Prototyping Principles for Humanizing Technologies: Preliminary Research in Artificial Intelligence and Mixed Reality for Migration Studies

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Abstract

This paper presents the foundational inquiries of the interdisciplinary project Humanizing Technologies: A Survival Toolkit Navigating the Artificial Intelligence Era in Migration Studies, which seeks to address systemic challenges faced by first- and second-generation immigrants through innovative technological solutions. By integrating mixed reality (MR), artificial intelligence (AI), oral histories, and qualitative methodologies, the larger project aims to foster cultural resilience, bridge generational divides, and mitigate barriers such as communication gaps, career inequities, and multifaceted struggles within migrant communities. While this paper documents decision-making processes in early-stage research—such as formulating interview questions aligned with socially engaged design and MR storytelling—this work establishes provisional guidelines for scholars navigating similar interdisciplinary terrains.

Keywords: Mixed reality (MR), artificial intelligence (AI), migrants' history, cultural resilience, inclusive storytelling, research-creation

Introduction

This paper involves the preliminary research inquiries of the larger scale project **Humanizing Technologies: A Survival Toolkit Navigating the Artificial Intelligence Era in Migration Studies,** while the more significant is an interdisciplinary project that leverages mixed reality (MR), artificial intelligence (AI), migrants' oral history, and qualitative research to develop innovative solutions for multifaceted challenges faced by first- and second-generation immigrants. These challenges include cultural differences, generation gaps, communication barriers, career struggles, family dynamics, loniness and alienation. The research focuses on enhancing cultural resilience and fostering stronger connections among different generations within migrant communities.

The key research questions include: How can we build resilience using novel ideas and technologies, especially in mixed reality (MR), to support the storytelling of migrants' stories? How do we create new AI large language models (LLM) that produce more diverse and inclusive text-to-video footage and engage AI technologies meaningfully and ethically? Moreover, how can we develop a role model (or a 'survival toolkit') for fellow academics to use the heated debate technologies in migration studies and for social good with less or no bias? MR encompasses a range of technologies that blend the physical and virtual worlds, finding applications in various fields. These technologies offer new ways to visualize and interact with data and environments, including Augmented Reality (AR) and Virtual Reality (VR).

Our MR research-creation methodology seeks to present new storytelling methods, which can enhance how we tell the migrants' stories, their emotions, and their mental images. While AI text-to-video technologies used in film production received polarized responses from both the industry and the general public in the last two years, my timely and utmost concern is to research in a non-mainstream, diverse, non-discriminational, and inclusive LLM and hence manipulate different existing text-to-video AI tools to create video footages for the MR application.

While in this paper, I am going to outline the principles of prototyping the research and preliminary tasks, such as the research background, how to generate interview questions and the relationship among the methodology, the research creation and interview questions. The purpose is to provide a documentation of my decision making during the preliminary research and for other academics working on similar disciplines, establishing a 'guidelines' or 'principles' for scholars in similar fields.

Hong Kong Migrants Oral History, Methodology and Interviews

The socially engaged design research methodology concerns real-world social issues and research through participatory and collaborative frameworks, often involving communities or stakeholders in designing the research approach and methods. Apart from addressing social issues, the methodology allows us to co-design the MR experience with the stakeholders in research-creation output.

In addition, we will conduct interviews with migrants and study their perspectives on migrants' experience. Another concern of the methodology emphasizes the role of social considerations in the design process. Unlike traditional design approaches that may focus primarily on functionality, aesthetics, or user experience, socially engaged design places a strong emphasis on social impact, ethical considerations, and community involvement; hence the research team will conduct one on one confidential interviews with migrants communities. Those interviews will be very crucial and form the base of our research creation. We have seen a lot of work and research done on exploring Chinese migrants during the Gold Rush, Chinese as slave workers, injustice and inequality about head tax, etc (Li 1988, Roy 1989). However, not much research has been done about migrants from Hong Kong to Canada from 1970 to 1997. Since 1967, Canada imposed a points system to rank potential immigrants for eligibility, and such migration from Hong Kong boomed, especially after 1984 when the British government and the Chinese Communist Party signed the Sino-British Joint Declaration, which confirmed the Handover of Hong Kong to China. Vancouver even earned the nickname "Hongcouver" due to the influx of around half a million Hong Kong migrants during 1970-1997.

