chinese Paintings in Hong Kong;
- c) Digital Chinese Ink in Contemporary Art;
- d) Digital Natives and New Media Culture in China; and
- e) Projection Mapping Technologies and Their Uses: Hong Kong and EU Countries.

(2) ***Digital Humanities Research Centre*** — led by Centre Director Dr Anna Wing-bo Tso, this centre devises projects that study how digital culture has revolutionized humanities in terms of production, the form of presentation, interpretation, study and research. Major projects include:
- a) Digital Culture, the Humanities and New Possibilities for Teaching and Research;
- b) Digital Chinese Literature; and
- c) E-Book vs Print? A Study on Behaviour of Information Seeking.

Advisors of the Institute

The Institute is honoured to have Professor Frode Helland of University of Oslo, Professor Julie Holledge of Flinders University and Mr Haipeng Li of University of California, Merced as advisors of the Institute.

Activities of the Institute

Conferences and seminars are organized with an aim to promote research and publish research findings. Specialists are invited to give talks and seminars on latest developments in the industry. Conferences are organized to promote close links between the industry and tertiary education.

Conference on Digital Culture 2015: Animation Techniques and the Digital Art

A Brief Introduction

Images have been playing an ever growing important role in human communication and cultural representation since the pre-historic age. From pre-historic cave paintings to Chinese ideograms, calligraphy and the recent digital imaging, images in different forms, particularly in animation and digital art, carry new meanings through cultural artifacts and bring about new sensibilities. The rise of digital culture in recent decades has been attributed to the maturity and wider application of digital technology in cultural production and consumption in line with the increasing demand of digital media images. Digital culture and imaging has also changed popular imagination and challenged traditional modes of seeing and thinking. The theme of digital imaging and representations of this conference aims to provide a platform for exchanging fresh views on both theoretical and empirical issues related to digital art forms as a result of the use of digital imaging technology such as animation techniques in digital paintings. It also encourages discussions on the impacts of digital imaging on society and people in Greater China and the World. We aim to establish links between academics, researchers, artists and industry practitioners in the hope of fostering cultural practices and research in the fields of creative arts and cultural industries.

The Conference on Digital Culture 2015 addresses a wide range of topics including, but not limited to, the following areas:

- Animation techniques and the digital art;
- Surrealism in 4D;
- The digitization of Chinese paintings;
- Digital Chinese ink in contemporary art;
- Image mapping and projection technologies;
- Digital visualization, presentation and realization;
- Digital image production and consumption; and
- The impacts of digital imaging on society and people.

Conference on Digital Humanities 2015: Digitization of the Humanities: Technologizing Interconnections in Art, History and Literature

A Brief Introduction

Digital Humanities used to be called 'Humanities Computing', which largely refers to the mere application of computer technology in the humanities. Yet, as the range of devices, media and web technology proliferates in recent decades, the digital experience has come to play a central role in modern life. For many, life in the digital era is meditated through the new media, social networks, and virtual applications. The digital experience is not just a part of everyday life; it has become everyday life. Critics and scholars in disciplines ranging as widely as art, history, film, language, literature, education, media studies, and sociology now describe this emerging global phenomenon as Digital Humanities, an emerging field that increasingly grows in depth, diversity and richness. With the theme of 'Digitization of the Humanities: Technologizing Interconnections in Art, History and Literature', the first Digital Humanities Conference offers opportunities to explore key themes, impacts, potentials and challenges in the digitization of the Humanities.

The Conference on Digital Humanities 2015 addresses a wide range of topics including, but not limited to, the following areas:

- The media ecology of literary institutions;
- Reflections on digital culture in the Humanities;
- The poetics of new media and electronic literature;
- Humanities research enabled through digital media;
- The institutional role of digital humanities in the contemporary academy;
- Internet studies, software and computer applications in arts and humanities;
- The digital arts, film, music, drama, new media and related humanities areas;
- Computational linguistics, corpus linguistics, and computer-mediated research;
- New possibilities in research in cultural, literary, linguistics and historical studies;
- Data curation and knowledge management for humanities digital archives and resources.

Conference Programme

Conference Programme

Day 1:   17 December 2015 (Thursday)

Time	Venue	Activity
8:30 | 9:30	E0313, 3/F	Registration
9:30 | 9:40	E0313, 3/F	Welcoming and Introduction to the Conferences **Kwok-kan TAM** Director Research Institute for Digital Culture and Humanities Chair Professor and Dean School of Arts and Social Sciences The Open University of Hong Kong
9:40 | 9:45	E0313, 3/F	Group Photo-taking Session
9:45 | 10:45	E0313, 3/F	**Plenary Session I** D_H **How the Digital World is Changing Academics' Writing Lives** (p.22) (English presentation) Speaker **David BARTON** Lancaster University Moderator Anna Wing-bo TSO Centre Director, Digital Humanities Research Centre The Open University of Hong Kong
10:45 | 11:45	E0313, 3/F	**Plenary Session II** D_C **Animation Films as Art: Steps Towards a New Aesthetic** (p.23) (English presentation) Speaker **Wimal DISSANAYAKE** University of Hawai'i at Manoa Moderator Sunny Sui-kwong LAM Centre Director, Digital Culture Research Centre The Open University of Hong Kong
11:45 | 12:00	E0313, 3/F	Coffee Break

Day 1:   17 December 2015 (Thursday) (Con't)

Time	Venue	Activity
12:00 | 13:15	D0708, 7/F	**Panel 1:** D_H **Transgression and New Possibilities in the Digital Era** (English Presentation) Chair: Anna Wing-bo TSO, The Open University of Hong Kong 1. **Internet as a Queer Thirdspace: Lesbian Desires in Zero Chou's** ***Spider Lilies*** (p.34) Zoran Lee PECIC, Roskilde University 2. **Literariness and Technology: The Defamiliarization of E-Poetry** (p.35) Chung Guan LING, Australian National University 3. **Digitally Remastered Cinematic Bodies in Li Han Hsiang's Yellow Plum Opera Films** (p.36) Jiaying SIM, University of Glasgow 4. **Gazing of the Wuxia Body: Digital Visual Effects, Looking Relations, and Peter Chan's** ***Wu Xia*** **(2011)** (p.37) Dorothy Wai-sim LAU, Hong Kong Baptist University
	D0709, 7/F	**Panel 2**: D_C **Social Media: Chances and Challenges** (English Presentation) Chair: Sunny Sui-kwong LAM, The Open University of Hong Kong 1. **Social Media for Frontline Journalists: The Case of Occupy Central in Hong Kong 2014** (p.38) Wendy Wing-lam CHAN, Hong Kong Baptist University 2. **Digital Transformation and Identity Crisis: Construing Brand Values in the Social Media** (p.39) Esterina NERVINO, The Hong Kong Polytechnic University 3. **Exploring Media Spectacle and Commodity Spectacle: The Case of Jung Da-yeon** (p.40) Wendy Wing-lam CHAN, Hong Kong Baptist University
	D0710, 7/F	**Panel 3:** D_H **Cantonese Corpus and Lexicography** (English Presentation) Chair: Winnie Oi-wan CHOR, The Open University of Hong Kong 1. **A Corpus of Mid-20th Century Hong Kong Cantonese** (p.41) Andy Chi-on CHIN, The Hong Kong Institute of Education 2. **Building Cantonese Dictionaries using Crowd-sourcing Strategies - The words.hk Project** (p.42) Chaak-ming LAU, Words.hk 3. **Conversational Network in the Chinese Buddhist Canon** (p.43) Tak-sum WONG and John LEE, City University of Hong Kong
13:15 | 14:15	E0313, 3/F	Conference Lunch (By invitation)

Day 1: 17 December 2015 (Thursday) (Con't)

Time	Venue	Activity
14:15 | 15:30	D0708, 7/F	**Panel 4:** DH 中華文化數據庫及應用 **Chinese Digital Databases and Applications** (Chinese Presentation) Chair: 黃自鴻 Chi-hung WONG, The Open University of Hong Kong 1. 網上中華文化教學實驗研究：以「中華文化教與學」網站為例 **The Study of Online Chinese Culture Teaching Experiment: "Teaching and Learning of Chinese Culture" Website as the Case Study** (p.44) 施仲謀 Chung-mou SI and 蔡思行 Sze-hang CHOI, The Hong Kong Institute of Education 2. 論六朝文獻裡之孔門十哲 **A Study of the Ten Disciples of Confucius in Traditional Chinese Texts of Six Dynasties** (p.45) 潘銘基 Ming-kay POON, The Chinese University of Hong Kong 3. 初探古道人文地理資訊系統之建置與加值應用－以魚路古道為例 **The Preliminary Construction and Additional Value of Humanist Geographical Information System of Historical Trails - A Case Study on Fish Road Historical Trail** (p.46) 吳佩玲 Pei-ling WU, Tunghai University; 孫劍秋 Chien-chiu SUN, National Taipei University of Education; and 陳國淨 Kuo-ching CHEN, Tunghai University
	D0709, 7/F	**Panel 5:** DC **Crossing Boundaries through Technological Progress** (English Presentation) Chair: Leo Kin-pou LIE, The Open University of Hong Kong 1. **Facebook and Popular Science: Entertainment, Communication and Interactivity** (p.48) Artur Daniel RAMOS MODOLO, University of Sao Paulo, Queen Mary University of London 2. **Automatic Digitization of Ancient Brahmi Characters into Tamil Digital Texts using Image Zoning from Palm Manuscripts and Stone Inscriptions** (p.49) E.K. Vellingiriraj and P. Balasubramanie, Kongu Engineering College 3. **Digital Architectures and Care of the Creative Self in Hong Kong** (p.50) Rolien HOYNG and Po-keung HUI, Lingnan University

Day 1:   17 December 2015 (Thursday) (Con't)

Time	Venue	Activity
14:15 | 15:30	D0710, 7/F	**Panel 6:** (DC) 數碼藝術批判研究 **Critical Studies of Digital Art Forms** (Chinese Presentation) Chair: Venus Yuen-ming LAI, The Open University of Hong Kong 1. 農場類遊戲：消費社會中的鄉村懷舊與都市焦慮 **Farm Video Games: Country Nostalgia and Urban Anxiety in Consumer Society** (p.51) 孫靜 Jing SUN, Nankai University 2. 水墨動畫《牧笛》傳達莊子美學之研究 **A Study on the Chinese Water Ink Animation "Muh Dyi" for Conveying Chuang-tzu's Aesthetics** (p.52) 高宜澐 Yi-fang KAO, Fo Guang University 3. 中文數碼文字藝術的特質 **Characteristics of Chinese Text-based Digital Artworks** (p.53) 何禹旃 Yue-jin HO, The Open University of Hong Kong
15:30 | 16:00	E0311, 3/F	Reception
16:00 | 16:30	E0311, 3/F	**Launch Ceremony of Research Institute for Digital Culture and Humanities** Moderator Kelly Kar-yue CHAN, The Open University of Hong Kong
16:30 | 17:00	E0311, 3/F	**Plenary Session III** (DC) **Digital Culture in the Formation of Chinese Canadian Identities** (p.24) (English Presentation) Speaker **Jessica Tsui-yan LI** York University Moderator Kelly Kar-yue CHAN, The Open University of Hong Kong
17:00 | 17:30	E0311, 3/F	**Plenary Session IV** (DH) **Library Curation of Digital Humanities Projects on Chinese Canadian History** (p.25) (English Presentation) Speaker **Jack Hang-tat LEONG** University of Toronto Libraries Moderator Mrs MOK WONG Wai-man, The Open University of Hong Kong Libraries
18:30 | 20:30	House of Tang, Metropark Hotel Kowloon	Conference Dinner (By invitation)

