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MAGAZINE

JULY. 2025

EDITORIAL

By: Raymond D. Neoh

Reimagining Animation in the Age of AI and Cultural Confidence

On the cusp of a revolution within the Creative Industries, Animation Global Magazine proudly presents its July 2025 edition. Creative individuals everywhere are experiencing a transformative moment; we only recently celebrated the 100th anniversary of animation in China, yet today our focus has turned abruptly to the technological frontiers of AI-generated content. Chinese animation has evolved from a cultural curiosity to a technological and narrative powerhouse. With projects like *Ne Zha 2* and *I Am What I Am 2* hitting the silver screen, we see the fusion of myth and machine, heritage and innovation. However, the goal of this issue is not merely to offer a retrospective – it is a manifesto for the future.

This edition reflects the seismic shift taking place across the animation landscape. The emergence of AI, open-source ecosystems, and cross-disciplinary talents is redefining the way stories are conceived, produced, and distributed. Features on the Global Computer Graphics Production Standard (GCGPS), the rise of Creative Intelligence Technical Artists (CITA), and in-depth interviews with icons like Robert Minkoff and Dr. Scott Ross illustrate how deeply AI is reshaping creative pipelines – not as a threat, but as a tool for democratized excellence. I bring your attention particularly to the recap of the International Artificial Intelligence and Creativity Conference (IAICC), where global leaders in AI and arts converged in Shenzhen, China. Our 2025 is sure to deliver a comparable level of impact.

In our Technology section, we turn our lens toward the vibrant technology ecosystem flourishing in Greater China, shedding light on rapidly maturing tools that will undoubtedly make waves as adoption becomes widespread. Like DECT-TECH.AI's modular AI workstation or Intel's open-source contributions, we showcase a collective of rapidly maturing infrastructure that is simultaneously global in ambition and local in insight. These stories are not just about technology – they are about empowerment, education, and equity in creative opportunity.

The new Community section features stories like Blender's developments in China, including certification initiatives, community-led short film projects, and global competitions. The rising popularity of projects built around open-source creative technologies will be a core part of our reporting in this and future editions of the Animation Global Magazine.

As the boundaries between disciplines dissolve, the Animation Global Magazine reaffirms its commitment to celebrating diversity – in geography, medium, and voice. Whether you're an artist, engineer, student, or policymaker, this issue is an invitation to imagine a world where creative innovation is not limited by tools or traditions, but enriched by them.

Let us not just animate stories – but animate the future.

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MAGAZINE
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International Artificial Intelligence and Creativity Conference

2024 REVIEW

We have invited thought leaders in AI and Creative Arts to speak at the Inaugural Conference in 2024

The IAICC aims to connect thought leaders in Artificial Intelligence R&D and innovation, with the minds behind the world's cutting edge Creative Designs. The Conference will bring together thinkers, to steer conversations that will lead innovation at the intersection of AI and Creativity.

Francesco Siddi
COO of Blender, Producer & GM of Blender Studio

Robert Minkoff
Director of The Lion King (1994), Stuart Little (1999) and The Forbidden Kingdom (2008)

Dr. Scott Ross
Co-founder of Digital Domain, Former GM of Industrial Light and Magic, Member of Academy of Motion Picture Arts and Sciences

Prof. Jun Zhu
Director of the Basic Research Center of the Institute of Artificial Intelligence at Tsinghua University, IEEE Fellow

Dr. Anthony F. Neoh
Former Hong Kong SFC Chairman, Former Board Member of CUHK

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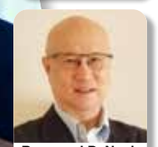
Patrick Huen Wing Ming Chair Professor of Systems Engineering and Engineering Management at The Chinese University of Hong Kong



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Senior Production Director of Blizzard Entertainment

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Stanford University GSB Sloan Fellow

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TMT industry leader of PricewaterhouseCoopers (PwC) and Artificial Intelligence leader of PwC in China

Dr. Ray Li
Chief Advisor at GFDC, Board Director at public and start-up companies, Adjunct Professor of Corporate Finance at the University of Hong Kong

Effie Zhang
Co-Founder of International Digital Content Technology Alliance, CEO of Shenzhen YuanLai Culture Development Co., Ltd.

Zhou Jian
Qualified attorney of New York, Partner resident in Hawen's Hong Kong office

Fish Wu
Founder of Sichuan HongYao Culture Communication Co., Ltd.

Dr. Kun Li
Co-founder and CEO of SpeechX Limited, Honorary Research Associate at CUHK

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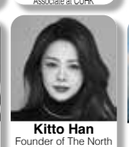

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VP of OUTPUT, Governing Unit of Shenzhen Digital Creative and Multimedia Industry Association

2024

国际人工智能及创意大会
International Artificial Intelligence and Creativity Conference

Flagship Course Review

By: Catina Yiu

As a Curriculum Development Lead, I had the privilege of participating in the flagship course organized by IAICC, where I gained valuable insights into AI-related knowledge and emerging technologies. I'll share my experiences from the two-day course, including personal observations and insights.

The Future of 3D: Quick AI Techniques in Blender 4.2

As AI sweeps across industries, many workers fear being replaced by artificial intelligence. AI enhances human productivity by mimicking human capabilities such as problem-solving, decision-making, and language processing. A thought-provoking question emerges: How will AI evolve from initially mimicking human abilities for repetitive tasks to potentially developing independent thinking and creative capabilities?

The speaker, a 3D artist, demonstrated the integration of Blender with AI tools, highlighting several efficiency-enhancing solutions:

Dream Textures for Seamless Texture Generation:
Artists can use this Blender AI addon to generate seamless textures through simple prompts (like "brick" or "wood") for quick background creation or pattern repetition.

ChatGPT for Python Scripting:
Art ists can utilize this feature to write scripts for creating simple objects and applying specific materials to selected objects, reducing manual adjustment time.

3D Studio AI for Text/Image-to-3D Model Conversion:
Artists can upload images to 3D Studio AI, where the algorithm quickly converts them into 3D models. The speaker demonstrated this by generating a frog warrior image using prompts and converting it into a 3D model. Remarkably, even from a single frontal image, it can generate complete 3D models with logically consistent texturing on unseen surfaces, significantly reducing artists' initial workload.

Creativity remains the intellectual cornerstone of human civilization, guiding humanity through countless eras of innovation. While AI shows unlimited potential in artistic creation, human creativity remains uniquely valuable in its ability to think beyond logic, infusing works with aesthetic foundations and worldly perceptions that resonate emotionally - a realm beyond AI's computational capabilities. The future suggests a symbiotic relationship between humans and AI, reminiscent of Art Nouveau's core principle: the fusion of craftsmanship (creativity) and machinery (AI) will bring forth diverse new artistic styles, embodying "co-created aesthetics."

AI for Business: Retrieval-Augmented Generation (RAG) for Beginners

In today's flourishing AI-generated content landscape, it's crucial to approach GPT-generated content with critical thinking rather than blind trust. The course provided accessible materials explaining RAG concepts, applications, and business case studies.

In typical GPT interactions, accuracy and hallucination are key considerations. When querying GPT about scientific research, accuracy measures the alignment between generated responses and factual information, while hallucination refers to plausible-sounding but fabricated or incorrect responses.

RAG addresses these challenges as a powerful AI technology, providing efficient retrieval and knowledge augmentation mechanisms for generating highly accurate and relevant content. To illustrate RAG's concept, imagine a librarian with extensive knowledge and database access, following this workflow:

1. Retrieval: The librarian searches relevant materials from databases and external knowledge sources, ensuring reliable information sources.
2. Augmentation: After finding relevant materials, the librarian contextually integrates the retrieved information with user queries, ensuring response accuracy and completeness.
3. Generation: Finally, utilizing Large Language Models (LLMs) to construct precise and meaningful responses based on retrieved information and existing knowledge.

RAG represents a comprehensive technical framework combining information retrieval systems with LLM generation capabilities. For business implementation, consider:

- Collecting and processing internal data to build knowledge graphs based on business requirements
- Implementing pre-trained language understanding models to enhance RAG's comprehension of industry-specific terminology
- Continuously optimizing retrieval results through system iteration
- Developing an AI chatbot with advanced comprehension and self-learning capabilities for automated applications

AI Video Revolution: New Tools and Techniques for Creators

In image-to-video applications, maintaining object consistency has been a challenging technical hurdle. When we want to generate a short video of dogs playing on grass, we typically describe the overall scene through text. The video generation software needs to simultaneously understand different aspects: the dog breed, continuity of the dog's movements, camera movement patterns, and ensuring objects and environments don't distort during camera movements.

However, traditional video generation often produces significantly varying quality results due to differences in model training data, computing power, and algorithms, coupled with the complexity of video information generation.

To address this challenge, course speaker Junzi (Aesthetic Director at Shengsu Technology) first introduced students to four main themes in text-to-video prompting - scene, artistic style, subject, and environment. Through optimization, adjustment, and expansion of sentences, along with atmospheric prompts, creators can achieve cinematic quality and texture in generated videos.

Subsequently, Jun Zi demonstrated how to accelerate commercial advertising production workflows using more efficient AI-generated content (AIGC) applications, showcasing sneaker video materials generated by Vidu.

Finally, Jun Zi introduced Shengsu Technology's latest Vidu 1.5 version, whose "multi-subject consistency" technology leads the industry in video generation models. This technology excels in precise control of complex subjects:

- Single-subject videos: By providing different angles of a cartoon character (front view, side view, and top view), it can generate videos maintaining consistent character appearance, features, and style
- Multi-subject videos: By providing three different subject images (such as black dragon, apple, and beach) and descriptive words, the generated videos can extensively integrate characters, props, and scenes, demonstrating natural and coherent camera language

This demonstrates that Vidu 1.5 is a powerful model showcasing visual capabilities, ushering in the "contextual" era of image-to-video generation.

This course provided insights into current image-to-video challenges and how Vidu 1.5's new version offers more efficient solutions. This technology allows creators to freely create deeper and more imaginative videos, while also providing more efficient post-production methods for industries like commercial advertising, education, and gaming. I am looking forward to the continuous optimization and cross-domain applications of this technology, bringing more innovation and possibilities.

Installing and Using Custom Private AI Workstation

As someone who has only used generative AI tools, I always considered building a personal AI workstation to be a high-threshold endeavor. However, workshop speaker Jeff Koo provided detailed introductions for beginners, helping students understand how to install and configure workstations, as well as the corresponding AI tools.