According to Levy, Pisarevskaya, and Scholten (2020), migration studies emphasizes two contrasting approaches to cultural adaptation: integration and assimilation. Integration emphasizes migrants maintaining their original cultural identity while participating in the host culture. In contrast, assimilation occurs when migrants gradually lose their original cultural identity as they adopt the new culture. This dynamic often creates dilemmas in communication across migrant generations, potentially leading to generational conflicts. These challenges are vividly portrayed in films such as *The Joy Luck Club (1993), Song of the Exile (1990), and Everything Everywhere All At Once (2022)*.

The recent heated debate around immigrants, international students, the housing crisis, and living costs in Canada, in contrast with the country, well known for its immigration policy, inspires me to look for the meaning of 'Diaspora, 'a term originally meant the dispersion of Jews among the Gentiles after the Babylonian Exile in 70 AD. According to the 2021 Canadian census, Asian Canadians form approximately 20.2% of the population, while many of them were born in foreign countries. Canada has long served as a preferred destination for Hong Kong immigrants, most notably in anticipation of the city's 1997 transition from British to Chinese governance. As per Statistics Canada's 2021 Census data (Statistics Canada, 2023), more than 215,000 individuals residing in Canada self- identified as ethnically Chinese originating from Hong Kong. It is important to note that this statistic needs to be considered, failing to account for the subsequent influx of students, temporary residents, and immigrants catalyzed by the evolving political climate in Hong Kong post-2019.

In order to study migrants ’oral history and generating appropriate interview questions, I first studied two interesting documentaries which were made between 1970s to 1980s, depicted a ‘typical ’Hong Kong immigrant family and cultural conflicts between them and the ‘ mainstream' Canadian society. In a Youtube video, “快閃香港：回歸前的移民潮（二）”(Flashback Hong Kong: The Immigration Wave before the Handover (Part 2), translated by Google), produced by Radio Television Hong Kong (RTHK) in 1986, Mr. Wu, a former industrial entrepreneur in Hong Kong, owned and operated three manufacturing facilities with a combined factory space exceeding 100,000 square feet over two decades.

Renowned for his business acumen and social adaptability in Hong Kong’s competitive landscape, he initially sought to continue his entrepreneurial endeavors in his after immigrated to Canada in 1980s. However, systemic challenges emerged: large-scale industries here were predominantly monopolized, leaving limited opportunities for immigrants beyond niche sectors such as small-scale restaurants and modest commercial enterprises. While Mr. Wu speculated that this dynamic may shift, the socioeconomic structure at that time constrained immigrant entrepreneurs to these domains.

Before migration, Mr. Wu’ s professional life was characterized by stability and affluence. His factories can be operated on their own, which only required him to manage and oversee, and he owned three Mercedes-Benz sedans. In preparation for relocation, he sold his residential property at a reduced price, while his wife, accustomed to a lifestyle supported by two domestic workers in Hong Kong—sparing her from daily chores and enabling her to focus on corporate affairs—transitioned to assisting in their small business abroad. This shift required significant adaptations in their daily routines and socioeconomic roles.

When reflecting on the implications of migration, Mr. Wu acknowledged the family's tangible sacrifices, particularly the giving up of a thriving business and middle class privileges in Hong Kong. However, he framed these losses against compensatory gains: familial cohesion, personal resilience, and an appreciation for Canada’ s lifestyle. Despite the challenges of navigating a monopolistic market and altered social status, he emphasized the family’ s collective adaptability and optimism, underscoring a nuanced balance between sacrifice and fulfilment in their migratory journey.