Day 2:   18 December 2015 (Friday)

Time	Venue	Activity
8:30 | 9:30	E0313, 3/F	Registration
9:30 | 10:30	E0313, 3/F	**Plenary Session V** D_H **Children's Literature and Visual Culture in the Digital Age** (p.26) (English Presentation) Speaker **Jian SUN** Fudan University Moderator Anna Wing-bo TSO Centre Director, Digital Humanities Research Centre The Open University of Hong Kong
10:30 | 11:30	E0313, 3/F	**Plenary Session VI** D_C **Future Possibility of Self-organizing Art** (p.27) (English Presentation) Speaker **Yoichiro KAWAGUCHI** The University of Tokyo Moderator Sunny Sui-kwong LAM Centre Director, Digital Culture Research Centre The Open University of Hong Kong
11:30 | 11:45	E0313, 3/F	Coffee Break
11:45 | 13:00	D0708, 7/F	**Panel 7:** D_H 中國網絡小說及影視改編 **Film and Television Adaptations of Chinese Online Novels** **(Chinese Presentation)** Chair: 梁慕靈Rebecca Mo-ling LEUNG, The Open University of Hong Kong 1. 從中國言情小說傳統看大陸網絡小說特色—以桐華《步步驚心》及其電視劇改編爲例 **From Traditional Chinese Romance Novels to Network Novels in China － A Case Study of _Scarlet Heart_ by Tong Hua and the TV Adaptation** (p.54) 梁慕靈Rebecca Mo-ling LEUNG , The Open University of Hong Kong 2. 論香港網絡小說的佔位與區隔：以《壹獄壹世界》爲例 **Position-taking and Distinction of Hong Kong Online Novels － A Case of _A World in an Iron Grille_** (p.55) 鄺梓桓Tsz-wun KWONG, The Chinese University of Hong Kong

Day 2:   18 December 2015 (Friday) (Con't)

Time	Venue	Activity
11:45 | 13:00	D0708, 7/F	3. 陳果《那夜凌晨，我坐上了旺角開往大埔的紅**VAN**》電影改編在香港的接受情況 **The Reception of Fruit Chan's Film Adaptation of *The Midnight After* in Hong Kong** (p.56) 葉嘉詠Ka-wing YIP, The Chinese University of Hong Kong
	D0709, 7/F	**Panel 8**: DC **Animation and Digital Imaging** (English Presentation) Chair: David Kei-man YIP, The Open University of Hong Kong 1. **Animation and Realism: A Review of *RPG Metanoia* (2010)** (p.57) Jose GUTIERREZ III, Hong Kong Baptist University 2. **Experiencing Digital Images with Senses** (p.58) Sylvia TZVETANOVA YUNG, University of Bedfordshire 3. **Collage Animation in the Digital Era: The Adaptation of the Collage Technique to the Moving Image through Digital Animation Processes** (Video Presentation) (p.59) Alberto HERMIDA, University of Seville
	D0710, 7/F	**Panel 9**: DH **Case Studies in Digital Humanities** (English Presentation) Chair: Leo Kin-pou LIE, The Open University of Hong Kong 1. **Hypervideo Web-site, a New Trajectory of Digital Humanities – A Case Study of *From The Factory Buildings (Kwun Tong)*** (p.60) Anson Hoi-shan MAK, Hong Kong Baptist University 2. **What Presence Should Not Convey: Post-hermeneutic Practices in Networked Media** (p.61) Luciana GATTASS, The University of Hong Kong 3. **The Online Satirical News Article as a Literary Genre: The Philippine Case** (p.62) Miguel Paolo REYES, University of the Philippines-Diliman 4. **Decoding Internet Rumours in the 21st Century: An Interdisciplinary Examination of Social Media** (p.63) Stephanie So-suet SZETO, Carol Man-wai POON and Andrew Cheuck-wing TANG, The Open University of Hong Kong
13:00 | 14:00	E0313, 3/F	Conference Lunch (By invitation)

Day 2:   18 December 2015 (Friday) (Con't)

Time	Venue	Activity
14:00 | 15:15	D0708, 7/F	**Panel 10**: DH **Online Literacy** (English Presentation) Chair: Eleanor Ka-po KWAN, The University of Hong Kong 1. **The Use of Emoticons among Hong Kong Undergraduates in a Course-based Facebook Group** (p.64) Dennis Chun-yin CHAU, The Open University of Hong Kong 2. **Literacy Practices of Adult Volunteers on a Social Media Networking Site in an Aviation-centered Uniformed Youth Group** (p.65) Winnie Siu-yee HO, Lancaster University 3. **Language Learning in Online Spaces** (p.66) Noble Po-kan LO, University College London 4. **Language- and Locale-based Digital Literacy Indicators: World's Internet for Development** (p.67) Han-teng LIAO, United Nations University
	D0709, 7/F	**Panel 11**: DC **Art in the Digital World** (English Presentation) Chair: Henry Kar-hang FUNG, The Open University of Hong Kong 1. **Is Art History Too Bookish?** (p.68) Charlotte FROST, City University of Hong Kong 2. **What We Can Get from an Art Collection Online?** **The Study of the Online Chinese Painting Collection of the Cleveland Museum of Art** (p.69) Sara YEUNG, The Chinese University of Hong Kong 3. **Changing Perception of Virtual 3D Objects in My Artistic Practice** (p.70) Tamas WALICZKY, City University of Hong Kong
	D0710, 7/F	**Panel 12**: DH 中國古籍數碼化 **Chinese Classics Go Digital** (Chinese Presentation) Chair: 梁德華 Tak-wah LEUNG, The Chinese University of Hong Kong 1. 詞彙資料數據化與古文獻之研究 **Digitizing of Lexicon Data and the Study of Ancient Chinese Texts** (p.71) 李洛旻 Lok-man LEE, The Chinese University of Hong Kong 2. 論中國古籍數字化對古籍研究之作用 —— 以香港中文大學「漢達文庫」系統爲例 **Applications of CHANT Database in the Study of Ancient Chinese Texts** (p.72) 梁德華 Tak-wah LEUNG, The Chinese University of Hong Kong 3. 《漢達文庫》與《古今樂錄》之研究 **The CHANT Database and the Studies of *Gu Jin Yue Lu* (*The Record of Ancient and Modern Music*)** (p.73) 吳家怡 Ka-yi NG, Hang Seng Management College, The Chinese University of Hong Kong

Day 2:　　18 December 2015 (Friday) (Con't)

Time	Venue	Activity
14:00 | 15:15	E0313, 3/F	**Conference Workshop** **Visualize the Intangible - Art Practices Inspired by Sound** (p.31) (Chinese Presentation) 李天倫 Otto Tin-lun LI Hong Kong Art School
15:30 | 16:30	E0313, 3/F	**Closing Roundtable** **Roundtable Session of Plenary Speakers** (English presentation) Moderator Kwok-kan TAM Director Research Institute for Digital Culture and Humanities Chair Professor and Dean School of Arts and Social Sciences The Open University of Hong Kong

Plenary Sessions

Plenary Session I

How the Digital World is Changing Academics' Writing Lives

David BARTON
Lancaster University

Academics seem to be getting busier: they are having more demands placed upon them; they are carrying out a wider variety of writing tasks; and boundaries between work and not-work are collapsing. This paper will explore the extent to which this is happening and the role of the digital world in such changes. Examples come from an ongoing study entitled *The Dynamics of Knowledge Creation: Academics' Writing Practices in the Contemporary University Workplace.* Working across three disciplines (including History) in three universities in England, the study is using an innovative mixture of social science and humanities methods, online and offline. These include techno-biographic interviews of academics and auto-ethnographic investigations of the members of the research team's own practices.

This paper will concentrate on over-arching themes concerning academics' contemporary writing practices:
Affect: The strong likes and hates which academics express about their digital lives.
Coping: The increasing demands placed upon them and changes in writing practices.
Curation: How academics are contributing to the internet and claim the right to have some control over it.
Situating technologies: How technology is central but is located in broader social and cultural changes.

Finally, the paper will explore the extent to which these pressures and changes are particular to specific countries or whether they affect academics everywhere.

Professor David Barton is Professor of Language and Literacy in the Department of Linguistics and English Language at Lancaster University and is Life President of the Lancaster Literacy Research Centre. He is interested in all aspects of language online, including the interaction of words and images. He has been concerned with carrying out detailed studies of literacy practices in different domains of life and with rethinking the nature of literacy in contemporary society. Currently he is working on a project investigating how academics' work lives are changing. His recent book publications include *Researching Language in Social Media* (Routledge 2014), *Language Online*: *Investigating Digital Texts and Practices* (Routledge 2013), and a second edition of *Local Literacies* (Routledge 2012).

Plenary Session II

Animation Films as Art: Steps Towards a New Aesthetic

Wimal DISSANAYAKE
University of Hawaiï at Manoa

Animation films are increasingly penetrating modern visual culture in interesting and complex ways. During the past four decades or so, animation films have made rapid strides; unfortunately, however theorizations of animation films have not accompanied this welcome growth. This is largely because film theorists have paid inadequate attention to this expressive medium. Film theorists such as Stanley Cavell have dawn a sharp distinction between live-action films and animation films privileging the former for its indexicality. It is important to think afresh about animation films not only as entertainment, which is pretty much taken for granted, but also as art. In this talk I shall be focusing on the importance of recognizing the artistic achievements and possibilities of animation and the need to move towards a new poetics of animation films paying special attention to the Japanese director Hayao Miyazaki. In this endeavor, I hope to shine a light on such concepts as representation, realism, fantasy, visuality, playfulness, wonder, body, movement, constructedness and mimesis.

Professor Wimal Dissanayake is a leading scholar of Asian cinema. He has published a large number of books on the subject including *Melodrama and Asian Cinema* (Cambridge University Press), *New Chinese Cinema* (Oxford University Press), *Colonialism and Nationalism in Asian Cinema* (Indiana University Press), and *Indian Popular Cinema* (Trentham Publishers).

Professor Dissanayake has also published widely in areas of communication and cultural studies, including such books as *Global/Local* (Duke University Press) and *Narratives of Agency* (Minnesota University Press), *Transcultural Pacific* (University of Illinois Press). He was the Founding Editor of the *East-West Film Journal*, and has served as editorial advisor to such prestigious publications as *International Encyclopedia of Communication, Journal of Communication, Communication Theory, Framework, Deep Focus, World Englishes, Journal of South Asian Popular Culture*. He is regarded as a pioneer in the field of Asian communication theory. He is the General Editor of a book series on Hong Kong cinema for the Hong Kong University Press.