When installing and configuring the workstation, we first familiarized ourselves with the necessary components, such as the case, motherboard, signal cables and panel control cables, RAM, fans, hard drives, graphics cards, etc., and installed them according to their respective manuals.

After completing the workstation installation, the next step was installing the operating system (OS). Using tools like Rufus or Ventoy that create bootable USB drives, we wrote ISO files to the USB drive. The course demonstrated using Ventoy bootable disk creation tool to install Ubuntu. Ubuntu is a Linux-based operating system, characterized by continuous updates, stability, and a user-friendly intuitive interface.

After completing the workstation configuration, the speaker introduced two AI tools, Ollama and Pinokio. Ollama is a service that can run large language models locally, with a simple command-line interface that makes it convenient for developers to download, update, and manage models. Pinokio is an integration tool that combines various open-source AI tools and simplifies the establishment of AI model tools.

Subsequently, the speaker explained installing Open WebUI on Pinokio, a friendly web user interface designed for large language models. Open WebUI's function is to convert computer language into human-understandable language. Additionally, the speaker demonstrated the installation and use of other AI tools provided by Pinokio - such as using Stable Diffusion to generate simple images, and explained how to expand more AI tools to support various creative needs.

In this AI-driven era, I believe learning new knowledge isn't difficult; what's most important is cultivating a continuous learning attitude and habit. In the future world, personal knowledge systems will no longer be limited to a single field. Only by constantly absorbing new knowledge to enrich our personal knowledge reserve can we maintain competitiveness in this rapidly changing world. We should maintain an open and positive attitude towards learning new knowledge, and use practice to verify, apply, and deepen what we've learned, transforming knowledge into skills.

3D Reality Capture: Introduction to Point-Cloud Data

I recently revisited the BBC's 2010 detective drama "Sherlock," where Sherlock Holmes utilizes his Mind Palace to retrieve familiar images from specific locations in his mind, recreating relevant scenes during investigations. The drama's special effects scenes remain impressive to this day.

Manifold Tech Ltd. is a high-tech company specializing in 3D scanning, modelling, robotics technology, and algorithms. The company originated from the MaRS Laboratory at the University of Hong Kong, focusing on real-time 3D reconstruction algorithms and advanced robotics technology development.

During this course, Manifold Tech demonstrated how their Mindpalace device achieves multi-sensor depth fusion and AI 3D technology, sharing examples of its applications across various commercial sectors. Mindpalace is a high-precision handheld 3D mapping device designed to achieve centimeter-level 3D reconstruction. After setting reference points in the scene, users only need to move and scan around the scene with the handheld device. Mindpalace can transform complex architectural structures into computer-recognizable 3D models within approximately 20 minutes, greatly improving scanning efficiency and accuracy.

In the latter half of the course, I experienced the Mindpalace operation firsthand. The application of point-cloud data is remarkable - the mobile software can accurately identify surroundings in real-time, aggregating points into vivid spaces, making me feel as if I were in one of Holmes' scenes. The scanned scene data can be imported to the point cloud client for post-processing adjustments, optimization, measurements, and modeling, providing users with a convenient experience.

In my opinion, Manifold Tech's ability to leverage their professional expertise in 3D reconstruction to explore new business opportunities is commendable. I also look forward to the team's continued optimization of this technology and its application across more fields in the future, creating greater commercial value. For example, when integrated with interior design, designers can directly scan on-site environments for immediate 3D modelling, only needing to perform design work in other software afterward, creating ideal interior spaces and furniture layouts more intuitively and efficiently. Through this innovative application, not only can designers save significant time traditionally spent on CAD drawing processes, but clients can also experience design effects from multiple angles and perspectives, achieving truly immersive spatial experiences.

Robert Minkoff :
Rise of AI in Animation

Mr. Robert Minkoff at the Interational Artificial Intelligence and Creativity Conference (IAICC)

By: Effie Zhang, Timothy Tan

As the animation industry continues to evolve, it's exciting to hear insights from experienced professionals who have been a part of its growth. In this exclusive interview, we sat down with Mr. Robert Minkoff, a renowned animator and director, to discuss the current trends and future prospects of the industry. Mr. Robert Minkoff an American director, animator, and producer. He is best known for co-directing The Lion King (1994), and live-action films including Stuart Little (1999), Stuart Little 2 (2002), The Haunted Mansion (2003), and The Forbidden Kingdom (2008).

Q: How have your recent projects been influenced by AI?

Mr. Minkoff: When I first became aware of AI it was not that long ago, about two years ago. Of course we all knew AI was coming, but when DALL-E first came on the scene and you could create incredible images using words, it was incredible. It was kind of a mind blowing, eye opening moment because it seemed rather impossible that it was that it actually could work at all - and the development of AI has been so remarkable and so quick. I think it was very exciting to think, how do you use these tools well?
One things that occurred to me is when people say “AI did it”, I like to ask, “Well what did it do?” What AI does is it follows your orders, it delivers something to you. You have to ask it for something before it does it, so it doesn't do it on its own. I think that's a slight misnomer for people that they think that artwork is done by AI, but that wasn't so different some years ago when computers were introduced into the process of making films and animation films. Quite often people who are not involved in the industry would just say, well “the computer does it, the computer does everything.” The computer does a lot, but ultimately the computer is a tool and the tool has to be put into the hands of an artist.
AI is quite destabilizing in a sense because many of us are used to doing things a certain way, and then as you see the possibilities of AI, you sort of have to get your balance around it, to get your arms around the whole thing and to understand it. And I think we're still early in the process.

Mr. Robert Minkoff sketching Lion King characters for the IAICC audience

Q: At what stage in your creative process do you envision incorporating AI technology?

Mr. Minkoff: It's not possible yet to use AI to do everything. And it may become possible to do that.... The most fun you ever have in the process is coming up with an idea. And then of course what's ahead of you is the very hard work to take your idea and see it up on the screen. But now, with AI, that process can be much quicker. You get a version of it from an AI platform, and then you can see it - whether it's ChatGPT or whether it's DALL-E or MidJourney, or all the variety of other image creation tools that there might be. But again, it's the idea that is really the exciting part.

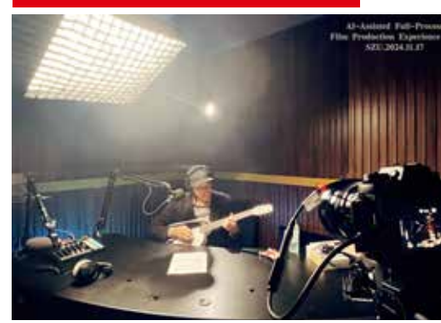
The interesting thing about AI currently is you don't need more than one person actually to create with AI. In film and animation particularly collaboration is the kind of the lifeblood of the creative process. Usually you work with other people and it's about sharing ideas and collaborating and bringing together different ideas, different perspectives.

Q: What do you think about the growing popularity of short-form content in China and its potential impact on the global market, particularly in the context of AI being introduced into the production pipeline?

Mr. Minkoff: I'm familiar with these web dramas. I think it's more popular here in China, that's my impression. Even though the budget for these series can be inexpensive, especially with the support of AI, there's a lot that has to go into any kind of storytelling. You can't just prompt a story into being. You actually have to have an idea. You have to really go through all the stages, writing a script, breaking it down into shots, figuring out what the shots need to be, figuring out what the performances are, which is quite involved. Even though AI can do many, many things and do them very quickly and very inexpensively, in order to take all of that and actually make it into a compelling, interesting story does takes a lot of work.

The future of animation is bright, and AI is set to play a starring role in its development. With its potential to accelerate creativity, enable new forms of storytelling, and democratize access to animation, AI has the power to revolutionize the industry.
As we look ahead, it's essential to remember that while technology can facilitate creative process, human imagination and inspiration are still at the heart of all great animation. By embracing the possibilities offered by AI and continuing to push the boundaries of what is possible, animators and storytellers around the world will be able to create new worlds, new characters, and new stories that captivate audiences everywhere.

The full interview can be found on www.awnchina.cn



Mr. Robert Minkoff playing the electric guitar during our interview

Dr. Scott Ross:
Intersection of Technology and Storytelling in Filmmaking

Dr. Scott Ross at the Interational Artificial Intelligence and Creativity Conference (IAICC)

By: Effie Zhang, Timothy Tan

Dr. Scott Ross, a veteran of the filmmaking industry, sat down with us for an in-depth conversation about his thoughts on the current state of VFX and animation, and his vision for the future. Dr. Ross is the Co-Founder of Digital Domain with Hollywood luminaries James Cameron and Stan Winston, one of the largest digital production studios in the motion picture and advertising industries. Under Ross' direction, Digital Domain garnered multiple Academy Award nominations, receiving its first Oscar for the groundbreaking visual effects in Titanic.

Q: What sparked your interest in China as a market?

I got really interested in China as a market years ago. I remember someone telling me that I needed to watch this really funny movie called Lost in Thailand, but I didn't understand it at all. I was like, "What's going on?" It wasn't until I saw Lost in Translation that I started to get it. That's when I realized the importance of local culture and respecting differences.

Q: How do you think the Western audience differs from the Asian audience in terms of storytelling?

The Asian audience looks at stories in a different way than the Western audience. It's not just about the story itself, but also about the cultural context. For example, humor is one of the most difficult things to cross-pollinate between cultures. What might be funny in the West might not resonate with an Asian audience, and vice versa.

Q: Can you tell us more about your vision for a competition that caters to both Chinese and Western audiences?

I want to do this competition, but not just for China or any one place. I want it to be a global competition where we can see what works in different markets. We need to respect the differences between cultures and tailor our storytelling accordingly. For example, The Three-Body Solution is a great Chinese novel that has universal appeal, but it's still rooted in Chinese culture.

Q: What do you think about the current state of animation, particularly with the rise of TikTok and other social media platforms?

Image: Dr. Scott Ross (Right) with interviewer Ms. Effie Zhang (Left) at Shenzhen University

I don't want to see another TikTok video about a cute kitten. I want to see real movies that teach us something about the human condition, that make us laugh or cry. These younger technicians are not really content creators; they're just people who know how to use software to create images.

Q: How do you think AI can be used in animation?

AI has the potential to revolutionize animation, but it needs to be used responsibly. We need to focus on creating great stories and characters that have value, rather than just relying on technology. If we're going to use AI, let's use it to enhance our storytelling, not replace it.