While another unknown source documentary on YouTube (self-claimed created 36 years ago) “加拿大温哥华老外居民：最恨你们香港移民！”(Foreign residents in Vancouver, Canada: We hate you Hong Kong immigrants the most!, translated by Google) highlighted the sociocultural and urban tensions arising from Hong Kong immigration to Vancouver at that time. One of the immigrants Mr. Cheng chose 6-8-2-8 as house number for their house in West Vancouver. There are three Hong Kong residents living next door. The house numbers are changed to 10-28, 10-68 and 10-88. Now, when ‘Canadians' see 8 in house number, they know the family came from Hong Kong. Two anonymous interviewees commented that Hong Kong immigrants coming in and basically destroying our neighborhoods. And the city has not done anything to stop it by ripping down some beautiful homes, absolutely gorgeous homes, and putting up houses that are five, six, seven, eight bedrooms and taking the whole of the property. So they're destroying possibly the oldest area of Vancouver.

Another anonymous interviewee from a school mentioned that ‘My parents won't buy me a BMW. I'm going to work for my own money. And they're coming in here. Their parents are buying them everything. And, you know, it's just not fair. It's not the way they should be raised. ’ Another said, 'In our society, yeah they should speak English because English is spoken in this country, but Cantonese and Chinese are their native languages, well then move back, it's good practice to speak it. ’ The other anonymous interviewee responded, 'What I'm saying is, you can't say, just because I'm new, I'm not going to speak it. Everyone came here

new. My parents came here new. Everyone came here new. ’While a Cantonese-speaking interviewee said ‘If you went to Hong Kong and you knew someone else who spoke English, wouldn't it be easier for you to speak in English? It's the same as with them.’

Interviewees at the school contrasted their values of money with perceptions of immigrant peers receiving money from their parents, framing this as a breach of egalitarian principles. Language practices also emerged as a contentious issue. While some argued that immigrants should communicate in English, even among themselves, and prioritize English proficiency, others defended multilingualism as a natural adaptation, noting that all migrant groups, including earlier generations, initially relied on their native languages.

There was certainly misleading information, cultural appropriation, and even racist content in the interview. However, my concern is how to avoid getting similar answers, which are generic for many migrants' experiences, so I decided to ask the interviewees three sets of questions which the first one is more generic and understand their emotional responses as first-generation immigrants. Those generic questions include: How did living in Canada influence your sense of cultural identity, especially in the years leading up to the 1997 handover of Hong Kong? Did the prospect of Hong Kong’s transition back to China shape your feelings about settling in Canada? Were there any significant events in Canada or Hong Kong that profoundly impacted your life during that 1970–1997 period? How did those events shape your decisions, priorities, or outlook on your future? In retrospect, how do you feel about your decision to migrate during that particular era? What advice would you give someone researching Hong Kong immigrants' experiences from 1970 to 1997? Were there any generational differences in how family members felt about the move or adapted to life in Canada? What opportunities did you or your children have for education and work once you arrived? How did these opportunities compare with what you had in Hong Kong?

However, questions above may also trigger memories, in a less visual form, hence I found two important visual and cultural heritage in Hong Kong during that 1970–1997 period and structured more detailed interview questions around them, while one is Kai Take airport and the other one is gradually demolished signs. While rationales are provided about the choices in next few paragraphs.

Kai Tak Airport and Interview

Kai Tak Airport was in operation from 1925 to 1998, and it served as a profound symbol of Hong Kong’s colonial history, economic importance, and complex cultural identity. However, under British colonial governance, Kai Tak became a cornerstone of Hong Kong’s infrastructure. During the Japanese occupation from 1941 to 1945, the airport was repurposed for military use, reflecting the era's geopolitical struggles. After World War II, as Hong Kong became a global trade and manufacturing hub, the British colonial government expanded Kai Tak into a civilian airport, aligning with the territory’s strategic role until its closure (Civil Aviation Department 2025).