Plenary Session III

Digital Culture in the Formation of Chinese Canadian Identities

Jessica Tsui-yan LI
York University

Information and communication technologies (ICTs) have a great impact on the construction of Chinese Canadian identities. Migration and diasporic studies in relation to ICTs have received increasing attention from scholars in a variety of disciplines. This aspect, however, is underdeveloped in Chinese Canadian studies and requires further investigation. Chinese immigrants to Canada traditionally had to suffer from physical and psychological barriers due to geographic boundaries and communication obstacles. Since the 1990s, Chinese Canadians have significantly employed ICTs in their daily lives, which improves the flow of information, mobility of people, transactions of commodities, and their social networks between Canada and their hometown.

Digital technologies, such as computers, mobile phones, and internet, have become Chinese Canadians' quotidian means for accessing to social media of YouTube, email, Facebook, Twitter, Instagram, Whatsapp, Skype, blogs, phone, and online newspapers, radio programs, TV shows, and movies, etc. Chinese Canadians can maintain close connection with their hometowns and other parts of the world, which enables them to participate in transnational activities through digital communications. In this paper, I argue that information and communication technologies have significantly transformed the agency of Chinese Canadians. These new technologies have shattered the national and geographical boundaries, thus constantly changing and shaping the sense of Chinese Canadian individual and collective identities, which will need up-to-date analysis.

Professor Jessica Tsui-yan LI teaches Chinese literature, film and culture at the Department of Languages, Literatures and Linguistics at York University. She is Vice-President and Program Chair of the Canadian Comparative Literature Association. She has published on the topics of modern and contemporary Chinese literature, Chinese Canadian and American literature, film and drama, translation studies, gender studies, and Hong Kong studies. Her articles have appeared in the refereed journals, *Neohelicon* and *Perspectives: Studies in Translatology*, and in books such as, *Ibsen and the Modern Self*, *Gender, Discourse* and the *Self in Literature: Issues in Mainland China, Taiwan and Hong Kong*; *Asia: Local and Global Perspectives*; and *Romancing Eileen Chang*. Her forthcoming books are: *Chinese Canadian Identities: History, Social Communities and Literary Imagination* (co-edited with Vivienne Poy; University of Toronto Press) and *The Politics of Self-Translation: Eileen Chang* (considered by McGill-Queen's University Press). She is a two-time recipient of Social Sciences and Humanities Research Council of Canada (SSHRC) research grants.

Plenary Session IV

Library Curation of Digital Humanities Projects on Chinese Canadian History

Jack Hang-tat LEONG
University of Toronto Libraries

This paper discusses how librarians collaborate with humanities scholars in projects involving the creation and curation of cultural and heritage materials in digital format. Libraries, as the "laboratory for the humanities," have played a significant role in curating printed materials. In the digital era, libraries continue to take up the challenges of facilitating and preserving collections for digital humanities. Librarians, with training in data curation and analysis methods, can support humanists in the exploration of digitized artefacts, presentation of research findings in digital means, and curating the data created for seamless, persistent and long-term access. An environmental scan of digital humanities curated by libraries, such as the University of Toronto Library, Stanford University Library and the University of British Columbia Library, will be presented. Specifically, this paper examines the "Hong Kong-Canada Crosscurrents Project," a collaborative project among the author and humanities scholars in Canada and Hong Kong. This examination presents a viable model for the convergence of librarianship and humanity scholarship in the digital humanities.

Dr Jack Hang-tat Leong is the Director of the Richard Charles Lee Canada-Hong Kong Library at the University of Toronto. He chairs the Standing Committee of the International Federation of Library Associations and Institutions "Library Services to Multicultural Populations" Section, and the International and Community Outreach Coordinating Group at the University of Toronto Libraries. He also serves on the Director Board of the Canadian Foundation for Asian Culture.

Jack Leong has degrees in computer science (1997), education (2005), English literature (1999; 2003), and library and information science (2006). His PhD dissertation investigates the concepts of ideology and utopia in science fiction from Canada, the United States, Poland, Japan, Taiwan and Hong Kong. His research interests include Asian studies, Chinese diasporas and knowledge organization. He publishes and organizes numerous conferences on library science and Chinese Canadian studies. He has curated digital collections on Hong Kong's Handover in 1997 and Hong Kong immigrants in Canada.

D_H

Plenary Session V

Children's Literature and Visual Culture in the Digital Age

Jian SUN
Fudan University

In my speech on "Children's Literature and Visual Culture in the Digital Age", I will try to show the characteristics of children's literature in this age marked by the fast development of digital technology which has greatly changed the way the stories for children is written and presented and the reading habit of people, children in particular. By comparing the traditional books in print form and e-books and digital book apps, I intend to argue that the use of the iPhones, laptops, and iPads with cameras, microphones and other capacities has added new dimensions to the reading experience and made the reading process more enjoyable, interactive and personalized for children. Access to the book apps also enables the children to infuse animated pictures on to the original stories in printed form, creating a vivid visual world with three-dimensional images on the screen. To support my argument, I will give some examples I have found from the stories for children in China and demonstrate the digital transformation made to them.

Professor Jian SUN is the Vice Chair of the Academic Committee in the College of Foreign Languages and Literature of Fudan University. He is also the director of the Nordic Literature Research Institute at Fudan. His recent book publications include *Hans Christian Andersen in China* (Southern Denmark University Press 2014), *Folk Tradition in Modern Society* (Fudan University Press 2013), *Ibsen across Cultures* (Fudan University Press 2012), and *Readings in English Literature* (Chinese Edition) (Fudan University Press (2008). He is currently a member of the International Ibsen Committee, University of Oslo.

Plenary Session VI

Future Possibility of Self-organizing Art

Yoichiro KAWAGUCHI
The University of Tokyo

Many organic objects found in nature, such as, seashells, horns, claws, fangs and spiraling plants, exhibit a repetitive pattern in both coloring and form. They are formed when self-similar figures go through repeated and complex re-partitioning. The formation process of molded things from the natural world is based and materialized in a natural technique scope principle. And I have been trying to apply that algorithm as a method of art.

Professor Yoichiro Kawaguchi was born on Tanegashima Island. He has been working on Computer Graphics since 1975. He has been recognized as a CG art pioneer and a world-class authority in the field with the unique style of his art. With his 'GROWTH Model', a Self-Organizing procedural modeling algorithm, Professor Kawaguchi has been creating various artificial complex life forms. His recent works include developing a CG expression on natural beauty based on a physical basic model, 8K Ultra High Definition CG art and developing 'Gemotion' (Gene, Growth + Emotion), a 3D Bumpy display that express emotions like living things. He has also created artistic primitive robots for planet exploration, as well as a new traditional art-form that incorporates traditional craftsmanship and advanced IT-based expression.

Professor Kawaguchi won the 'ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement' in 2010 for his creative and innovative artistry, giving life to a stunning aesthetic derived from his dedicated research in computer technology, biological forms, and contemporary artistic practice. In 2013, He received the Award from the Ministry of Education in the Art Encouragement Prizes and a Medal with Purple Ribbon.

Conference Workshop

Visualize the Intangible – Art Practices Inspired by Sound

李天倫 **Otto Tin-lun LI**
Hong Kong Art School

We experience environmental sounds every day and they hardly attract our attention, whereas such invisible 'background music' is the essence that captures a city's mood and spirit. Otto Li's Soundscapes series initiates with recording the sounds of the surroundings in various locations at different times, and transform them into sculptures in the form of sound waves by computer software- *Processing*. By visualising the invisible sounds, that is, allowing shifts between senses, to offer an alternative for the audience to think over the correlation between their daily experiences and the city's changes. The up-and-down wave form of the art pieces also resembles a city skyline and echoes the fact that old buildings are being replaced with new ones, while the sound recordings leave communal traces and witness how a city changes.

This presentation introduces Otto's art practice inspired by sound, from his early installation : *Ludwig van Beethoven's Symphony No.5 in C. Minor* to his latest *Developing Soundscapes Series*, and explains the creative processes from onsite research, sound recording, code writing in Processing, to the form development in final sculptural pieces.

Otto Tin-lun LI (b. 1980) graduated from the Chinese University of Hong Kong, the Department of Fine Arts (BA and MFA). As a visual artist who specialises in digital images, new media and sculpture, he explores the new possibilities of creating sculptures. He has been working on the project called 'Soundscapes' since 2012, in which he records and transforms the environmental sounds to reflect the state, spirit, community development and changes of cities.

Otto has also participated actively in exhibitions like *The 2nd CAFAM Future Exhibition: Observer-Creator- The Reality Representation of Chinese Young Art* (CAFA Art Museum, Beijing), *Conforming to Vicinity – A Cross-strait four-region Artistic Exchange Project 2014* (He Xiangning Art Museum, Shenzhen), *Hong Kong Eye* (The Saatchi Gallery, London), *Hong Kong Contemporary Art Awards 2012* (The Hong Kong Museum of Art, Hong Kong), *deTour 2012* (former Wan Chai Police Station, Hong Kong), *ONE,- an Exhibition of Art and Football by Otto Li* (OC Gallery, Hong Kong), *Charming Experience - Hong Kong Art: Open Dialogue Exhibition Series IV* (The Hong Kong Museum of Art), *Haven't You Heard? Artists of the 80s Contemporary Art Group Show* (Contemporary by Angela Li Gallery, Hong Kong), *Hong Kong & Shenzhen Bi-City Biennale Festival of Urbanism Architecture* (Central Police Station, Central, Hong Kong), and 2003, 2004, 2005, 2006, 2007 Fotan Artists Open Studios Programme (Studio 615, Fotan, Hong Kong).

Abstracts

Panel 1
Transgression and New Possibilities in the Digital Era

Internet as a Queer Thirdspace: Lesbian Desires in Zero Chou's *Spider Lilies*

Zoran Lee PECIC
Roskilde University

In the Taiwanese director Zero Chou's 2007 film *Spider Lilies*, online presence plays an integral part in the plot development. Whilst the film's melodramatic elements, such as a police investigation and family trauma obstruct and delay the fulfilment of the romance between its two female characters, it is in the space in-between the real and the virtual that these elements come together. More importantly, this Thirdspace collapses the divisions between the real and the unreal, the past and the present as well as life and death, as it allows the young webcam girl Jade (Rainie Yang) to finally meet again her childhood love Takeko (Isabella Leong). In this paper, I argue that Chou uses the intraregional cultural signifier of the bishōjo in order to expose and re-queer the phallocentric commodification of the ideal image of the Taiwanese female subjectivity. The webcam performance in *Spider Lilies* allows the character of Jade to challenge the male sense of dominance in online pornography by exposing slippages in gender identification. Significantly, the use of self-reflexivity in the film serves as a means of making the viewer aware of his/her participation in online pornography, thus enabling a critical reflection on the 'act of looking'.