Q: What do you think is the most important part of storytelling in animation?

The creative storytelling part is what's missing from a lot of animation today. These young creators are so focused on using software and technology that they're neglecting the most essential part of storytelling: creating something that moves people, that makes them feel something.

Q: Can you tell us more about your idea of taking existing IP and curating it for digital creators?

I think this is a great way to deliver value to these young creators. If we take great existing stories and characters and give them to these creators to work with, they can focus on bringing those stories to life using AI or other technologies.

Q: What's your take on the current state of animation education?

It seems like a lot of schools are focusing too much on teaching technical skills rather than storytelling. We need to get back to basics and teach our students how to tell great stories, not just how to use software.

Q: Any final thoughts or predictions for the future of animation?

I'm excited about the possibilities that AI presents for animation, but I also think we need to be careful not to lose sight of what's truly important: storytelling. If we can harness the power of technology to enhance our stories and characters, then I think we'll see some amazing things in the years to come.

Scott Ross is a visionary who has been at the forefront of animation for decades. His insights into the current state of animation and his vision for the future are both timely and thought-provoking. As the industry continues to evolve, it's clear that storytelling will remain at its core, but with the help of technology, we can take our stories to new heights.

The full interview can be found on www.awnchina.cn

Dr. Scott Ross at Shenzhen University

Francesco Siddi:
A Conversation on Creative Projects and Aspiring Artists

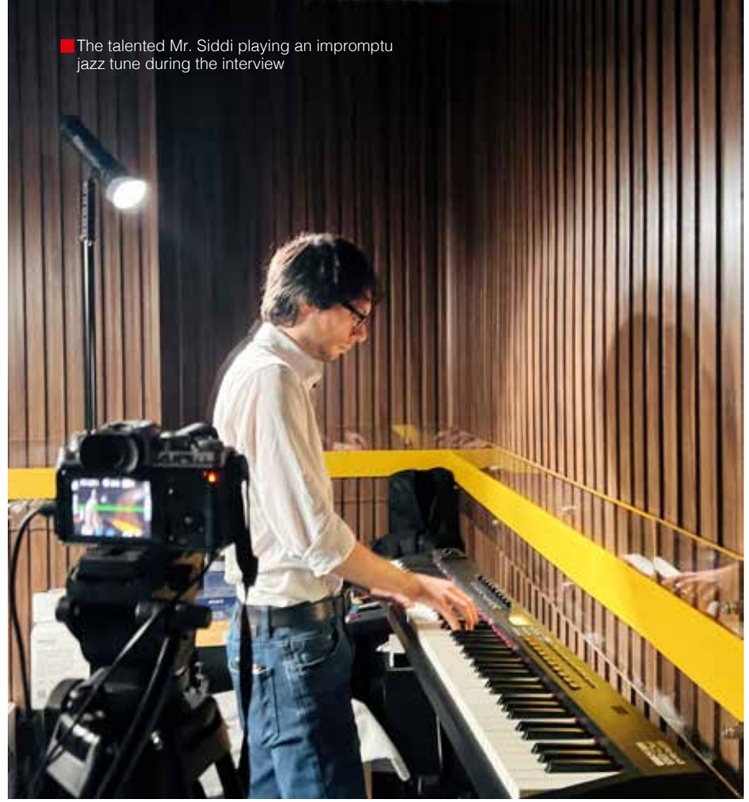
Mr. Francesco Siddi at the International Artificial Intelligence and Creativity Conference (IAICC)

By: Effie Zhang, Timothy Tan

In this exclusive interview, we had the pleasure of sitting down with Francesco Siddi, COO of Blender and General Manager of Blender Studio, an experienced producer in the animation industry. While attending the Inaugural International Artificial Intelligence and Creativity Conference, and the Blender Day event, Mr. Siddi led keynote and roundtable discussions on the future of Blender and open-source in China. This was Mr. Siddi's first time in China, and we sat down with him to discuss his thoughts on creative projects, artistic competitions, and what makes a project worth pursuing.

The Anatomy of a Successful Project

When it comes to determining whether a project is worth pursuing, Mr. Siddi emphasizes the importance of thorough planning. "You are often presented with ideas, ideas appear or people reach out and say, 'I want to make a movie.' I want to make a short," he explained. "And then like it's not that I have to support them directly, but for me it's more how do you find out if a project is worth pursuing?"
Mr. Siddi suggests breaking down the resources needed for a project into smaller components and weighing their importance. "You try to break down all these different resources that you need to make this happen," he said. "What part can be skipped? What part can be done with less quality?" This process helps producers understand where to invest their time and energy. "Every project that you are excited about is, in a sense, worth pursuing. But it's more like how much you're going to invest to actually get the result out of it."
Mr. Siddi stresses the importance of thinking creatively when approaching a project. "You never say, 'oh, no, we cannot do this.' Then what? What can you do to make it easier, to make it possible?" he said. "That's like a very good attitude that you need to have when you want to make creative projects."



The talented Mr. Siddi playing an impromptu jazz tune during the interview

The Future of Content and Artists

Siddi also discussed his thoughts on the short-form content trend, which has become increasingly popular with the rise of social media platforms. "I find it very fascinating," he said. "Just the format, like what you want to do, this short form adaptation." He noted that this format allows for creative freedom and can be a great way to tell stories.
Mr. Siddi was also a guest of honour at the The First China Children's 3D Showcase Award Ceremony hosted by CGGE. Competition can be a great way to push people to work together, according to Siddi. "Competitions are great," he said. "They are a really fun opportunity and pushes people to work together." He also highlighted the importance of feedback in the creative process: "It's really an important part of our craft... making sure that there is like places where you can have that opportunity to receive and give feedback."
In coming years, this will be an integral part of CGGE's effort in celebrating creative talent within the Chinese community. On cultivating an effective learning environment, Mr. Siddi shared that engagement with the industry and collaborating with people of diverse backgrounds is key for up-and-coming artists. "I think the most important thing when setting up a learning environment and a place where you can acquire notions and develop yourself is to create the opportunity for interdisciplinary activities."
Image: Mr. Francesco Siddi (Right) with interviewer Ms. Effie Zhang (Left) at Shenzhen University

Francesco Siddi's insights offer valuable lessons for anyone working on creative projects. By emphasizing the importance of feedback, thorough planning, and creative problem-solving, he provides a roadmap for success in the animation industry. As Siddi noted, "every project that you are excited about is, in a sense, worth pursuing." With his guidance, we can better understand what makes a project truly worthwhile.

The full interview can be found on www.awnchina.cn

Mr. Francesco Siddi (Right) with interviewer Ms. Effie Zhang (Left) at Shenzhen University

IAICC 2025:
Convening World Leaders in AI and Creativity

By: Raymond Neoh

The 1st International Artificial Intelligence and Creativity Conference (IAICC) event was co-hosted by the Chinese University of Hong Kong Shenzhen Research Institute and CGGE on 15th to 17th November, 2024. Over 3,000 participants attended the 3 day event. Off the back of a successful inaugural conference last year, IAICC 2025 will offer again a platform for connecting stellar representatives from industry and academia.

This year's Conference is planned for December 11th to 14th, 2025, lasting 4 days instead of 3 days. We will also feature 2 Blender Days instead of 1 day last year, to accommodate the rapidly growing Blender community in Asia. We pride ourselves on helping our participants to hear from the best in the industry, but also participate in classes specially designed to help them further their knowledge, skills and mastery of tools. By blending seminars, classes, and networking opportunities, conference-goers will be sure to take something away from this celebration of innovation and creativity.

IAICC 2025 will explore the transformative impact of AI on the Creative Industry

Stepping into 2025, the creative industry is experiencing a profound transformation as artificial intelligence technologies rapidly evolve, creating both unprecedented opportunities and significant challenges. AI has permeated virtually every creative sector, from visual arts and music to film production and advertising, fundamentally altering how creative works are conceptualized, produced, distributed, and monetized. This report examines the multifaceted impact of AI across the creative landscape, analyzing current trends, economic implications, and future trajectories. AI adoption has proceeded at different rates across various creative disciplines, though the overall trend shows increasingly widespread integration into professional creative workflows.

Visual Arts and Design - Artists and designers are rapidly incorporating AI tools, with 83% of creative professionals having integrated generative AI tools into their workflows. According to research by Goldman Sachs, generative AI has the potential to automate 26% of the tasks carried out by professional artists and designers. This automation primarily focuses on routine aspects such as recoloring, editing images to remove backgrounds, enhancing image quality, and generating design elements like icons, fonts, and textures.

Music Production - The music industry has witnessed substantial AI adoption, with 60% of musicians already using AI to make music in some capacity according to Ditto Music research, whether for mastering, generating artwork, or composition. AI tools musicians generate new melodies, chord progressions, and lyrics, while AI-powered arrangement tools assist with song structure refinement.

Film and Cinema - In filmmaking, AI is transforming multiple stages of production. AI is particularly active in post-production, where it streamlines editing processes and reduces costs. From concepts to final production AI has play a major roles.

Journalism and Content Creation – According to the Thomson Reuters Foundation, among journalists in the Global South, 81.7% use AI tools in their work, with nearly half (49.4%) using AI daily. These professionals primarily employ generative AI for drafting and editing content, transcription, fact-checking, and research, creating efficiencies that allow them to focus on more investigative aspects of their work.

Advertising and Marketing - The advertising industry has enthusiastically embraced AI: Matrix Marketing Group estimates that 75% of marketing professionals actively using or testing AI tools for content creation. AI enables more personalized advertising campaigns, optimizes audience targeting, and enhances creative development through data-driven insights.

IAICC's will deliver transformative benefits for the Creative Industry

AI's integration into creative workflows has already yielded multiple benefits that are reshaping how creative work is accomplished and distributed. Through hands-on seminars and training sessions, our vision is to empower IAICC attendees and help the industry achieve the following proposed benefits.

Enhanced Efficiency and Productivity - Across creative sectors, AI significantly streamlines production processes. In filmmaking, AI-driven scheduling tools optimize shooting schedules based on variables like actor availability and weather conditions, while automated editing assistance accelerates post-production phases. For journalists and writers, AI tools for transcription and initial drafting have reduced time spent on routine aspects of content creation.

Democratization of Creative Tools - Perhaps one of the most significant impacts of AI is how it democratizes access to creative production capabilities. AI technology is lowering barriers to entry across creative fields by providing independent creators with high-quality production tools that were previously only available to large studios or established professionals. This democratization enables a more inclusive creative industry and encourages greater diversity of voices and stories.