The construction of the runway in 1958, extending into Kowloon Bay, as a critical node in global aviation, the airport facilitated Hong Kong’s integration into transnational networks of commerce and migration. (France) However, cultural nostalgia for Kai Tak transcends its physical infrastructure, especially for those immigrants who used the airport for their last flights leaving Hong Kong before the Handover. For many Hong Kongers and diaspora communities, the airport evokes a visceral connection to the territory’s pre-1997 cosmopolitanism and modernity. Its neon-lit terminals, a cacophony of dialects, and the world's famous dangerous landings became ingrained in collective memory as markers of a uniquely Hong Kong ethos—resilient, adaptive, and globally oriented. (hongkongfp 2016)

The airport’s cinematic portrayal in films like Chungking Express (1994) and its romanticization in Cantopop lyrics reflect its mythologization as a site where local identity

coalesced amid rapid globalization. For diasporic communities, Kai Tak symbolizes a lost "home" frozen in time, its closure paralleling their dislocations. In diasporic contexts, Kai Tak's memory operates as a cultural touchstone. As the airport relocated to Chek Lap Kok one year right after Handover, some posits that nostalgia for the airport articulates a collective mourning for the territory's autonomy, a project initiated under British rule but realized under Chinese sovereignty. The airport's contested redevelopment, oscillating between commercial ventures and grassroots demands for heritage preservation, mirrors broader struggles over who controls the narrative of Hong Kong's past and future. In diasporic contexts, Kai Tak's memory operates as a cultural touchstone. The legacy of Kai Tak highlights it as a symbol of colonial modernity—captures the complexities of Hong Kong's historical consciousness, where nostalgia becomes a dialectic between loss and reclamation.

Surprisingly, the video gamers community shared similar interests as the Hong Konger diaspora. In-flight simulation games like Microsoft Flight Simulator and X-Plane, Kai Tak Airport is frequently celebrated as one of aviation's most demanding virtual landscapes within the community. Its infamous landing approach—requiring pilots to turn at low altitude over Kowloon's dense urban sprawl—has been meticulously recreated, transforming the airport into a ludic artifact of technical prowess.

Mary Flanagan's concept of "critical play" (2009) reminds us that games can be platforms for questioning societal norms, fostering reflection, and engaging with complex issues through interactive experiences. Applying this framework to Microsoft Flight Simulator and its digital recreation of Hong Kong's obsolete Kai Tak Airport reveals a nuanced interplay between simulation, cultural heritage, and player agency. Kai Tak's notoriously difficult landing approach, requiring pilots to navigate dense urban terrain, contrasts sharply with today's safety-first airports. By simulating this challenge, Microsoft Flight Simulator invites players to critically reflect on the homogenization of aviation infrastructure and the loss of localized, skill-based flying. Flanagan's "critical play" emerges here as players engage with the mechanics of flight, in addition to with a historical artifact, prompting reflection on urban development, cultural erasure, and the tension between progress and preservation.

Hence, an important set of interview questions is structured around Kai Tak Airport, diaspora, and nostalgia. Sample questions include: Can you share the memorable experience you had at Kai Tak Airport when you left Hong Kong before 1997? For diaspora communities, does Kai Tak Airport symbolize specific about Hong Kong's history or culture? If so, what? How does the closure of Kai Tak resonate with broader changes in Hong Kong's urban and cultural landscape? How do younger generations in the diaspora perceive Kai Tak when compared to yours? Do you think video games like Microsoft Flight Simulator or X-Plane keeps its memory alive? Do you see connections between the challenges of Kai Tak's landing approach and the experiences of adapting to life as a diaspora? How might the redevelopment of the Kai Tak site affect its legacy for future generations, both locally and abroad?