Literariness and Technology: The Defamiliarization of E-Poetry

Chung Guan LING
Australian National University

This paper's aim is three-fold: to briefly survey e-Poetry's wide-ranging definitions; to trace, through these definitions, the conceptual underpinnings of the genre as we know it today; and to offer a formalist approach to e-Poetry as better articulating that genre's poetic essence in digital media. E-Poetry's existing definitions focus on the genre's technological properties, often exploring its technical and poetic affiliations with experimental poetry. Useful as these definitions are in showing e-Poetry's current technological and aesthetic directions, they show little regard for the genre's poetic autonomy; that is, the features that make e-Poetry 'poetry' in its own right. To supplement critics' emphasis on the new digital materiality, I suggest the formalists' concept of defamiliarization, which distinguishes between poetic and practical language, as a means of both exploring e-Poetry's technical applications and rethinking its aesthetic operations. Through the analysis of two e-poems I show how defamiliarization can enable new insights into e-Poetry's distinctive formal properties and its literary establishment.

Digitally Remastered Cinematic Bodies in Li Han Hsiang's Yellow Plum Opera Films

Jiaying SIM
University of Glasgow

In 1999, Celestial Pictures, a Malaysian investment organisation won exclusive distribution rights to the Shaw Brothers catalogue of over 760 film-library. The first collection has since been released and sold commercially across Europe, Latin America, North America and Australasia, including the People's Republic of China where Shaw films were forbidden. This was achieved after the company digitally remastered and restored these films at a rate of ten to twenty titles per month. In addition, Shaw films are now readily available online via streaming. For the first time since the films' initial theatrical releases, audiences are able to gain access to these films, be it through DVD and VCD distributions or public screenings at film festivals. Yet, besides the increased transnational accessibility, this instance demonstrates the way cinema also functions as an extension of capitalism through the digital image and its circulation. In this paper, I attend specifically to Li Han-Hsiang's *The Kingdom and the Beauty* (1958) to discuss how digital remastering aimed at mainstream commodification and distribution, instead of digital archiving purposes, influences and shapes the study of mandarin-language yellow plum opera films classics. Importantly, I emphasise how cinematic bodies are now produced through such digitised materials, which in turn problematizes representational models of understanding cinematic experiences and functions. Through which, I demonstrate a methodology--influenced by process and affect theories--that regards digitisation's material and immaterial potentialities to open up new directions for transnational and cultural discourses.

Gazing of the Wuxia Body: Digital Visual Effects, Looking Relations, and Peter Chan's *Wu Xia (2011)*

Dorothy Wai-sim LAU
Hong Kong Baptist University

The rise of computer and digital imaging technology in the late 20th century transforms the ways we see and know the wuxia body in martial arts cinema. The wuxia body, once largely built on the notion of corporeality, as coded in the wuxia literary tradition, is now subjected to digital reproduction, simulation, and manipulation, revealing a different visual and epistemological logic in the current epoch. Peter Chan's 2011 Chinese martial arts epic *Wu Xia* is well known for its innovative use of digital effects which allows viewers to 'look through' the body, engaging to an alternative vision to the wuxia physicality. While traditional wuxia films generally emphasize the overt choreographic performance, *Wu Xia* "modernizes" the genre by exposing the interior of the human body enabled by simulationist effects. It cites the exposure of the internal anatomy, demystifying the heroic physique while offering to cinephiles and fans the fascination aligned with the logic of technologically-based ocularcentrism. By adopting Foucault's concept of the medical gaze, this essay will explore a new bodily schema to discuss how *Wu Xia* reimagines the martial arts aesthetic and engenders specific looking relations between spectators and images. I will argue that the digital rendition becomes a kind of disciplinary practice to regulate the wuxia body by making the body transparent and visible to the scrutinizing eyes of viewers. Rather than physical training, it is also a strategy to control the excess of the hyperkinetic body of the wuxia hero by submitting the body to the virtual logic shaped by signs without essence. While the Foucauldian medical gaze is a dehumanizing act that separates the patient's body from the soul, the digitally-driven, scrutinizing gaze entailed by *Wu Xia* is a deconstructing practice that suggests a body without soul, a hollow without historical xia mentality and morality. Oscillating between the modernist belief of knowledge building and the postmodernist mode of abstract representation, the body in *Wu Xia* has unfolded the ambivalent and the complex nature of a wuxia remaking. This validates to the ways that computer renderings provide new knowledge of the body marked by the power of technological mediation. By arguing so, this essay will demonstrate not only the dynamics between technology, body, and spectatorship in the realm of wuxia cinematic representation but also a decisive shift in the structure of representing knowledge in the era marked by proliferation of digital visual images.

Panel 2
Social Media: Chances and Challenges

Social Media for Frontline Journalists: The Case of Occupy Central in Hong Kong 2014

Wendy Wing-lam CHAN
Hong Kong Baptist University

Social media are popular avenues for citizens in search of first-hand information. But what if you are a traditional news reporter covering an unfolding event? Through in-depth interviews with frontline journalists during the Occupy Central movement in Hong Kong from September 28, 2014 to December 15, 2014, we examine how social media (Facebook, YouTube, and Instagram) affect the way news is gathered and disseminated in the midst of an unfolding event. Our results offer insights into the social media affordances in news gathering and coverage of unfolding events, which include: 1) spatial shifting (scaling across multiple locations), 2) visual maximizing (aggregating images and videos with the greatest human-interest appeal), 3) news-value identifying (interpreting popularity indicators), and 4) event-orienting (forming a panoramic view).

Digital Transformation and Identity Crisis: Construing Brand Values in the Social Media

Esterina NERVINO
The Hong Kong Polytechnic University

The 21st century has been shaped by the advent of new technologies that gave the kick-start to the ongoing "digital transformation" that is affecting all the aspects of our life (Docherty, 2015) and the way we do our daily activities that is now characterized by the use of digital devices or totally done through apps with a smartphone (Lanzolla and Anderson, 2008). But this transformation is only visible to those individuals or organizations that have been shifting their activities from offline, to a mixed method, or totally online, instead of the so-called "netizens" (Kozinets, 2010) that were born in this high-tech world already.

This paper will focus on the impact that digital transformation had on luxury fashion brand management because the process of crafting the brand values in the social media includes a further implication that is found to be a hesitant attitude towards digital media due to their outrageous nature completely different from the luxury exclusiveness (Okonkwo, 2010). The data include social media posts composed by both language and pictures retrieved from different platforms. The analysis will examine the "digital practices" (Jones *et al.*,2015) realized by luxury fashion brands in the social media to construe their brand identity and engage users starting from the potentiality of each medium.

The attempt of this paper is to try to bring together business and linguistic models to develop an interdisciplinary approach with the purpose to provide a more comprehensive understanding of the data through a more qualitative approach based on social semiotics (Kress and Hodge, 1988; van Leeuwen, 2005;) and systemic functional linguistics (Halliday, 1985; Matthiessen, 2014;), enriched with the support of business literature on branding strategies (Kapferer, 2008; Okonkwo, 2007; Okonkwo, 2010;) combined with the insights from the luxury industry collected through interviews with experts in brand management and researchers.

Exploring Media Spectacle and Commodity Spectacle: The Case of Jung Da-yeon

Wendy Wing-lam CHAN
Hong Kong Baptist University

With the popularity of Mannings advertisement of their symbolic cat as well as Jung Da-yeon as their endorser, this advertisement "A revolutionary health campaign from Mannings" (萬寧健康大翻身) has been one of the successful examples for media spectacle. Jung Da-yeon herself is a spectacle and through her fitness demonstration through the YouTube channels, she managed to attract a large pool of audiences throughout the world. Soon she gets attention from different countries and well supported by her fitness team her online fitness movement. By then, she earned opportunities for advertisements and she even sold her DVD globally. Therefore, it poses a question for us that in what way she becomes the media spectacle and makes it all the way to the zenith of commodity spectacle in the end.

Panel 3
Cantonese Corpus and Lexicography

A Corpus of Mid-20th Century Hong Kong Cantonese

Andy Chi-on CHIN
The Hong Kong Institute of Education

With the discovery of Cantonese textual materials compiled in the 19th century and early 20th century, there have been increasing interests in the diachronic studies of Cantonese in the past three decades. These textual materials have substantially enhanced our understanding of the early stage of Cantonese. Different types of linguistic studies at the levels of lexicon, syntax, phonology, and sociolinguistics have been carried out with these language materials. However, not much attention has been given to mid-20th century Cantonese, possibly due to the fact that speakers born at that time period can still be available as language informants for inspection. There is a gap of 60 years between mid-20th century and now, and Cantonese has undergone a lot of changes. It is thus timely and essential to collect representative and authentic language data which could further enhance our understanding of Cantonese spoken half a century ago and trace its development since then.

In 2012, Department of Linguistics and Modern Language Studies at the Hong Kong Institute of Education launched The Corpus of Mid-20th Century Hong Kong Cantonese (http://corpus.ied.edu.hk/hkcc/). The corpus data were collected by transcribing the dialogues of 21 Cantonese movies produced in the 1950s and 1960s, during which movies were the major type of entertainment in Hong Kong.

In the past two years, the corpus underwent expansion by including more movies of different genres and speakers. The transcription process was carried out with ELAN, developed by the Max Planck Institute for Psycholinguistics at the Netherlands for creating annotations on video and audio sources. Dialogues of 60 movies produced between 1949 and 1970 have been transcribed. Approximately 60 hours of utterances from 300-some speakers, yielding about 730k Chinese characters, have been transcribed. The corpus data have been processed with word segmentation and Cantonese pronunciation assignment. The processed corpus data will soon be accessible via an online search engine with both textual data and video segments so that users can obtain more information about the utterances made in the movies.

This paper will discuss the rationales for constructing this corpus and provide a demonstration of the online search engine.

Building Cantonese Dictionaries using Crowd-sourcing Strategies - The words.hk Project

Chaak-ming LAU
Words.hk

The words.hk project is the first attempt to build a Cantonese-to-Cantonese dictionary using a lean start-up model combined with crowd-sourcing strategies. The goal is to produce a comprehensive dictionary written for Cantonese and in Cantonese, so as to provide language data / tools for natural language processing, linguistics research and teaching of Cantonese.

Word lists from Cantonese input method engines, existing word lists, and bilingual dictionaries serve as a great starting point. These resources are often (1) not available electronically, (2) seriously out-of-date, or (3) too Anglo- or Sino-centric. In order to consolidate and update existing data and make them available to the public, a lot of editing and data-janitorial work is needed.

Building large data set involves many tasks that can be done way better with a large group of less-experienced people than just a handful of experts, and this justifies the use of crowd-sourcing strategies. We started with a small team of editors and software developers in 2014. In 15 months' time, we grew into an organisation with over 200 volunteers, gathered nearly 40,000 entries from multiple sources, of which 15,000 entries have been verified, with written Cantonese descriptions, examples and translations as of August 2015.

Given the member composition and the nature of the project - a language with no authority to fall back on and members with no linguistics training - we always need to adhere to two simple principles, in order to keep the dictionary growing without introducing major issues in the core data: "usage over etymology" and "avoid decision problems". I will discuss how these principles have shaped the architecture of the project, the editing workflow, and other technological difficulties that we face.

Conversational Network in the Chinese Buddhist Canon

Tak-sum WONG and John LEE
City University of Hong Kong

In this research, a treebank of the whole Chinese Buddhist canon has been built. A manually annotated treebank consisting of four sutras in Lee & Kong (2014) was used as training data to build a model for word segmentation, POS-tagging and syntactic parsing of the dependency relation. This model was then used to parse the whole Tripitaka Koreana. Thus, statistics on the syntactic relation between the constituents can be generated without much effort.