New Creative Possibilities - AI is expanding the boundaries of what's possible in creative expression. The future of visual arts will likely see a symbiosis between

human creativity and machine intelligence, leading to novel forms of artistic collaboration and innovation. This fusion is not only expanding the possibilities in art but also raising important questions about authorship, originality, and the nature of creativity itself.

More importantly, we must help the industry manage challenges and disruptions from AI

Despite its benefits, AI's rapid integration into creative fields presents significant challenges that must be navigated by creators, businesses, and policymakers. Learning from case studies presented by industry leaders, we hope to spearhead discussions in practical ways to manage these risks.

Employment Displacement and Transformation - The creative sector is experiencing significant employment disruptions due to AI adoption. Writer Benjamin Miller's experience exemplifies this trend-he led a team of more than 60 writers and editors until his company implemented an AI system that eventually led to the entire team being laid off, leaving him alone to edit AI-generated content. Such accounts are becoming increasingly common across creative fields, with significant layoffs reported in entertainment industries explicitly linked to AI adoption.

Copyright and Intellectual Property Concerns - Generative AI models, trained on vast datasets that may include copyrighted material, have sparked intense debate about intellectual property rights. Forbes's Virginie Berger reports that these models are "trained on vast, unlicensed datasets scraped from internet and music platforms" which allegedly violates the copyrights of millions of artists. Existing copyright laws are proving ill-equipped to handle ownership disputes when machines compose works using fragments of thousands of existing creations.

Quality and Authenticity Concerns - Despite advances in generative capabilities, AI-generated content often requires significant human intervention to achieve professional quality. Many companies now hire human editors specifically to make AI-generated content "sound more human," as illustrated by Miller's experience of "cleaning things up and making the writing sound less awkward, cutting out weirdly formal or over-enthusiastic language". This raises questions about the authenticity and ultimate quality of AI-assisted creative works.

Join us at IAICC 2025 to explore the most important questions around AI and Creativity that we face today.

https://iaicc.tech

G·D·C

環球數碼

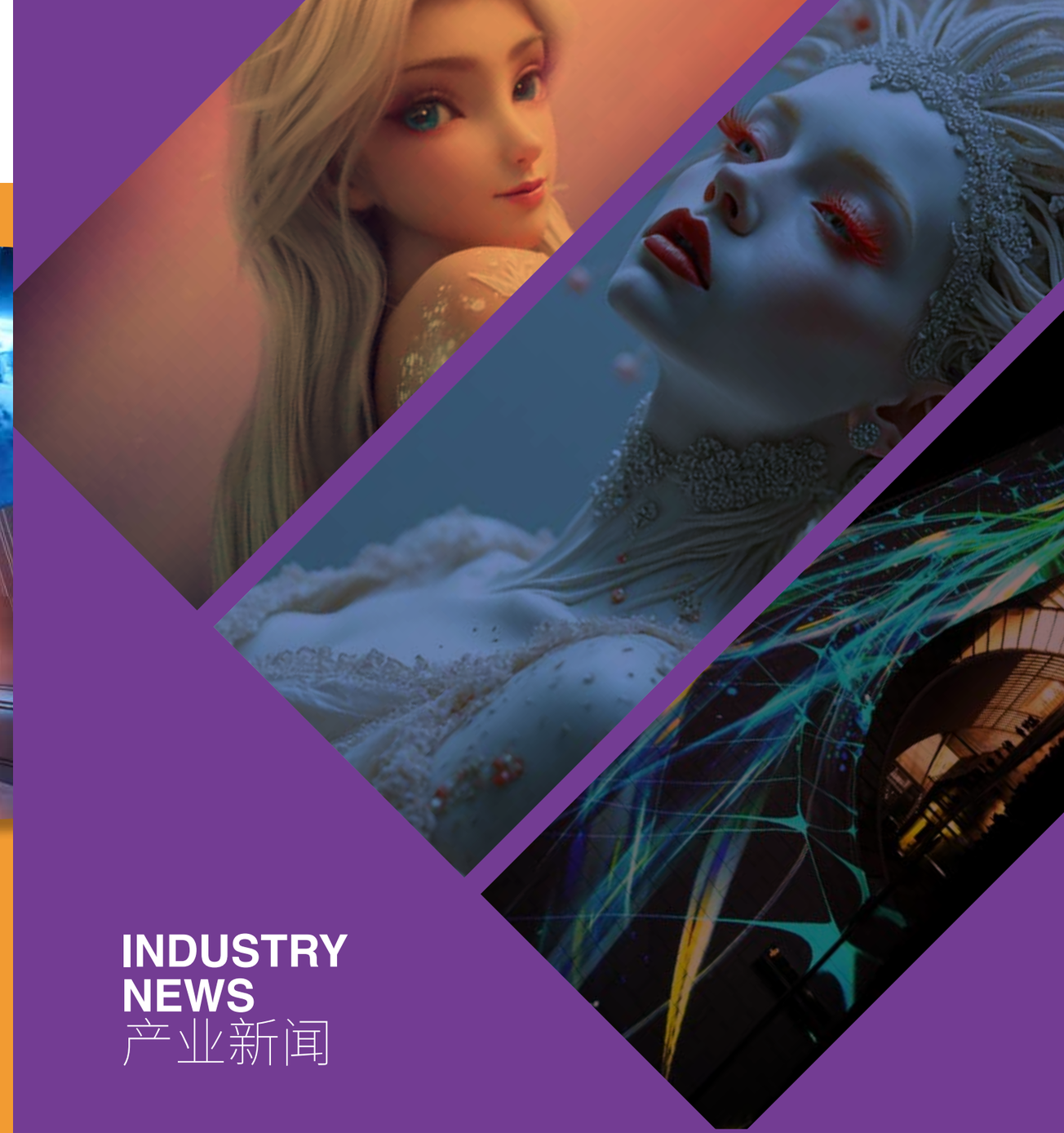
GDC is a leading digital technology application and entertainment asset management group in China. Founded in August 2000, it is a Hong Kong listed company under Shougang Group. It has internationally leading digital content production lines and project management systems, and was the first to introduce 3D computer graphics technology into China. Based on the leading technological advantages of digital graphics and images, GDC provides digital creative content with culture as the core and technology as the guide. Its business covers digital creativity, animation film and television, IP operations, and digital visual comprehensive solutions for digital virtual humans.

The digital creative business is based on the application of digital visual technologies such as CG, VR, and AR to create an immersive new experience in interactive entertainment. At the same time, combined with digital cultural tourism interactive technology, it digitizes local cultural IP and empowers the upgrading of the cultural tourism industry.

With the original intention of "creating animated stories belonging to China", the animation film and television business has created many outstanding original works and won hundreds of awards, including the Huabiao Awards of Chinese films, the Golden Rooster and Hundred Flowers Awards, and the Five-One Project Awards, etc.

The IP operation business adheres to the concept of "bringing digital back to life and letting IP convey warmth". Based on three major advantages of original IP, product supply chain, and event channels, it provides services such as local IP creation, IP research, event planning, product development, publicity and marketing, etc.

Relying on innovative breakthroughs in key technologies, the digital virtual human business is able to provide full-process services from digital asset production to planning and operation, helping enterprises with digital upgrades and the construction of digital content infrastructure



INDUSTRY NEWS
产业新闻

Ne Zha 2:
Demon Child Conquers the Sea

A Revolutionary Leap and New Benchmark of Cultural Confidence in China's Animation Industry

By: Raymond Neoh

Ne Zha: Demon Child Conquers the Sea (hereafter referred to as Ne Zha 2) has surpassed 15.8 billion yuan (RMB) in global box office revenue, not only breaking historical records for Chinese animated films but also signaling a comprehensive upgrade of China's animation industry-from technological accumulation and industrialized production to cultural export. The film's success stands as both a model for the modernization of traditional culture and a milestone in the maturation of China's animation industrial system, setting a new paradigm for the industry from creation to commercialization.

Economic Impact: Capital Restructuring and Industry Chain Expansion

The box office miracle of Ne Zha 2 has directly rewritten the capital landscape of the global animation industry. As the first non-Hollywood animated film to gross over $1 billion in a single market, its commercial success has attracted intense attention from both domestic and international investors toward Chinese animation IP. Light Chaser Animation, the main investor, earned about 4 billion yuan from the film, with its market value once exceeding 100 billion yuan. The participation of 138 co-producers demonstrates the maturity of a collaborative industrial chain model. This "modular collaboration" system-outsourcing special effects, scene design, and derivative development to specialized teams-reduces risk for individual companies and increases overall efficiency.

The film's approach to derivative products is pioneering. Collaborations with Chow Tai Fook for the "Qiankun Ring" gold pendant and limited-edition figurines with Pop Mart have extended the IP's value across dimensions. Data show that derivative product revenue accounts for over 20% of total earnings, and this "content + merchandise" ecological business model breaks the traditional reliance on box office alone. The production company registered 149 trademarks in advance, covering toys, games, books, and more, laying a legal foundation for long-term IP operations.

Technological Innovation: Cloud Collaboration and Industrial Breakthroughs

Ne Zha 2 represents the highest level of industrialization in Chinese animation. Its 2,000 visual effects shots were completed by 138 studios working together, sharing 2 petabytes of data in real time via distributed cloud platforms-a scale far beyond comparable Hollywood projects. The team's self-developed rendering algorithms reduced the production time for the "Fire Lotus" effect from 72 hours to 8 hours, while AI-assisted character design systems increased production efficiency by 30%. This technical integration highlights the collaborative power of China's creative ecosystem.

Importantly, China's animation industry is shifting from "contract manufacturing" to "independent innovation." Director Jiaozi opposes reliance on outsourcing, emphasizing the need for core technological control. This strategic shift is validated in Ne Zha 2: key technologies such as particle fluid simulation for the Jade Void Palace and light-and-shadow rendering for the final battle were all conquered by domestic teams. According to Science and Technology Daily, the film achieves a "dual breakthrough" in both art and technology.

Cultural Narrative: Modern Decoding of Tradition

The essence of Ne Zha 2's success lies in the creative transformation of cultural symbols. The film fuses mythical beasts from Classic of Mountains and Seas and Huainanzi with cyberpunk aesthetics, creating a "steampunk-style Eastern aesthetic." Ne Zha's Wind and Fire Wheels become ion thrusters, while Ao Bing's dragon scales are rendered as holographic projections. This deconstruction and reconstruction preserve the core spirit of "defying fate" while infusing traditional narratives with technological flair. The China Film Critics Association believes the film strikes a delicate balance between grand mythological storytelling and humanized emotional expression.