Neon Signs and Interview

As a science fiction subgenre, cyberpunk navigates the complexities of technologically advanced but socially fragmented futures. In this context, Hong Kong's unique architectural density, technological landscape, and cultural pluralism are fertile grounds for the creative imagination, influencing many cyberpunk media, including literature, film, and video games. However, this relationship is fraught with the pitfalls of Techno-Orientalism (Roh, 2015), a term that elucidates the Western tendency to depict Asia—particularly East Asia—as a simultaneously futuristic and exotic "Other." This dialectic becomes particularly salient within cyberpunk and science fiction genres, where East Asian settings are frequently deployed to conjure high-tech yet culturally inscrutable worlds. Such representations often perpetuate Western hegemonic paradigms by flattening the complexities of Asian cultures into

monolithic, exotic stereotypes. For instance, iconic animated feature films like Ghost in the Shell (Oshii, 1995) explicitly derive visual inspiration from the bustling cityscape and neon signs of Hong Kong. Similarly, films such as Blade Runner (Scott, 1982)—though not explicitly modeled on any Asian city—evoke a vision of a dense, neon-lit urban environment evocative of Hong Kong's iconic streets. Video games like Sleeping Dogs (Sleeping Dogs, 2012), Stray (Stray, 2023), and Wanted: Dead (Wanted: Dead 2023) further perpetuate these Techno-Orientalist tropes. While Sleeping Dogs does offer a visually captivating rendition of Hong Kong, incorporating elements of local culture such as language, food, and tradition, it still raises questions about the authenticity of such portrayals and the potential for cultural reductionism and appropriation.

Given these considerations and critical engagement with Techno-Orientalist paradigms within these narratives, it is indisputable to acknowledge how cyberpunk culture relates to East Asian landscapes aesthetically and thematically—most notably, the proliferation of neon signs. However, the iconic neon signs in Hong Kong have been gradually disappearing due to multiple factors like government policy, potential environmental hazards, cost efficiency, and urban development (Kwan, 2022). Although this shift is not unique to Hong Kong, the authorities recently adopted stricter regulations to ensure public safety (Leung, 2023). Neon signs, especially older, poorly-maintained ones, can be hazardous if they fall or catch fire. As a result, many signs that do not meet current safety standards have been taken down. Newer technology, such as Light-Emitting Diodes (LED), are more energy-efficient and require less maintenance. They are being used to replace the iconic neon signs of Hong Kong. This makes LEDs more cost-effective in the long run, contributing to the phase-out of neon signs. In addition, Hong Kong is constantly undergoing urban renewal and development. Often adorned with classic neon signs, old buildings are frequently torn down to make way for new structures, which are more likely to use modern forms.

The significance of these neon signs in Hong Kong's visual culture has been acknowledged across various disciplines, from popular art exhibitions (Kongkee, 2023) and scholarly publications (Kwok, 2020, 2021, 2023) to cinematic representations and international news coverage (Chan, 2023) (Kwan, 2022) (Le, 2023) documenting their decline. Consequently, their ongoing removal represents a loss of visual landmarks and an erosion of an integral component of Hong Kong's unique cultural and visual heritage. The relationship between diaspora and cultural memory assumes heightened significance in Hong Kong, a complex urban landscape characterized by intricate historical legacies and fluid sociopolitical conditions.

Hence, another important set of interview questions is structured around this material culture, memory, and heritage. The qualitative results will form the base of part of our research creation. Sample interview questions include: How do neon signs function as symbols of cultural memory or nostalgia? Have you observed efforts to recreate or reference Hong Kong's neon aesthetics in diasporic spaces (e.g., restaurants and art installations)? If so, what meanings do these recreations hold? How does the decline of neon signage in Hong Kong impact diasporic connections to the city's heritage? From your point of view, does the erasure of neon signage parallel other forms of cultural or political change in Hong Kong? What do you think about the younger generation of diaspora perceiving neon signs compared to older generations? Do you have a personal memory or story linked to a specific neon sign in Hong Kong? How does its presence (or absence) affect you?

Another concern of the methodology outlined emphasizes the role of social considerations in the design process. Unlike traditional design approaches that may focus primarily on functionality, aesthetics, or user experience, socially engaged design places a strong emphasis on social impact, ethical considerations, and community involvement.