One of the questions that the Buddhist scholars are interested is how close the characters in the Buddhist world are. We aim at answering this question by making inquiry on the conversation in Buddhist texts. A visualization of the conversation network (Agarwal et al. 2012; Lee & Yeung 2012) of the characters was produced according to the amount of utterances between each pair of characters in our treebank. Our results show that Śākyamuni Buddha is the dominant speaker that 67% of the utterances were produced by him, followed by his disciples and saints (13%) and the bodhisattvas (9%).

It is interesting to see that the conversational networks of Hīnayāna and Mahāyāna texts also exhibit prominent differences. For instance, bodhisattvas, like Mañjuśrī, are frequently found in conversations of Mahāyāna texts but are hardly found in that of Hīnayāna texts. On the other hand, monks rank immediately after Buddha in Hīnayāna texts but only the sixth in Mahāyāna texts. It is also interesting to see that the positions of the disciples of Buddha are also different in these two sections. In Hīnayāna texts, the three most frequently occurred disciples are Ānanda, Śāriputra and Upāli but are Subhūti, Śāriputra and Ānanda in Mahāyāna texts. We conclude that Śākyamuni Buddha is the centre while the bodhisattvas, and gods play a more significant role in Mahāyāna texts but monks in Hīnayāna texts.

Panel 4
中華文化數據庫及應用
Chinese Digital Databases and Applications

網上中華文化教學實驗研究：以「中華文化教與學」網站為例
The Study of Online Chinese Culture Teaching Experiment: "Teaching and Learning of Chinese Culture" Website as the Case Study

施仲謀 蔡思行 Chung-mou SI and Sze-hang CHOI
香港教育學院 *The Hong Kong Institute of Education*

據麻省理工學院在2012年出版關於「數碼人文學科」(Digital Humanities)的專書所示，「數碼人文學科」不是關於「數碼文化」(digital culture) 的研究，而是探討原來人文學科知識的學習如何被多媒體所改變，以及訓練人文學者如何通過「問題導向學習」(problem-based learning)的方式加強課室教學的效果。筆者自2003年起爲落實香港課程發展議會中國語文課程的中華文化教學宗旨，接受教育局優質教育基金委託，前後10年完成五個中華文化教學實驗教學的研究計劃。研究團隊在全港數十所中小學進行實驗教學，並邀請了海内外文教界和出版界專家擔任顧問，以建構漸進式和系統化的文化學習模式爲目標，爲初小、高小、初中、高中不同學習階段，設置網上中華文化課程。網上中華文化教學計畫目的在提供一個接觸經典的網路平台，讓學生通過網路，誦讀經典原文，不斷積累，奠定語言及文化功底。研究人員依據文化内涵豐富、思想内容健康、語言精煉優美、易讀易誦易記、聯繫生活實踐五項原則，摘錄經典原文中的片段和詩詞韻文；然後加入注釋、語譯，並提取文化要點，引導學生思考和分析。本文通過計劃成果網站「中華文化教與學」(http://www.ied.edu.hk/chineseculture/)爲實際例子，探索「數碼人文學科」理念在香港中小學中華文化教學的可能性。

論六朝文獻裡之孔門十哲
A Study of the Ten Disciples of Confucius in Traditional Chinese Texts of Six Dynasties

潘銘基 Ming-kay POON
香港中文大學 *The Chinese University of Hong Kong*

孔子爲萬世師表，後世有所謂「弟子三千」，以言學生之多。孔門弟子之中又有「七十二賢」與「十哲」之說，當中尤以孔門四科十哲事蹟眾多，最爲後世傳誦。此十哲者，包括顏回、閔損、冉耕、冉雍、宰我、端木賜、冉求、仲由、言偃、卜商等十人。此十人追隨孔子既久，師生情誼亦多，是以在唐開元八年(720)即塑像於孔廟之內，配享先聖。

孔門十哲在先秦以後之古籍文獻裡，記載頗多，且不一定出自儒家，亦有見於其他思想學派之典籍裡。六朝爲中國古代思想文化轉折之重要時期，各家思想已告重組，並互相融合、吸收、變化，何晏《論語集解》、王弼《周易注》都是援道入儒之重要著述。在六朝各類型的著述之中，孔門十哲又在兩漢時期之基礎上，得到了發展和改造。這不單是孔門十哲形象上的變化，更可由此得見各思想學派、文學潮流等之發展。

本篇之撰，以《論語》和《史記·仲尼弟子列傳》所載爲基礎，利用古文獻電子資料庫（包括「漢達文庫」、「漢籍電子文獻」、「中國基本古籍庫」等），稽查和討論孔門十哲的形象在六朝文獻裡的發展和變化。

初探古道人文地理資訊系統之建置與加值應用－以魚路古道為例

The Preliminary Construction and Additional Value of Humanist Geographical Information System of Historical Trails - A Case Study on Fish Road Historical Trail

吳佩玲　孫劍秋　陳國淨　**Pei-ling WU, Chien-chiu SUN and Kuo-ching CHEN**
東海大學, 台北教育大學, 東海大學
Tunghai University, National Taipei University of Education, and Tunghai University

台灣眾多的古道中保存了本土文化與先民生活之遺跡史料。早期古道發展因人民生活需要、伐採林木或戰爭討伐而修建，在社會型態及生活環境已逐漸改變的今天，許多古道已經轉型成休閒旅遊之用，除了自然生態與保育的觀念不斷在加強外，人文史蹟方面的巡禮也將成爲旅遊的重點項目。然而這些珍貴的資料在保存、更新、取用、分析、展示、再創造等工作上，並未建構便利且具延伸性的平台，且目前管理單位所蒐集與展示的資訊多偏重在自然資源方面，例如動物、植物、地形、水文和氣候等，較少人文方面的資訊。因此，本研究採用田野調查與深入訪談的方式，蒐集魚路古道上的第一手人文資源資訊，並輔以文獻和舊照片，再運用地理資訊系統對影像和資料處理上的強大能力，依據景觀資源分類系統將經數位化處理後的圖資建構至平台中。所以將人文史料運用數位化方式管理與創新，建構一古道數位人文地理資訊系統平台，是本論文的研究目的，而此平台將有助於管理單位掌握古道動態資訊並提升管理效益，進而提供遊客更豐富的古道人文史料資訊，進行深度旅遊體驗。

Numerous historical trails in Taiwan preserved local culture and relics of our ancestors. Early trail development due to people's living needs, cutting trees or war crusade against mining and construction. However, social patterns and living conditions have gradually changed today. Many of the trails have been transformed into a leisure and tourism purposes. In addition to the concept of the natural ecology and conservation continue to strengthen, the historical monuments aspects have also become the focus of pilgrimage tourism content. However, in the preservation of these precious materials, update, access, analyze, display, re-creation and other work, it did not facilitate the construction of the extension of the platform. And the current management units and display information gathered much emphasis on natural resources, such as animals, plants, topography, hydrology and climate, less humanities information. Thus, the research methods of this

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study are in-depth interviews and field studies, gathering first-hand information and cultural resources on Fish Road historical trail, supplemented by documents and old photos. Then use geographic information system (GIS) for its powerful abilities in image and data processing to digitize those data based on landscape resource classification system to construct the platform. So using digitized historical humanistic management and innovative way to construct a geographic information system platform of digital historic trails is the research purpose of this study. In addition, this platform will help the government to master dynamic information of the trail and improve management efficiency, providing visitors a richer historical humanities trail information and in-depth travel experiences.

Panel 5
Crossing Boundaries through Technological Progress

Facebook and Popular Science: Entertainment, Communication and Interactivity

Artur Daniel RAMOS MODOLO

University of Sao Paulo, Queen Mary University of London

Popular science magazines are acknowledged to be a valuable source of scientific information to sectors of society that usually are non-expert in science. However, this sort of magazine often has commercial and editorial goals, which result in a mixture of information and entertainment. The relevance of appealing subjects and articles are even more crucial for popular science published on internet and social media because the content posted on timelines and websites are among many other utterances looking for attention of internet users. The aim of this presentation is to analyse this conflict between pure scientific information and data versus a more engaging and informal statements posted by popular science magazines on Facebook. These opposite purposes created blurred lines between pure information, entertainment, advertising and opinion. Several linguists and discourse analysts have debated this problem, Authier-Revuz, Charaudeau, Orlandi. Their perspective about whether popular science produces scientific statements or not will be an initial point for investigation which shows the differences between popular science published on traditional media (magazines, newspaper, books) and on digital genres. The utterances analysed were extracted from two Facebook pages : New Scientist (United Kingdom) and Super Interessante (Brazil). As a potential result of this comparison it will be possible to highlight specificities of popular science published on Facebook and the features of digital speech genres in both cultures.

Automatic Digitization of Ancient Brahmi Characters into Tamil Digital Texts using Image Zoning from Palm Manuscripts and Stone Inscriptions

E.K. Vellingiriraj and P. Balasubramanie
Kongu Engineering College

The aim of this paper is to develop a system that involves character recognition of Brahmi letters from stone inscriptions and palm manuscripts and their conversion to the present Tamil digital text format. Though many researchers have implemented various algorithms and techniques for character recognition in different languages, Brahmi letter conversion still poses a big challenge. But optical character recognition (OCR) software capable of digitizing printed Tamil text with high levels of accuracy is still elusive. Only a few people are familiar with the ancient characters and make attempts to convert them into written documents manually. If this continues, all the precious information given by our forefathers will not be known to the future generations. The proposed system overcomes such a situation by converting all the ancient Brahmi characters from inscriptions and palm manuscripts into Tamil digital text format. It converts the digital text format using Tamil Unicode. Our algorithm comprises different stages: i) image preprocessing, ii) feature extraction, iii) character recognition and iv) digital text conversion. The conversion accuracy rate of our algorithm is 84.57%.

Digital Architectures and Care of the Creative Self in Hong Kong

Rolien HOYNG and Po-keung HUI
Lingnan University

While digital technologies feature prominently in the imaginaries of the "creative city," they are also deeply ingrained in mundane embodied practices. This paper explores software and digital practice at the intersection of macro-political agendas of the creative city and everyday embodied experiences in Hong Kong. We focus on NGO programs that facilitate therapeutic care (Foucault 1986) of the creative self through ludic self-development programs for youth involving coding, animation, e-sports, robotics and gamified education or e-learning. Creativity is both enabled and constrained by the software deployed: the latter variably plays a role in the stimulation, exploitation, management, and containment of creativity and the potential to play, invent, produce, learn, and collaborate. Instead of reducing creativity to a pure force or energy, as happens often in the sociological theorization of creative labor (Dyer-Witheford and de Peuter 2010), this paper commits to closer scrutiny of the diversity of digital architectures and embodied practices. The aim is to understand the management and containment of creative behavior as well as the particular conditions of possibility for however minor and fleeting moments of inventing, learning, and producing difference that are neglected, or even depreciated, by macro-political discourses of creativity. This paper draws from platform analysis (Gillespie 2010, van Dijck 2013) and pedagogical investigations of new media design (Balsamo 2011, Hayles 2012, Stiegler 2010). The method we develop in this paper explores 1) digital architectures in terms of representational and aesthetic qualities of the interface and protocological and algorithmic governance; 2) the intersections of rhythms and temporalities of digital play and work life; and 3) discourses of creativity and practices of care in NGO programs as well as self-narrations of participants' experiences.