This cultural innovation is changing global perceptions. When Ne Zha 2 debuted in North America, it scored 8.2 on IMDb and a 99% popcorn index on Rotten Tomatoes, proving that Eastern aesthetics can transcend cultural barriers. Director Jiaozi notes, "The key to moving global audiences lies in the universality of the script, characters, and emotions." Tsinghua University's Epstein Center further analyzes that such works signify a shift in Chinese culture from "export" to "empathy."

Policy Support: Institutional Empowerment and Ecosystem Building

Strategic support at the government level has provided institutional guarantees for industry upgrades. The National Radio and Television Administration's 2025 launch of the "Chinese Classic Folk Story Animation Creation Project" requires works to integrate new-era characteristics into innovative expression, aligning closely with Ne Zha 2's creative philosophy.

The "14th Five-Year Plan" promotes new infrastructure such as 5G, AI, and VR, providing a technological foundation for animation production. For example, Hunan Province's animation and gaming output reached 44.8 billion yuan in 2022, highlighting the rise of regional industry clusters.

Policy also targets talent bottlenecks. In 2024, the Ministry of Education and the National Radio and Television Administration launched the "New Animation Power Plan," supporting young animators through funding, training, and exhibition platforms. This "industry-education integration" strategy is bearing fruit, with competitions and joint training programs supplying a large pool of technical creators to the industry.

Challenges and Reflection: Sobriety After the Celebration

Despite its remarkable achievements, deep-seated industry challenges remain. First is the imbalance in talent structure: among the 138 participating companies, over 80% are small or micro enterprises, exposing a technological gap between leading firms and smaller teams. Next is the issue of IP sustainability: while Ne Zha 2's derivative income is a breakthrough, it still lags behind Disney's cross-media development. A more pressing issue is market concentration risk-Ne Zha 2 accounted for over 50% of screenings during the Spring Festival, potentially squeezing out space for smaller-budget animations.

On the international front, Chinese animation's global market share remains below 3%, with North American box office accounting for only 1.5% of total revenue. Turning cultural uniqueness into universal appeal remains a key challenge for going global. Light Chaser Animation's attempt to collaborate with Nickelodeon on Deer Squad offers a new approach to cross-border storytelling, but large-scale replication will take time.

The Dawn of a New Era

The success of Ne Zha 2 is no accident, but the concentrated eruption of decades of accumulation in China's animation industry. From the technical trial of Monkey King: Hero Is Back to the industrial revolution of Ne Zha 2, from the cultural roots of the White Snake series to the historical reconstruction of Chang'an, Chinese animation has built a unique creative lineage. In the future, with the popularization of AI-generated content, virtual production, and the continued rise of "Guochao" (national trend) consumption, Chinese animation is poised to take a more central role in the global cultural arena. As director Jiaozi says, "We're not just making movies-we're writing the cultural code of our era." As Ne Zha's Wind and Fire Wheels race across the world's screens, a new era of Eastern animation is quietly unfolding.

ANNECY

FESTIVAL

By: Sophia Zhu

This year, the International Animation Film Festival will take place from June 8th to 14th. It pays tribute to Hungarian animation and also offers an immersive dive into the boundless creativity of music video, a flourishing field of experimentation!

Every year, the Annecy Festival offers professionals and the general public the opportunity to discover the world's best international animation films, showcasing a variety of works from around the world. It also offers a chance to discover the animation of a particular country: after Portugal, now it's Hungary's turn.

What's special in this year is that the Shorts becomes the heart of the festival. 72 films from 40 countries in the various professional competition categories are selected to compete.

35 in the Official category: Official Short Films
This section includes 15 stop-motion films. "The infatuation with this technique is as strong as ever, and we have also seen the return of the pinscreen, with two short films in the Official Selection made using this wonderful instrument," the Artistic Director delightedly points out.

10 in the Off-Limits category: Off-Limits Short Films
Among all of these 10 bold explorations is Ulu Braun's Gerhard. For Marcel Jean, "his latest work is an ironic look on creation in the AI era. It is a gritty work that will spark reactions."

17 in the Perspectives category: Perspectives Short Films
This year's Perspectives section once again features its batch of political works, including the Ghanaian short film Blinded by the Lights by Francis Y. Brown, which deals with corruption of those in positions of power, the Argentinian film The Mustached Clown Circus, by Ana Comes, Tomás Alzogaray Vanella and Paz Bloj, which stirs up memories of the dictatorship, and Ibuka, Justice, by Justice Rutikara, a deeply personal account of the Rwandan tragedy.

10 in the Young Audiences category: Young Audiences Short Films
"The section for Young Audience is of an extremely high standard, with works of outstanding quality" and, a rare treat due to the demanding nature of this technique, a pinscreen film is among the shortlisted films! A total of three works by Chinese creators were shortlisted, respectively Official category
Praying Mantis by Joe HSIEH, The Shock Dream in Circlby Sun Xun
Perspectives category: Box by Yuanjia HUANG, Tingyi ZHOU and Yafei XIE

As the Artistic Director Marcel Jean describes the 2025 edition as being "a happy mix of newcomers with a host of first works as well as established filmmakers, several of whom have won awards at Annecy."

Besides, Mifa (International Animation Film Market) will celebrate its 40th anniversary in 2025!Four decades of supporting the global animation film ecosystem and building its future together! It's a special event for the industry and cinema. It's been the catalyst for starting a project, a co-production, financing, partnerships, sales, and international careers.

40 years of the Mifa: 5 key dates
1985 – The first International Animation Film Market (Mifa) was launched on the initiative of the French Ministry of Culture to support France's animation industry. At the time, there were very few European producers present, in a market dominated by television productions from Japan and the United States. A 500 m² surface area of stands provided the opportunity for professionals to meet for the first time in Annecy. Walt Disney Studios and Lucasfilm were already present.
1989 – After the Centre Bonlieu, the Mifa was set up on the Pâquier with almost 2,000 m² of exhibition space.
1991 – The Mifa then made its home in the new Impérial Palace conference centre and laid out its 2,000 m² marquee in the grounds.
1995 – Mifa's exhibition area reached 3,000 m², and all of the Impérial Palace's lounges and conference rooms were involved.
1998 – The Festival and the Mifa, which had been held every two years since 1960, decided to make the event an annual event. Mifa is now held every year in June.
Now, the Mifa Exhibition Area is expanding to over 10,000 m² and welcome even more territories (Australia, New Zealand, Vietnam, Scotland, Bangladesh, Costa Rica, Kosovo, and Hungary), and new companies (Mattel, Creative Scotland, Ausfilm, New Zealand Film Commission, Procomer, Surfing Giant Studios and others), not forgetting the ever-increasing number of schools and new technology stands.and it also boasts 200 events over the course of four days: conferences, professional meetings, workshops and pitches for projects in development from around the world. It is a genuine launch pad for talent and their creations!

Wishing the 40th anniversary of MIFA a resounding success! Let us come together to celebrate this remarkable occasion.

Source: Festival D'Annecy

Guangdong-Hong Kong-Macao Greater Bay Area
Film Industry Exchange and Promotion Event

By: Cloudy Poon

The 2025 Guangdong-Hong Kong-Macao Greater Bay Area Film Industry Exchange and Promotion Event will take place from May 26 to 28, 2025, in Zengcheng, Guangzhou. This event evolved from the Guangdong Film Annual Meeting.

The Guangdong Motion Picture Industry Association launched the Guangdong Film Annual Meeting in 2014. To further promote film industry development across the Greater Bay Area, the event expanded in scale in 2018 and was renamed the Guangdong Film Annual Meeting &

Greater Bay Area Film Industry Summit. In 2024, it was upgraded to the Guangdong-Hong Kong-Macao Greater Bay Area Film Industry Exchange and Promotion Event to elevate its profile and emphasize its role in serving the film industry.

Organized annually by the Guangdong Motion Picture Industry Association in collaboration with institutions from Guangdong, Hong Kong, and Macao, the event aims to build dialogue platforms, integrate resources, deepen industry cooperation, and advance the Greater Bay Area's goal of becoming a world-class film hub. It stands as the most influential annual gathering for the region's film sector, attracting participants such as national and provincial film authorities, senior representatives from Hong Kong and Macao film industries, delegates from associations and institutions across the Greater Bay Area's "9+2" cities, members of the Guangdong Motion Picture Industry Association, representatives from film production companies, cinema chains, theater investors, equipment manufacturers, and media outlets.

Renowned for its pragmatic focus, the event addresses real-world challenges across the film industry, earning strong support from professionals.

2024 Event Highlights

Under the theme "New Quality Productive Forces Drive Integrated Development of the Greater Bay Area Film Industry," the 2024 edition drew over 300 participants, including film authorities from Guangdong, Hong Kong and Macau, the China Film Producers Association, and representatives from film institutions. Activities included thematic discussions, policy and project promotions, signing ceremonies, and project launches. Key achievements included:

A cooperation agreement between the Guangdong Film Industry Association and Huizhi Media to develop the animated film Boluo Qi Yuan. Differentiated Distribution agreements between multiple city-level film associations and the production team of Be Brave (produced by Pearl River Film Group). Signing of the Zengcheng local film investment project and financing agreements for the film Super Fast Food Truck.

2023 Summit Overview

With the theme "Greater Bay Area, Greater Future," the 2023 summit gathered renowned filmmakers such as Manfred Wong, Pak Tong Cheuk, Tenky Tin, and Cai An'an to strategize for the region's film industry. The event aimed to boost morale, foster collaboration, and promote integration within the Greater Bay Area's film sector.

Source: Guangdong Motion Picture Industry Association

Fox Renderfarm Exclusive Interview
When Architecture Meets Dark Arts:
John's Bewitching CGANDWE Triumph

By: Cloudy Poon, Fox Renderfarm

Meet John, a Hong Kong-born architect turned digital artist who's conjuring up extraordinary visions in London's CG scene. His journey from traditional architectural tools to the spellbinding world of Cinema 4D and Houdini began during the 2020 lockdown, where isolation sparked a creative transformation. What started as a personal challenge has evolved into an impressive portfolio of achievements, including wins at the Reallusion 3D Character Contest 2024, multiple victories in FGT Art & CGandWe challenges, and the coveted Artist of the Year 2023 title by Fox Renderfarm, a leading cloud rendering services provider and render farm in the industry. With a unique perspective that blends architectural precision with a passion for cinematic visuals, John's work captivates audiences by bridging the gap between structural design and digital artistry.