Research Creation Prototypes and Future Directions

The team experimented with different existing text-to-video tools and compared which models and/ or platforms will be the best in term of production quality, better handling with our prompts, the interpretation of image of Kai Tak airport, and especially in producing videos that feature accurate Chinese text and neon signs.

Figure 1., 2., 3. Generated in Google Veo 3 by the research team



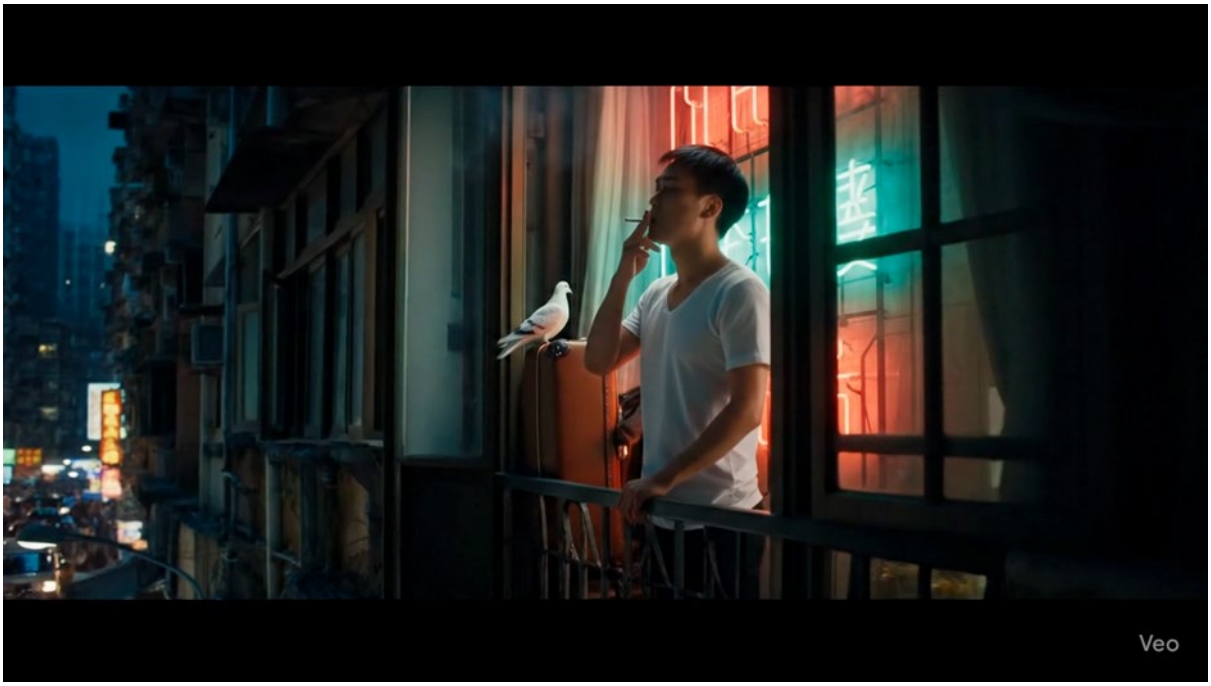



Figure 4., 5. Generated in Runway Gen-4 by the research team





Figure 6., 7. Generated in Tencent's Hunyuan by the research team





Figure 8., 9. Generated in Luma AI by the research team





While our team concluded that the most 'powerful' existing, as of May 2025, is Google Veo 3, there are still many inaccurate representations of Chinese text. In terms of a generic representation of a cityscape in Hong Kong, e.g., densely populated skyscrapers, busy and crowded streets, fruit stalls, and small restaurants, all tested models and platforms are pretty well handled. Hence, the most challenging aspect of this research creation will be the manipulation of Chinese text, regardless of whether it is for neon signs, road signs, or other objects. Hence, we see that there is a need for the team to work on more sophisticated models and edited versions of existing open-source text-to-video AI tools

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