Panel 6

數碼藝術批判研究
Critical Studies of Digital Art Forms

農場類遊戲：消費社會中的鄉村懷舊與都市焦慮
Farm Video Games: Country Nostalgia and Urban Anxiety in Consumer Society

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南開大學　*Nankai University*

中國大眾媒體中的"鄉村"意象往往是一種想象性的叙述。自2009年至今，農場養成類遊戲一直頗受中國玩家追捧，有很强的遊戲粘性。本文以當前比較受玩家歡迎的《卡通農場》遊戲爲個案，分析農場遊戲如何表徵"鄉村"，並提出農場遊戲的悖論，即一方面，農場遊戲中的"鄉村"意象體現出玩家對"黃金時代"的懷舊與守望；另一方面，這一意象却是經過都市符號和消費文化改寫後的産物。也就是說，玩家們想試圖通過田園生活來治愈自己的都市焦慮，却在無意識層面遵循了消費社會的資本邏輯。

Farm games have enjoyed huge popularity ever since its origin in 2009. The image of countryside, which is very important to Chinese players and changing all the time, has always been represented as a kind of imaginative product and a way to narrate the area beyond city. This essay focuses on how farm video games represent the image of countryside . It suggests that the country in farm games, on the one hand, reflects Chinese players nostalgia to their "heydays" and a kind of anxious imagination of the so called Golden Times; on the other hand, the image of countryside has been rewritten and modified by urban signs. As a result, the paradox of farm video games has been revealed, that is, players try to cure their modern anxieties by idyllic life, but unconsciously follow a kind of capital logic of consumer society.

水墨動畫《牧笛》傳達莊子美學之研究
A Study on the Chinese Water Ink Animation "Muh Dyi" for Conveying Chuang-tzu's Aesthetics

高宜涝 **Yi-fang KAO**
佛光大學 *Fo Guang University*

1960年代的中國動畫片在國際影展中百花齊放，以水墨動畫爲主要創作媒材與風格的《牧笛》，爲重要的代表作之一。《牧笛》以牧童與水牛的故事寓說領導者牧民之道，牧童象徵領導者，水牛象徵人民，山水代表自然，笛聲象徵藝術。水牛因爲愛好自由，而遊於山水，不願隨牧童回家，但牧童一心一意要帶回水牛。牧童通過對山水的審美觀照，與在竹林中感悟，最後終於以笛聲讓水牛回心轉意並主動歸返。本研究運用潘諾夫斯基圖像學研究理論來詮釋水墨動畫《牧笛》的圖像象徵與意涵，透過(1)事前圖像的描述、(2)文本的敘述結構、形式與風格分析、(3)圖像內在意涵的解釋等階段的交叉比對，其目的是分析《牧笛》所體現的莊子美學與藝術精神的可能性詮釋。

This essay tries to use the iconographic theory of Panofsky to interpret the symbolization and signification of the icon in the water ink animation "Muh-Dyi", and to verify the "Chinese" concept in the story of Chinese Animation "Muh-Dyi". There are four sections in this essay. The first section contains the description of pre-iconography, in which the relations between the development of main text and the environments of the society are studied. The second section includes the structures of narration as well as the analyses of forms and styles, where the Chinese significance and stylistic characteristics presented in the narrative structure, the figurative models, water ink skills, and photography techniques are illustrated. Next, an iconographic interpretation of the third stage is used and discussed in the following two sections. In the third section, the explanation of what the icon implies is given in order to study the correlation between the object and their corresponding intrinsic content and meaning. After the processes of narration of content, the analysis of form, and the interpretation of the possible symbolization, we perform a cultural comparison on story of "Muh-Dyi" to discuss the possible interpretation of Chuang-tzu aesthetics and artistic essence, which are presented in "Muh-Dyi".

中文數碼文字藝術的特質
Characteristics of Chinese Text-based Digital Artworks

何禹旃 **Yue-jin HO**
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本文是關於以中文字作爲素材的數碼藝術作品，呈現有別於字母文字作品的特質。在當代藝術領域，以文字作爲創作材料的嘗試已歷經多年發展，例子如六十年代的具象詩運動、七十年代後簡約主義／觀念藝術家試圖把詩化文字或文字陳述作爲「雕塑」的材料。而在漢字世界，日本具象詩人新国誠一，以及徐冰、谷文達等人也是以漢字爲素材的重要藝術家。自從電腦及互聯網普及，當代文字藝術亦走進了數碼領域，並對文學／藝術的定義帶來了新的挑戰。本文將以近年中港台用文字作素材的數碼藝術作品爲例子，借用 Kedzior's (2014)「數碼物質性」概念分析作品的互動設計等元素，以現象學角度，提出以漢字作爲創作原素的數碼藝術作品，與以字母語言爲基礎的作品相比，能爲觀者或用家帶來不同的經驗特質。

This paper concerns with Chinese characters as materials for digital art and its difference from alphabetic language-based art. In the past few decades, there were many experiments on applying text as materials for visual art works, for example the Concrete poetry movement in the 60s, and post-minimalist/conceptual artists in the 70s used poetic texts or manifesto to replace physical substances as materials of "sculptures". In the tradition of Chinese characters, concrete poetry artist Seiichi Niikuni and Chinese artists like Xu Bing and Gu Wen-da are also important figures on using Chinese/Kanji Characters as materials of art.

In this digital era, text-based art works also go digital, and challenged the definition of literature vs art. Using Kedzior's (2014) idea of "digital materiality" and taking a phenomenological approach, this paper will look at contemporary Chinese text-based digital works, and suggests they can provide unique experiences comparing with digital works based on alphabetical languages.

Panel 7
中國網絡小說及影視改編
Film and Television Adaptations of Chinese Online Novels

從中國言情小說傳統看大陸網絡小說特色—以桐華《步步驚心》及其電視劇改編為例
From Traditional Chinese Romance Novels to Network Novels in China—A Case Study of *Scarlet Heart* by Tong Hua and the TV Adaptation

梁慕靈 **Rebecca Mo-ling LEUNG**
香港公開大學 *The Open University of Hong Kong*

中國言情小說傳統歷史悠久，由唐傳奇到晚清狹邪小說，已自成一個影響龐大的文學系統。至20世紀網絡發展日益迅速，中國讀者對網絡小說的追捧成爲熱潮。例如桐華於2005年在晉江原創網上連載的穿越小說《步步驚心》，受到網絡讀者的廣泛歡迎。隨後《步步驚心》於2011年經李國立改編爲電視劇，這一改編舉動更把這部小說的受歡迎程度推向高鋒。然而在中國大陸對網絡小說及其影視改編實行限制起，穿越小說／穿越劇成爲了被禁制的創作或改編類型。隨著穿越劇帶來的影響廣及社會、文化及政治層面，本文因此關注這種在近年興起的閱讀及改編文化與中國言情小說傳統的關係，探討《步步驚心》小說和電視劇具有的文化意義，並分析其與網絡文化的關係和形態上的發展情況。

論香港網絡小說的佔位與區隔：以《壹獄壹世界》為例
Position-taking and Distinction of Hong Kong Online Novels—A Case of *A World in an Iron Grille*

鄺梓桓 **Tsz-wun KWONG**
香港中文大學 *The Chinese University of Hong Kong*

近年，網絡小說對香港文學與文化場域的影響日益增加，網絡文學的社群生態亦漸具規模。不少網絡作品陸續由發表於個別網上論壇的小眾平台，進佔電影舞台的大眾娛樂層面。這種「佔位」(postition taking)的過程顯示文學場域的結構變動，也標示嶄新的創作秩序正在誕生。本文選取最近期改編爲電影的小說作品《壹獄壹世界》做個案分析，藉發掘其特殊「區隔」(distinction)來揭示網絡創作在本地文學場域中的潛在能量。

本文的關注範疇有二：一、網絡小說社群的生成與流佈；二、網絡小說與電影的互動與美學特質。基於上述關注點，本文將探討《壹獄壹世界》文字與電影文本的美學特質，創作者與讀者社群的互動關係，以及網絡論壇文化如何帶動文學生產的機制，用以窺探網絡作品的獨特形態，證明網絡小說在本地文學發展脈絡上的佔位意義。

陳果《那夜凌晨，我坐上了旺角開往大埔的紅VAN》電影改編在香港的接受情況

The Reception of Fruit Chan's Film Adaptation of *The Midnight After* in Hong Kong

葉嘉詠 **Ka-wing YIP**
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高登討論區小說《那夜凌晨，我坐上了旺角開往大埔的紅VAN》（簡稱《紅VAN》）改編爲電影，備受社會大眾的關注。電影上映以後，影評反應大概呈現兩種方向。有評論者認爲電影加入政治議題，反映了導演陳果一直以來的社會關懷，亦符合當下香港的現實狀況，但亦有評論者認爲，電影脫離原著小說，改編幅度太大，結構鬆散而且「爛尾」。爲配合網絡小說的特色，本文從網絡影評加以分析，嘗試呈現《紅VAN》在香港的接受情況，探討影評對政治隱喻、人性、粗口文化等的解讀意義。

Panel 8
Animation and Digital Imaging

Animation and Realism: A Review of *RPG Metanoia* (2010)

Jose GUTIERREZ III
Hong Kong Baptist University

This essay examines two dimensions of realism – the use of conventions of cinematic realism and reference to lived experience – in the animated film, *RPG Metanoia* (dir. Luis Suarez, Philippines, 2010). The film's approach to cinematic realism is via its adherence to the aesthetics of the classical Hollywood narrative coupled with its use of cinematic continuity and verisimilitude. It animates two threads from Filipino experience: growing up in a single-parent household because the other parent is an overseas migrant worker; and the dynamics between contemporary Filipino youth vis-à-vis technology. Finally, the essay identifies the film's overarching tendency towards fleshing out Filipino cultural identity amidst an increasingly transnational world.

Experiencing Digital Images with Senses

Sylvia TZVETANOVA YUNG
University of Bedfordshire

"The role of the designer is changing. Not only in producing fantastical forms... but also visualising the possibility of new industries", said Kenya Hara.

When designing technology researchers keep firm in focus the importance of the user and their needs. At the same time new technology has become more complex, multi-layered, ubiquitous and linked to both virtual and physical worlds. Interaction design now is concerned with on screen interfaces and physical interfaces.

User experience research is applicable to both on screen applications and physical applications, as interaction designers become experts in both 2D and 3D interfaces.

This paper presents novel interface that is a hybrid of sensors and animation to facilitate the interaction through senses. The animation is used to give visual feedback sending an important message. Communicating with images is a fun way for people to receive feedback. There are two examples of applying this technology in pubic spaces demonstrating that encouraging people in a fun way with animation can change their behaviour.

This first example is a public digital display design to encourage people to recycle. Every time people use the recycling bin an animation is played above the bin to illustrate the importance of recycling and say "thank you".