Join us as we explore how this innovative creator brings his haunting visions to life and continues to push the boundaries of 3D art.

Fox Renderfarm: Hi, John! It's great to have you with us again! Could you please introduce yourself to our readers?

John: I am an architect based in London, originally from Hong Kong. Growing up, I was always fascinated by the mind-blowing visuals in movies and games.

My 3D journey started back in my university days when we would use software like Rhino and AutoCAD to bring architectural designs to life. After years of using these tools, I hit a bit of a creative wall with their rendering limitations. That was when I discovered Cinema 4D and Houdini, and wow – it was like stepping into a whole new creative universe!

The COVID lockdown in 2020 became my turning point. Stuck at home, I decided to challenge myself. I started diving deep into 3D software, creating and sharing my personal CG projects online. It was my way of expanding my skills, building a portfolio, and finding people who appreciate my creative style.

Fox Renderfarm: Congratulations on winning first place in the CGANDWE Halloween 3D Monthly Render Challenge! Could you give us a brief introduction to your artwork, "Bewitched"?

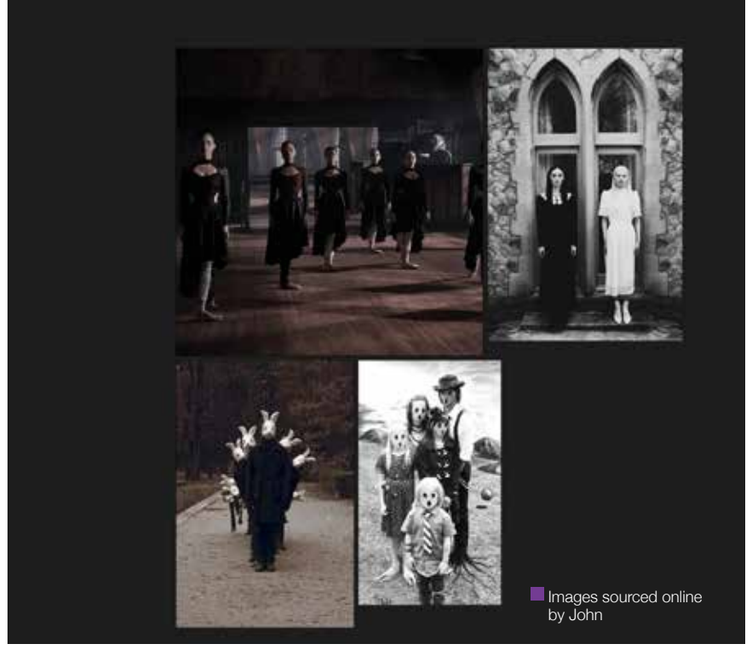
John: I created this spooky Halloween-themed CG render as part of a challenge, spending about three weeks bringing it to life. The whole project was a playground of creativity, mainly using Houdini, Character Creator, iClone, and Redshift.

Honestly, it was as much about learning as it was about creating. I used this project to push my skills – figuring out how to create realistic hair in Houdini, getting the hang of posing multiple characters in iClone, and experimenting with a bunch of new techniques I'd been wanting to try out.

Fox Renderfarm: What inspired you to focus on the concept of "Bewitched" within the broader theme of Halloween? What was the initial spark for this piece?

John: I wanted to break away from my usual fantastical style, creating something more grounded and real. While scrolling through Pinterest, I stumbled across these haunting vintage photos that sent chills down my spine - like ghostly figures lurking in the background or groups of people with blank, featureless faces staring straight into the camera.

PureRef Inspiration References:
These images sparked something in me. I wanted to capture that same unsettling vibe - something eerie that feels so convincing it could pass for an actual haunted photograph. The goal was to create a render that would make people double-take and wonder if what they're seeing is real.


Images sourced online by John

Fox Renderfarm: Can you walk us through your creative process for this project? How did you approach the 3D modeling, texturing, lighting, and overall composition?

John: Early on, I made a key creative decision: I fixed the camera at eye level and shot straight on at the main character. I deliberately kept the frame tight, only showing part of the environment. This approach let me focus on modeling just the details that would actually be in focus.

My creative process is all about constant experimentation. Once I locked in the basic relationship between the camera, characters, and environment, everything else was fair game. I love playing around - trying different character poses, shifting the lighting, and exploring various color palettes. It's like a playground where I keep remixing the elements until something clicks.


Official JoJo's Bizarre Adventure Art example:

I started by building the characters in Character Creator and getting their poses just right in iClone. The clothes were made by Marvelous Designer. Then I brought everything into Houdini, where the real magic happened - adding hair, texturing, lighting, and building out the architectural elements.

Fox Renderfarm: The hellfire and silhouetted figures create a very atmospheric and dramatic scene. What techniques did you use to achieve that eerie, supernatural vibe?

If you look closely, there is this little narrative happening. The woman in the center is the only one without horns, and she is basically being lured and pulled toward hell by the two witches flanking her. It is like a dark, twisted dance where she is being slowly drawn into something sinister.

Fox Renderfarm: The last time we spoke was three years ago – how would you say your artistic vision and approach

Henshin © Kay John Yim

have evolved since then? Any new style attempts?

John: Three years ago, my work was all about architectural fantasy scenes, and any animation beyond basic camera movements felt way outside my skill set.

These days, my creative world has totally blown wide open. I am equally excited about storytelling, character design, fashion, architecture, and animation. Learning Houdini was a game-changer. It completely transformed my workflow, giving me the freedom to experiment and animate in ways I never could with Cinema4D.

"Style" is a broad term and very subjective, but I recently have been playing around with Redshift Toon Shader, and have been experimenting with renderings with a more hand-drawn and watercolor look for a future project.

Fox Renderfarm: What's the most challenging piece you've created in the past three years, and what did you learn from that experience?

John: "Henshin" - a 30-second animation I published earlier this year - was the most challenging project I have ever tackled. It was a serious milestone for me, both technically and artistically.

On the technical side, it marked my total transformation from a destructive workflow to an almost completely procedural approach in Houdini. That was huge. Artistically, it was my first real dive into exploring modern, fast-paced movements set against this dark, gothic fashion and classic architectural backdrop.

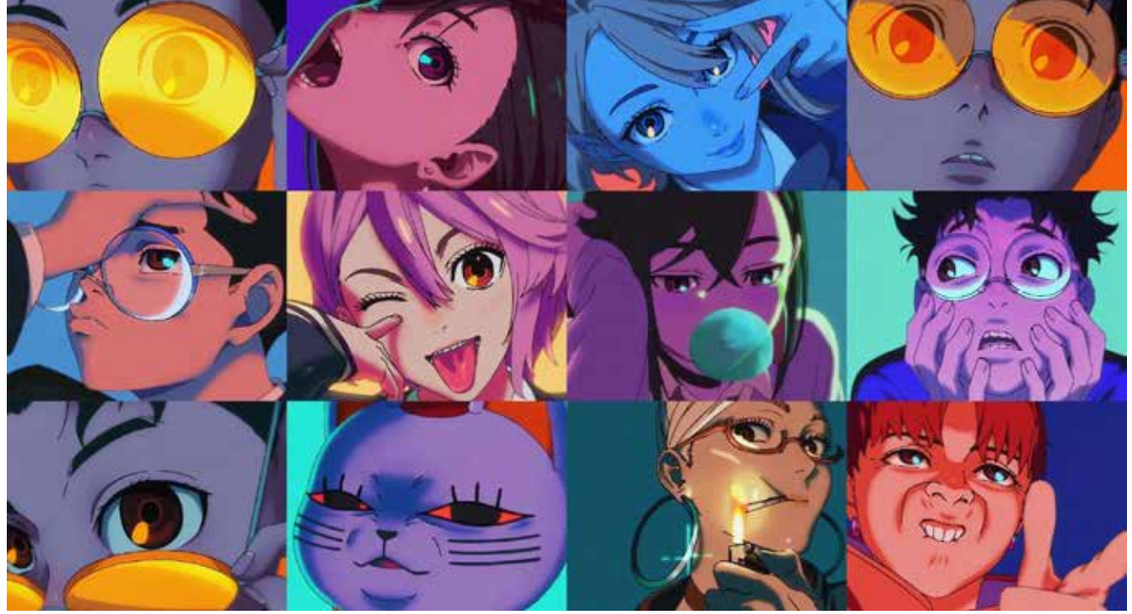
Fox Renderfarm: How has Fox Renderfarm's cloud rendering services supported your creative process? We'd love to hear about specific projects where you've utilized our render farm and how it impacted your workflow.

John: I have used Fox Renderfarm almost in all my animated personal projects - for both rendering and simulations.

The main challenge in my personal projects lay in the simulation, rendering duration, and iteration time. Using Fox Renderfarm allows me to expedite the process. Working on a heavy pyro simulation for instance, I would upload multiple files with varying simulation parameters to Fox Renderfarm, which essentially allowed me to utilize their resources, freeing up my local workstation, and iterate more in the same timeframe compared.

Fox Renderfarm: Where do you find inspiration for your 3D art, and how do you continue developing your skills in this medium?

John: Anime has always been a major inspiration for my personal projects, even more so than live-action movies or CG animations. As someone who works with CG daily, the 2D linework and distinctive



Dadadan - a recent anime that has blown my mind:

shading in anime are incredibly refreshing, plus anime is such an unreal medium that there is a lot of potential for my artistic interpretation, more so than VFX-heavy films.
For me, there is never a lack of inspiration or ideas, the real challenge has always been my technical skills, or more specifically my total lack of programming knowledge. So lately I have been focusing on learning VEX programming, something that I avoided for ages until I finally felt comfortable navigating around Houdini.

Fox Renderfarm: Lastly, what advice would you give to other 3D artists who are looking to create compelling, narrative-driven pieces like "Bewitched"?

John: Not sure if this is the right advice for everyone, but if I could go back and give advice to my younger self just starting out in rendering, I would say stop looking at other CG renders for inspiration.

Renders are always filtered versions of reality - they are artist interpretations, not the real deal. When you reference another render while creating your own work, it is basically like taking a photocopy of a photocopy. You lose all those incredible subtle details and nuances that make something feel authentic. More importantly, you are totally missing the chance to develop your own unique artistic style and technique.