The technology behind the two projects, as well the theoreical background used to develop the functionality and content of the systems, will be explained.

The two installations were evaluated and it showed that people not only enjoyed, but also in the bin project example encouraged them to recycle more and helped bring awareness of the importance to recycle.

Collage Animation in the Digital Era: The Adaptation of the Collage Technique to the Moving Image through Digital Animation Processes

Alberto HERMIDA

University of Seville

The collage technique and its creative principles have supposed an absolute aesthetic revolution from the early twentieth century. From the first cubist paintings, collage has become an artistic language and an expressive resource. In this sense, the technique has undergone many changes and adaptations to different disciplines and media, finding in the moving image a prosperous field suitable for its profound development. In particular and from a historical perspective, animation emerges as the main via for this purpose through several practices. However, while there have been numerous visual representation technologies that have intervened in this process over the course of the decades, it is within the digital image -and its construction and manipulation properties- that collage animation has found the ideal tools for its evolution and improvement. Following this path, the present paper analyzes the processes that enable the adaptation of collage to moving image by focusing on some of the most relevant digital animation techniques and their relationships with traditional craft resources. From short films, video creations or title sequences, to movie trailers, commercials, TV bumpers and music videos, animation collage has been widely developed by authors such as Jonas Odell, Andreas Karaoulanis, Dalibor Barić or No-Domain. Specifically, techniques such as motion graphics, stop motion or rotoscoping, among others, become successful vehicles for experimental and commercial purposes in the context of digital audiovisual.

Panel 9
Case Studies in Digital Humanities

Hypervideo Web-site, a New Trajectory of Digital Humanities – A Case Study of *From The Factory Buildings (Kwun Tong)*

Anson Hoi-shan MAK

Hong Kong Baptist University

URL of the project: http://www.ktfactorystudio.com
(Please use Chrome in full screen for best viewing. Faster internet speed (at least 100mbps) is recommended because of video-based web site.)

Facebook of the project : https://www.facebook.com/ktfactorystudio

Research producer : Anson Hoi-san MAK

This research-creative project, a hyper video web site with embedded transcription, shows how artists/designers live and work in Kwun Tong area. Since 20 years ago, factories began to move to Mainland China. Then, various types of small businesses and creative industries and artists have been moving in. Gradually, they turn the town into a creative community/cluster. However, since 2010, the Hong Kong Government introduced the Policy of Revitalization of Factory Buildings. This problematic policy has brought terrible destruction to the area and caused unaffordable property prices. We have visited 25 studios working on various media (photography, painting, 2D/3 D design, theatre, wearable, etc). There is 330mins of video in sum on the web site.

Digital humanities is not about building, but sharing. The level of sharing is to bridge, teaching vs research, universities vs liberal arts colleges, and centre vs networks/communities. I attempt to explore the notion of theory and practice -- how medium specificity/ forms/rhetroic can work together and be supplementary to reserach contents and the representation in a free and public access platform, that brings researches, networks and communities together.

There are three layers in terms of web site structure:
i. A summary of the research data and general information in which audience can sort various categories of their interests.
ii. Detailed information of individual studio represented by hyper-video working with transcription. The transcription serves as multiple point of entry into the video at users' own interests. The readable transcription is a distraction of viewing linear moving image, and fragmentation, yet also a supplementation and mutual illumination.
iii. 8 keywords (highlighted in the transcription box) build up various narratives, relations of individual artists/designers and their ways of living/work that shape the unique characteristics of community. Keywords are objective analysis of the research as well as subjective emotion sharing.

What Presence Should Not Convey: Post-hermeneutic Practices in Networked Media

Luciana GATTASS
The University of Hong Kong

By tackling networked text, both literary (electronic literature) and para-literary (text produced in social media and other online platforms), the paper seeks to broaden the understanding of current cultural and literary phenomena as they emerge in digital media. Can the logic of phatic communication be indicative of a fundamental shift, one wherein abstraction/meaning is replaced by a renewed interest in materiality/sensation/presence? Or does communication via social media announce the demise of both meaning and presence? One of the main objectives of my doctoral research was to approximate Hans Ulrich Gumbrecht's aesthetics of presence to the recent phenomenon of electronic literature (digital-born literary objects spanning from hypertexts of the 1980s to contemporary interactive immersive textual installations). I argued that because works of electronic literature tend to reflect on the medium of their inscription, often celebrating technique over legibility and interactivity over interpretation, they are amenable to the logic of presence —- here understood as the "other" of meaning. Through close readings of electronic textual objects (generative text, interactive installations, virtual reality poems, etc.), I described how breaks in signification could be seen as symptomatic of a non-hermeneutic/post-metaphysical trend in digital aesthetics. The current paper revisits the problematic relationship between electronic literature and the non-hermeneutic field and extends the logic of presence to nonliterary networked texts, such as the automated autobiographies in Facebook's Timeline and the micro-narratives in Twitter. I contend that, to a large extent, communication through social media operates through a distorted logic of presence, where "being in sync," to use Gumbrecht's expression, becomes equated with the pressing of the "like" button, the ubiquitous empty gesture of our time.

The Online Satirical News Article as a Literary Genre : The Philippine Case

Miguel Paolo REYES
University of the Philippines-Diliman

In the Philippines, the typical purpose of featuring online satirical news articles in the actual news is to debunk the former, especially when satirical news articles are widely circulated via social media and/or incorrectly cited as actual news. That the fictiveness of online satirical news articles has to be re-emphasized in the Philippines every so often reflects what many Philippine satirical news writers have themselves noted: satire is lost on many of their countrymen. It also shows how online satirical news articles can be seen to traffic in diegetic constructs that result both in a distortive "anti-fiction" as well as, at times, a transient "netizenry" that shatters the barrier between media-reported fact and satirical fiction. This paper argues that these attributes make online satirical news articles classifiable as a distinct literary genre, the representative works of which draw content from actual news, then, upon timely publication made possible only by the internet, allow themselves to be participatively rewritten by readers, e.g., on social media. Hence, it is a distinctively online genre marked by the way it plays with readers' expectations regarding reality's absurdities, an interaction that is entirely dependent on their authors' attunement to the (online) news cycle. To detail these attributes, the paper conducts a content analysis of a selection of satirical news articles from various Philippine satirical news websites (e.g., So, What's News, The Adobo Chronicles) as well as a selection of comments in social media and/or the on-site discussion threads on these articles.

Decoding Internet Rumours in the 21st Century: An Interdisciplinary Examination of Social Media

Stephanie So-suet SZETO, Carol Man-wai POON and Andrew Cheuck-wing TANG
The Open University of Hong Kong

Since the development of Web 2.0 provided interactive experience on internet, the media ecology of social networking in Humanities is getting more complex. During critical social change, the emerging role of social media in provoking and organizing social movements could be found around the world. In Hong Kong, during the Umbrella Movement, social media paid a prominent role as individuals could widely spread their first-hand experiences in multimedia through their social media accounts more timely than the traditional mass media. While reading the breaking news through new digital media, rumours could be transmitted quicker and broader through social media than word-of-mouth to influence public behaviours. For instance, internet rumour about the People's Liberation Army would intervene in the movement with derivative work of the Army's tank going round on Facebook triggered mass panic. A number of studies found that public concern of an ambiguity event would induce anxiety and flourish the formation of rumours to relieve the tension of uncertainty. Research also suggested that the conformity tendency and internalized interdependent self-construal of Chinese, who tended to believe in their in-group members without verification, were likely to transmit rumours that could serve as information exchange as reciprocity. Moreover, the multimedia format supported by the new digital technology on social media websites could easily spurred massive-scale emotional contagion to stimulate the belief of internet rumours than signal-media. Effective information transfer and spread of rumours are two sides of the same coin that appear in the era of contemporary digital media. This paper employs content analysis of different media including newspapers, magazines, TV and internet, and participant observation in order to challenge the differences between tradition and new media in 21st century. Implications of Humanities research through digital media as well as realities and consequences of the online information are also discussed.

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Panel 10
Online Literacy

The Use of Emoticons among Hong Kong Undergraduates in a Course-based Facebook Group

Dennis Chun-yin CHAU
The Open University of Hong Kong

Recent years have seen growing use of emoticons in various digital platforms such as Facebook, Instagram and Whatsapp. Emoticons, as well as other "netspeak" features, are frequently talked about in the media and the discussions often raise concern about the drawbacks and consequences of using these features, in particular the declining standards of language and literacy. How and why they are used are of little interest to the media. While emoticons have long been construed as markers of emotions in text-based computer-mediated communication (CMC), scholars have recently revisited the use of emoticons and offered a more comprehensive picture of their functions. Dresner and Herring (2010), for instance, suggest that emoticons not only indicate emotions, but also convey non-emotional meanings and illocutionary force. Still, studies of emoticons in different contexts from a linguistic perspective remain limited.

This paper aims to expand the existing body of literature by looking at a relatively unexplored context – a course-based Facebook group. Specifically, the paper analyses the emoticons used by undergraduates in the group in terms of the frequency, types and functions. Findings indicate that emoticons were basic and important linguistic resources that participants deployed for various purposes, one of which is to shift one identity to another. Based on the findings, this paper argues that the use of emoticons, and in fact other CMC linguistic features, is not necessarily random and indicative of one's lack of language competence; the meaningful and strategic deployment of these resources should not be ignored. The paper will conclude by providing some implications to researchers interested in language online and language teachers who want to create online learning platforms for students.

Literacy Practices of Adult Volunteers on a Social Media Networking Site in an Aviation-centered Uniformed Youth Group

Winnie Siu-yee HO

Lancaster University

The key aim of this paper is to explore how the self-generated literacy practices of adult volunteers from an aviation-centered uniformed youth group in Hong Kong are shaped by new technologies with a particular focus on the social networking site, Facebook.

The study was grounded in the framework of literacy as social practice (Barton and Hamilton, 1998) and the community of practice learning theory (Wenger, 1998). The literacy as social practice theory means the reading and writing practices are purposeful and embedded in broader social goals and cultural practices. Taking a community of practice perspective, this paper also views the uniformed group as a community sharing common knowledge, ideas and practices.

The research was conducted using a Linguistic Ethnographic approach. Based on analysis of written texts, including texts related to volunteering work and multimodal texts on Facebook as well as semi-structured interviews, this paper contributes to the understanding of new practices on social media and other technologies, which will continue to become more prevalent in volunteering environments. The significance of literacy practices cannot be considered in isolation from its unique socio-cultural context.

Language Learning in Online Spaces

Noble Po-kan LO
University College London

By analyzing reading and writing in a particular circumstance online, we can better understand the current changing social and teaching practices. For instance, various online platforms, such as OUHK's OLE, HKU's Moodle and Facebook, have been gradually incorporated into teaching and learning. "The medium, or process, of our time - electric technology - is reshaping and restructuring patterns of social interdependence and every aspect of our personal life" (McLuhan 1967:8). The technology-related transformation is embedded in broader social changes, influencing people's language and communicative practices. The domestication of technology (as in Berker et al. 2005) reveals that people are digitally transformed in everyday lives.

Teenagers nowadays are considered as "digital natives" who are specifically adept at using innovative technological devices whilst older people, or "digital immigrants", have to get themselves familiar with new technologies (Prensky 2001). Nevertheless, it is of great significance not to stereotype a generation of people in terms of this division since technology in fact makes the variety of knowledge and experience in teenagers and the elderly alike (Hargittai 2010; Bennett et al. 2008). These literacy events can be "any occasion in which a piece of writing is integral to the nature of the participants' interactions and their interpretative processes" (Heath 1982: 50). In this global era, research on new media has followed a wider range of how language and literacy practices can transform educational practices. As Barton mentions, "by examining the changes role of texts we uncover the central tensions of contemporary change: new literacy practices offer exciting possibilities in terms of access to knowledge, creativity and personal power; at the same time the textually mediated social world provides a technology of power and control, and of surveillance" (2009: 39).

This paper tends to examine how language teaching and learning can be changed through innovative digital media, such as weblogs, Wikis, Flickr, microblogging, video and social networking sites.

Language- and Locale-based Digital Literacy Indicators: World's Internet for Development

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Digital technology can shape the future of languages and literacy education, and the latest World Development Report 2016 (WDR 2016) begins to analyze the impact of the internet on development. WDR 2016 hypothesizes that the internet lowers the transaction costs which leads to (1) inclusion (2) efficiency and (3) scale. It is through these three mechanisms, the internet can overcome information barriers (inclusion), streamline existing transactions (efficiency), and automating routine transactions (scale). This article, based on social communications theory of nationalism, further hypothesizes that such transaction cost-reduction mechanisms are language- and literacy-dependent, thereby requiring the development of social indicators to evaluate and deliver more equitable development across language communities. Based on language data from Ethnologue, Unicode Common Locale Data Repository (CLDR), and main ICT social indicators, indicators can be developed to provide finer language- and locale-based digital literacy baselines than country-based ones. The indicators can then categorize or even predict the level of language use online into four categories: those facing challenges to be included in the digital world, those facing challenges to be efficiently streamlined for social communications, those facing competitions to be scaled, and those are dominating one or more national markets.

Panel 11
Art in the Digital World

Is Art History Too Bookish?

Charlotte FROST
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The art history book remains the standard of professional validation and knowledge transfer within the discipline. However as artist Vuk Cosic demonstrated with 'Classics of net.art' (1997), some emerging forms of digital and new media art operate both literally and metaphorically outside of the art history book. There are now a small number of books on the history of digital and new media arts (Stallabrass, 2003; Paul, 2003; Greene, 2004; Corby, 2005; Blais and Ippolito, 2006); Grau, 2007; Kholeif, 2014), studies in experimental art publishing (Drucker, 1994; Allen, 2011) and electronic literature (Bolter, 1991; Landow, 1997; Murray, 1997; Hayles, 2008). Meanwhile, academic presses have sought to augment and re-engineer the academic text (Harvard University Press: Gamer Theory; MIT: Learning from YouTube; University of Minnesota Press: Remix the Book), consider open access (Open Humanities Press), peer-review (CommentPress), networked writing (Networked Book), data visualisation (Vectors), aggregation (Scalar), adaptability (Open Humanities Press and Liquid Books) and annotation (Rap Genius). However art history is seriously behind in developing robust publishing models for the future (Ballon, and Westermann, 2006; Evans, Thompson, and Watkins, 2011; Zorich, 2012). Without documenting, analysing and historically contextualising digital and new media art, the specific nature, meaning and value of these art forms will be lost. Yet if they remain defiantly 'unbookable' how and where should these acts of historicization occur? This paper regards the art history book as site of contention in the quest to historicize emerging and technologically rich art forms. It explores multi-modal research and publishing project 'Is Art History Too Bookish?' and makes a case for practice-based digital humanities research as essential to the future of art history.

What We Can Get from an Art Collection Online? The Study of the Online Chinese Painting Collection of the Cleveland Museum of Art

Sara YEUNG
The Chinese University of Hong Kong

This paper studies the value of web-based art collection for the public, with the online Chinese painting collection of the Cleveland Museum of Art (CMA) as an example.

CMA is one of the leading comprehensive art museums in the United States which put the entire collections online. With comprehensive visual and textual information, the CMA's online Chinese painting collection is an ideal sample for studying digitized artworks available on the internet. For every painting, the CMA website shows images, and lists a series of information including the title, year of creation, format and medium, dimensions, credit line, accession number, description, inscription, and the artist's name. A quantitative analysis of such seemingly typical museum data could reveal not only individual artwork's features, but also the entire collection's characteristics, the history of acquisition and sponsorship, and the sponsors' art collecting interests. Nevertheless, the online collection has the drawbacks of fragmented images and the absence of Chinese text for special terms, which are unhelpful to the study of Chinese painting.

The online information, though not without limitations, is overall a useful reference for museum practitioners, scholars, the general public, and for CMA itself, as the website helps promote the museum's artistic taste, vision and effort which help attract more benefactors, and hence more funding and endowment for operation and art acquisitions. Viewing from the fact that most of the art museums in Hong Kong showcase only the selected artworks on their websites, the CMA's Chinese painting online collection could be viewed as a model for those that aim at publishing their entire collections online in the future, thereby benefiting the general public as well as the art and research community.

Changing Perception of Virtual 3D Objects in My Artistic Practice

Tamas WALICZKY
City University of Hong Kong

3D computer technology lets me explore the world from a new point of view. As time changes, this viewpoint changes too.

The first meeting with 3D computer technology was artistic revolution for me. In my early computer graphic series, called "Machines" (1989) I re-invented everyday objects by using 3D computer design. The result is a series of sculptures existed only in the virtual space.

In the "Sculptures" installation (1997) I added time as extra attribute to my 3D objects. My virtual sculptures recorded a time segment of human movement. By using a special camera I was able to play back the recorded movement with any speed and from any viewing angle.

In my recent project called "Homes" I use 3D technology as a documentation tool. I make exact virtual copies of Hong Kong people's homes. It is a heritage project, a 3D snapshot from an artist's view.

Panel 12
中國古籍數碼化
Chinese Classics Go Digital

詞彙資料數據化與古文獻之研究
Digitizing of Lexicon Data and the Study of Ancient Chinese Texts

李洛旻 Lok-man LEE
香港中文大學 *The Chinese University of Hong Kong*

香港中文大學劉殿爵中國古籍研究中心於近年開拓新研究領域，先後展開第一及第二期古代詞彙研究計劃。透過重新整理古籍所見詞彙，中心人員將古書詞彙資料全面數據化，並配合資料編寫電腦程式，建立「中國古代詞彙」電子資料庫。電子資料庫之建立，冀可以啓發學者開展不同範疇之研究，俾使對古文獻及古書詞彙有更深之認識。以電子資料庫的方式全面網羅古書詞彙，不但便於統計，對古文獻之研究亦不無裨益：一、補足以往辭書。由於資料庫收錄先秦兩漢古籍的所有詞彙資料，有利於詞彙溯源之工作，追溯最早出處。因而能補充以往辭書未收之詞彙、辭書未收之文例及辭書未收之義項。凡此種種，均可補足以往辭書內容，讓學者能把握先秦兩漢語料全貌。二、重探古書關係。先秦時代百家爭鳴，漢初雖然獨尊儒術，但究其各家思想吸收諸子精華甚多。古書用語，代表了撰作者立論的基調；若比對各家相近用語，亦可求索其學術淵源。這些詞彙資料，正是考論學說之間關係的重要參考。三、重考古書之成書時間。古書成書或成篇年代，向爲古籍研究者所措意。透過全面整理詞彙，蒐集古書中具時代標誌的用語，無疑亦是考證古書年代的佐證。

論中國古籍數字化對古籍研究之作用──以香港中文大學「漢達文庫」系統為例
Applications of CHANT Database in the Study of Ancient Chinese Texts

梁德華 **Tak-wah LEUNG**
香港中文大學 *The Chinese University of Hong Kong*

隨著數碼技術愈趨進步，不少研究機構都相繼發展中國古籍數字化系統，以輔助中國古代文獻之研究，可以說學習使用古籍數據庫已經成爲研讀古代文獻的必備知識。香港中文大學中國文化研究所劉殿爵中國古籍研究中心所推出的「漢達文庫」爲本港最大型的古代文獻資料庫之一，其中包括甲骨文、金文、先秦兩漢一切存世文獻、魏晉南北朝一切存世文獻、唐宋類書等多種數據庫，並提供不同的檢索及瀏覽功能，以供學者進行各種與古化文獻相關的研究工作。本文旨在以「漢達文庫」中「先秦兩漢」及「魏晉南北朝一切存世文獻」資料庫爲例，嘗試指出如何利用檢索功能進行學術研究，以反映古籍數字化對古籍研究之影響，進而探討現代科技與中國傳統文化之關係。

《漢達文庫》與《古今樂錄》之研究
The CHANT Database and the Studies of
Gu Jin Yue Lu (The Record of Ancient and Modern Music)

吳家怡 **Ka-yi NG**
恒生管理學院 *Hang Seng Management College*
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《古今樂錄》爲南朝陳釋智匠所撰，載漢魏六朝樂府資料，其書已佚。《隋書。經籍志》記其卷目十二，《舊唐書。經籍志》、《新唐書。藝文志》、《宋史。藝文志》等則謂十三，自馬端臨《文獻通考。經籍考》後，公私書目未見著錄。據《舊五代史。樂志下》所言，五代制定宮廷雅樂時蓋曾參照《古今樂錄》。於唐宋及清，亦多爲眾書所引，可見是書之貴。清人王謨、馬國翰、黃奭及今人吉聯抗、劉躍進等，嘗爲是書輯佚，然礙於資料零散難以董理，猶有未安。中國傳統類書爲文獻研究的常用工具書，乃前人匯集當時傳世文獻資料，依類區分，重新排列編纂之典籍。《漢達文庫》類書資料庫收自魏晉六朝起迄明清之主要類書文獻，再由研究人員重新標點校勘，俾便文獻比對研究。本文整理當中資料，望能稍補罅漏，探討類書資料庫對《古今樂錄》研究的意義。

Gu jin yue lu, the lost music record of the Six Dynasties, was originally written by the Buddhist monk Zhijiang of the Chen Dynasty (557-589). According to *Jiu Wudai shi (The Old History of the Five Dynasties)*, formal palace music of the Five Dynasties has been formulated with reference to *Gu jin yue lu*, which shows the importance of this lost book. Although this book disappeared in the mist of time, it has been quoted by many other books throughout the Tang, Song and Qing Dynasties. Fragments of these quotations have been summarized by Qing scholars such as Wang Mo, Ma Guohan, Huang Shi and today's scholars including Ji Liankang and Liu Yuejin. These compilations were yet completed because of the scattered materials. This paper studies how the CHANT database of *Leishu* (Chinese Encyclopedias that consist of extracts from sources extant at the time of compilation which were put under different categories) could help further compilation and collation of *Gu jin yue lu*.

DH

List of Moderators and Panel Chairs

Plenary Session Moderators
Anna Wing-bo TSO
Sunny Sui-kwong LAM
Kelly Kar-yue CHAN
Wai-man MOK WONG

Panel Chairs
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Henry Kar-hang FUNG

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