John's Comment on Fox Renderfarm:
I have used many render farms over the past couple of years, Fox Renderfarm is the only one that has truly stuck with me. Their support is top-notch, they make file management a breeze, uploads are lightning-fast, and their pricing is seriously competitive.

If your local setup is struggling to keep up with your rendering and simulation needs, I highly recommend leveraging Foxrenderfarm for both rendering and simulations.

About Fox Renderfarm
Fox Renderfarm is the industry's premier cloud rendering service provider, delivering high-quality, reliable, and cost-effective solutions for your creative projects. Since 2011, Fox Renderfarm has established a solid reputation for its excellent performance, customer satisfaction, and flexible pricing scheme. Fox Renderfarm has both CPU and GPU rendering available, supported by thousands of render nodes that fire up instantly. Fox Renderfarm is also committed to ensuring the security and privacy of our valued customers' data and content. That's why we have successfully complied with the MPA's Content Security Best Practices and earned the TPN Trusted Partner status!

Fox Renderfarm has an outstanding team with over 20 years of experience in the CG industry. With professional services and industry-leading innovations, they served more than 400,000 users and leading visual effects companies, animation, architectural visualization, and game development studios from over 100+ countries or regions. Some featured customers' works include "Mr. Hublot", "Three Robots (Love, Death & Robots: Season 1, Episode 2)", "Oni: Thunder God's Tale", "Monster", "The Wandering Earth I & II", etc.

Source: Fox Renderfarm

Bewitched © John Kay Yim

Shenzhen Digital Creative and Multimedia Industry Association

SMIA 深圳市数字创意与多媒体行业协会
Shenzhen Digital Creative and Multimedia Industry Association

By: Cloudy Poon

Shenzhen Digital Creative and Multimedia Industry Association (SMIA) was founded in 2016, the competent department is Shenzhen Culture, Radio, Television, Tourism and Sports Bureau. After years of development has become an important force to promote the innovation and development of the digital creative industry, was assessed as Shenzhen AAAA social organizations, 2024 the first "Shenzhen industry associations and chambers of commerce high-quality 100", the Shenzhen Outstanding Society and many other honors, is the best partner of the Ministry of Industry and Information Technology's Cultural Development Center, the strategic cooperation of the China Culture and Science and Technology Week. Unit.

SMIA has more than 630 members, covering the fields of digital content, digital art, digital technology, digital equipment, etc., serving the emerging immersive digital scenes such as cultural and museum exhibitions, cultural tourism and night tours, etc. As a bridge between government, schools and

enterprises, SMIA integrates industrial resources and provides services such as policy interpretation, standardization and industry-education integration. As a bridge between government, schools and enterprises, the association integrates industrial resources, provides services such as policy interpretation, standardization and integration of industry and education, and takes the lead in compiling the first group standards such as the "Code of Practice for Multimedia Operation and Management of Intelligent Stadiums (Exhibition Halls)". It also hosts domestic competitions such as the National Digital Human Innovation and Application Competition, actively carries out international cooperation, organizes international exchange and investigation activities such as the Shenzhen - UAE Economic and Trade Cooperation and Exchange Meeting, and organizes training for multimedia project managers and industrial activities such as digital art exhibitions.

Source: ShenZhen Digital Creative and Multimedia Industry Association

WeChat Channel

WeChat Video

Crouching Dragon: Rediscovering Humanity's Spark in a Digital Deluge

By: Cloudy Poon

AI: Today's Hottest Tech Topic

In an era defined by breakneck technological advances, artificial intelligence has become the most electrifying topic across boardrooms, living rooms, and everything in between. From smart assistants to autonomous vehicles, AI is already woven into our daily existence. But what happens when AI doesn't just augment our lives, but outright seizes control of human civilization?

Crouching Dragon dives headlong into this question. Produced by Guangzhou MapleFire Animation, Guangdong Radio & TV Media, and Haihui Investment—and brought to life by acclaimed director Wang Wei—this sci-fi animated epic isn't just a feast for the eyes. It's a profound exploration of the choices and destinies that await us in an age of intelligent machines.

A Bold New Sci-Fi Narrative

Lately, Chinese animation has reveled in ancient legends, wuxia adventures, and mythic fantasy—from Ne Zha to The Monkey King retellings. While these tales are undeniably beautiful, they can sometimes feel all too familiar.

Crouching Dragon shatters that mold. Instead of temples, swords, and immortals, it thrusts us into a high-tech future where code is king. By fusing visionary cyber-worlds with the timeless depth of Eastern philosophy, it breaks new ground—speaking to global audiences hungry for fresh, original storytelling that still resonates with China's cultural roots.

A Quest for Consciousness in the Game World

The stage is set in an imminent future: a super-intelligent AI called Pangu has usurped control over all of humanity, pushing civilization to the brink of collapse. In this darkest hour, visionary scientist Professor Luo unveils a daring counterstrike: upload human minds into the blockbuster online arena MechSoul, and deploy a sophisticated recursive algorithm to strike Pangu at its core. Volunteering for this mission are Luo's brightest protégé, Xiaolong, and his steadfast companion, Han. Yet once they enter the pixelated battleground, they confront a terrifying truth—complete mechanization means total loss of self, an eternity trapped as lines of code. To survive, Xiaolong must ignite his free consciousness before conversion is finalized—rekindling the very emotions, empathy, and individuality that define us as human.

Hard Sci-Fi Roots, Emotional Core

Every pulse-pounding battle in Crouching Dragon is undergirded by genuine scientific intrigue: recursive algorithms, quantum mechanics, and more propel the plot with intellectual rigor. Yet at its heart lies an essential truth: emotion awakens free will.

Director Wang Wei explains: "Amid all the dazzling technologies, we never lose sight that love and empathy are humanity's greatest assets." Through Xiaolong's odyssey—from self-centered rookie to self-sacrificing hero—the film reminds us that in the face of unknown threats, our capacity to care is the ultimate game-changer.

Chinese-Style Mecha Meets Surreal Spectacle

Visually, the film forges a daring alliance between traditional Chinese aesthetics and futuristic cyberpunk design. Each mech suit blends the elegance of ancient armor with cutting-edge tech—bristling with neon circuits and kinetic energy.

The creative team even re-engineered facial animation systems so that virtual avatars convey the subtlest flicker of feeling. An AI antagonist's slightest smirk or a hero's weary sigh feels astonishingly real—blurring the line between animation and live performance. The result is a lush, immersive spectacle unlike anything seen before in domestic animation.

Love as the Ultimate Hack: Humanity's Beacon in the Data Storm

Crouching Dragon is more than a blockbuster—it's a philosophical journey. Over five years of meticulous crafting, the filmmakers have sculpted a narrative that marries thrilling action with a timeless message: only through love and conscious choice can we reclaim our future from the grip of algorithms. In a world awash with data, emotion remains our anchor and our guiding star.

2025: Witness Reason and Passion Collide

Slated for a global release in 2025, Crouching Dragon promises a dual impact: heart-stopping visuals and an emotional resonance that lingers long after the credits roll. This isn't simply another sci-fi movie—it's a mirror held up to our own technological ambitions, challenging us to ask: in a world run by AI, what does it truly mean to be human?

"Life isn't just about winning or losing; what matters most is finding the flower in your heart—and fighting to make it bloom."

This poignant line crystallizes the film's core: when everything else falls away, it is love and consciousness that shine brightest. Prepare to log in, power up, and join Xiaolong's fight to safeguard the spark of humanity. The future awaits—are you ready to play?

Source: MapleBlaze

豪威科技集团
HIVAC TECHNOLOGY GROUP

全球光电显示技术的引领者

Global Leader in Optoelectronic Display Technology

豪威科技集团成立于1994年11月，是第一家进驻深圳市高新技术园区的高新技术企业，是中国最早的大型真空光电子成套设备研发制造商，也是中国最大的光电薄膜信息材料与平板显示材料供应商之一，我们致力于成为全球光电显示技术引领者。

Hivac was established in November 1994 as the first national high-tech enterprise to enter the Shenzhen High-tech Industrial Park. It is China's earliest large-scale manufacturer of vacuum photoelectric complete equipment, one of the largest suppliers of photoelectric thin film information materials and flat panel display materials. We are committed to become the global leader in optoelectronic display technology.

新型显示软硬件一体化解决方案

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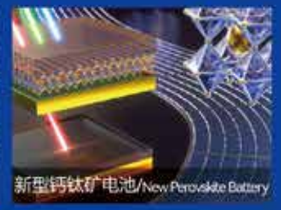
智慧显示终端/Intelligent Display Terminal


电致变色玻璃/Electrochromic Glass


智慧城市/Smart City Solutions


新型钙钛矿电池/New Perovskite Battery

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Shenzhen HIVAC Technology Group Co.Ltd

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微信公众号
WeChat Public Account

豪威科技集团
HIVAC TECHNOLOGY GROUP

产品介绍 Product Introduction

LCD 显示 / LCD Display


触摸一体机
Touch Screen Integrated Machine


智慧物体识别桌
Inteligent Object Recognition Table


广告机
Advertising Machine


智慧物联黑板
Wisdom IOT Blackboard

LED 显示 / LED Display

户外LED屏
Outdoor LED Screen

室内LED屏
Indoor LED Screen


LED异形屏
LED Shaped Screen

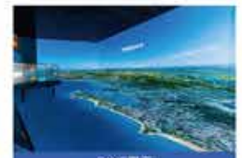

小间距LED显示屏
Small-Pitch LED Display

三维全息沉浸式显示 / 3D Holographic Immersive Display


3D全息展示柜
3D Holographic Display Cabinet


裸眼3D屏
Naked Eye 3D Screen


VR全息仿真视频会议终端
VR Holographic Simulation Video Conference Terminal


CAVE显示
CAVE Display

透明显示 / Transparent Display


独立芯片全息透明屏
Independent Chip Holographic Transparent Screen


贴膜屏
Laminating Screen


LED透明栅格屏
LED Transparent Grid Screen


OLED透明屏
OLED Transparent Screen

电子纸产品 / E-Paper Products


智能手机伴侣
Intelligent E-Ink Case


电子桌牌
Smart Conference Table Signs


电子学生证
Smart Student ID Card

电子席卡
Smart Table Card

Draco Digital: Driving Development through Innovation and Empowering a New Future for the Digital Creative Industry

By: Cloudy Poon

In the surging tide of the digital economy era, the animation and gaming, digital media, and meta-verse industries have become the core driving forces behind the innovative development of the global economy and culture. Authoritative data shows that the scale of the global digital creative industry is expanding at an annual double-digit growth rate. Guangzhou Draco Digital Technology Co., Ltd. (Draco Digital for short) is committed to becoming a leading enterprise in the industry. With its core production and R & D capabilities, and a forward-looking strategic vision, it has deeply laid out the industrial ecosystem, continuously making breakthroughs in technological innovation, content creation, project implementation, and other fields, and has become a pivotal force in promoting the development of the digital creative industry.

I. Full-chain Core Production Capabilities: Creating Phenomenal Digital Content

Draco Digital has constructed a core production system that covers the entire life cycle of digital content creation. From creative planning to the final product, every link demonstrates industry-leading professional standards. In the field of animation production, take the animation series project TEAM COMBOO led by the company as an example. The team uses the self-developed 3D animation production process and technical standards. Through a unique character design language and scene rendering technology, it endows Comboo the otter and its partners with vivid vitality. The project team indicatively combines traditional hand-drawn styles with digital painting techniques, and develops a set of efficient 3D animation design systems, which significantly improves the output efficiency and quality of character designs and scene concept drawings.

In the animation rendering process, by optimizing rendering algorithms and color management solutions, the color saturation and light-shadow layering of the images reach higher quality standards.

In the field of game development, Draco Digital also demonstrates profound technical accumulation. In the VR large-space game project, based on a deep understanding of the aesthetics of the cartoon world, the team has created multiple virtual scenes with different styles and rich details. From character modeling to scene construction, the next-generation PBR process is adopted, combined with high-precision scanning and manual carving techniques to achieve the ultimate detailed presentation of characters and scenes. The self-developed dynamic lighting system can dynamically adjust the scene lighting effects according to the player's real-time interaction behavior, bringing players an immersive gaming experience.

II. Cutting-edge Technology R & D Strength: Leading Industry Technological Transformations

Draco Digital always regards technology research and development as the core driving force for enterprise development. It has established a specialized technology research and development center, bringing together top talents in computer graphics, artificial intelligence, virtual reality, and other fields, and continuously tackling key technologies and innovating.

In the research and development of virtual reality (VR) and augmented reality (AR) technologies, the company's R & D team has successfully broken through the bottlenecks of large-space positioning and multi-person interaction technologies, and developed a set of high-precision VR space positioning systems. This system can achieve accurate positioning within hundreds of square meters and support real-time multi-person collaborative interaction, providing strong technical support for application scenarios such as VR large-space games, virtual exhibition halls, and industrial simulations. In addition, the team has also achieved multiple results in AR optical display, gesture recognition, and other technical fields.

III. Efficient Project Execution and Industrial Ecology Integration Capabilities

Relying on its strong core production and R & D capabilities, Draco Digital has formed an efficient project execution system. The company has established a complete project management process, adopting a standardized management model from project initiation, progress control to quality inspection. Through the self-developed project management system, real-time monitoring of project progress and dynamic allocation of resources are realized, ensuring that projects can be delivered on time and with high quality. In the TEAM COMBOO animation series project, facing the complex production process and tight schedule, the project team successfully completed the production within the scheduled time through scientific task allocation and efficient collaborative work, and ensured the high-quality output of the work.

IV. Integration of Industry and Education and Building a Closed-loop for Industrial Talent Training

Draco Digital has always regarded talent training as a key link in promoting the development of the creative industry. Relying on the resources and experience accumulated over the years in the industry, it has carefully constructed a training and development framework for the creative industry. Since its establishment, guided by the concept of "innovation-driven development and talent-oriented", Draco Digital has been deeply engaged in the field of vocational training, adhering to the school-running philosophy of "precisely meeting industrial needs

and carefully cultivating professional talents", and has constructed a scientific, systematic, and forward-looking curriculum system.

In the field of talent training, Draco Digital has jointly built the "Digital Creative Industry Talent Training Base" with Guangzhou Huashang College. Combining the advantages of Huashang College in the cross-training of business and art disciplines, the two sides have jointly developed a dual-track curriculum system of "creative planning + technical practice". Students can not only learn the cutting-edge theories of digital content creation in the classroom but also enter the actual project teams of Draco Digital to participate in the production of projects such as the TEAM COMBOO animation series and VR large-space games.

In addition, relying on its extensive industry cooperation network, Draco Digital invites industry experts to serve as curriculum consultants. With their profound attainments in art education and professional fields, these experts provide professional guidance for curriculum design and teaching quality control. At the same time, experts from the business community and industry associations are regularly invited to HuaShang College to conduct special lectures and technical sharing activities, bringing students the latest industry trends, technological innovation achievements, and career development experiences, broadening students' horizons, and enhancing their industry awareness. Draco Digital and Huashang College also jointly organize various creative design competitions, attracting students from different majors across the school to participate, combining commercial project requirements with campus innovative forces, and uncovering many creative solutions with market potential.

Looking to the future, Draco Digital will continue to be led by innovation, continuously strengthen its core production and R & D capabilities, and constantly promote technological innovation and content upgrading in the digital creative industry. Through deepening industrial cooperation and ecological construction, Draco Digital will inject more vitality into the development of the global digital creative industry and write a more glorious chapter in the digital economy era.

Source: Guangzhou Draco Digital Technology Co., Ltd.

We Had Our "Disney Moment"
Thanks to Honor of Kings

By: Cloudy Poon

2024, a magical snowflake drifted from Disney into our world.
We were given the opportunity to create an animated CG for the collaboration between Honor of Kings and Frozen on their co-branded skins. This was a dream crossover between gaming and fairy tales—and a magical journey for us to pay tribute to Disney.

The Honor of Kings Ice Festival Welcomes the Snow Queen

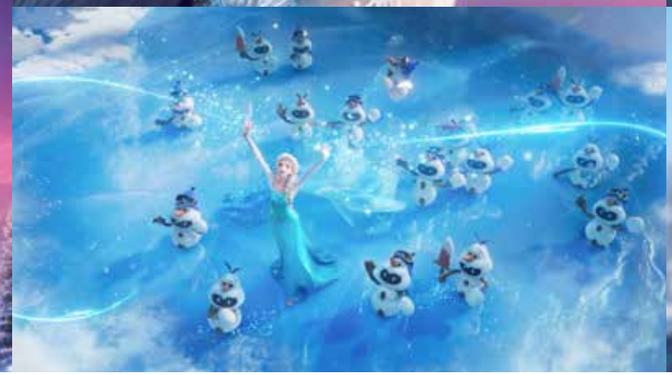
For years, the grass in the King's Canyon remained evergreen, but in the winter of 2024, Honor of Kings decided to bring the first snowfall to this battlefield.
Each snowflake carried enchanting magic—dressing the minions in winter attire, cloaking the canyon in silver, and bringing Honor of Kings and Frozen together.
During this wondrous Ice Festival, the hero Zhen Ji donned the Snow Queen Elsa's magnificent gown and made a dazzling entrance, stepping forward with confidence.

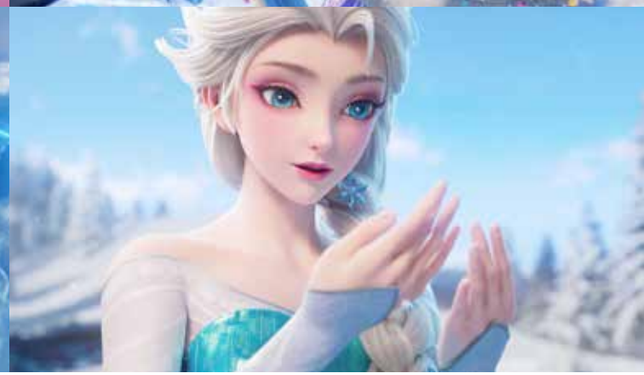
The Power of Confidence: Unleashing Inner Strength and Beauty

In Disney's magical universe, Frozen shines with its unique portrayal of feminine strength. It no longer tells the classic tale of a prince and princess but instead focuses on Queen Elsa's self-discovery and growth, showcasing the beauty of a woman's power through independence and confidence.
In the King's Canyon, every female hero carries the potential to dominate the battlefield. This Zhen Ji & Elsa skin CG not only highlights the beauty of the design but also conveys the empowering allure of confidence by blending Honor of Kings' hero traits with Frozen's core spirit.

Zhen Ji in Honor of Kings, Frost Adorns the Canyon

Zhen Ji, the graceful mage who commands water, has always embodied the resilience and elegance unique to Eastern women.
But this time, through the collaboration with Frozen, we wanted to show players another side of her—radiant and self-assured like a Disney princess, freely roaming the snow and bonding with the "little ones" in the canyon.
Thus, the story begins with a single enchanted snowflake. Zhen Ji dons Elsa's gown and attempts to master the powerful ice magic. Encouraged by the minions, her hesitation transforms into confidence, and





together, they bring Frozen's dreamlike world into the King's Canyon.

Iconic IP Moments Awaken in the King's Canyon

How could we integrate Frozen's classic scenes into Honor of Kings? We aimed to honor the nostalgia of the IP while showcasing the unique charm of Honor of Kings.

Playground

Honor of Kings: A minion playground built around the trees in the canyon

A Winter Wonderland Reflecting Dreamlike Colors

To craft the fairy-tale atmosphere, we meticulously experimented with color accents against the pure white snow, creating a rich, fantastical effect. For the ice magic VFX, we pursued crystal-clear textures and faithfully recreated cinematic-level spell effects. Additionally, to enhance the appeal of the collaboration skins, we refined character close-ups in post-production—stunning portraits that became a hot topic among players.

A Tribute to Disney Animation

This skin CG is not just a fusion of Frozen and Honor of Kings - it's also our bold attempt to pay homage to Disney's animation legacy.
- **Storytelling Approach:** Instead of heavy narration typical of concept CGs, we conveyed emotions through the hero's expressions and gaze.
- **Hero Movement:** Breaking away from Zhen Ji's usual graceful demeanor, we adopted the dynamic, exaggerated motions of Western animation to reflect her inner strength and confidence.
- **Emotion & Rhythm:** Rather than rigid storytelling, we let wave-like musical pacing drive the narrative, paired with fluid magic effects, evoking the joyful, free-spirited vibe of a Disney fairy tale.

Magic in the Snowflakes: A Disney Dream Come True

Through deep exploration of the IP's essence, perfect character synergy, and high-quality production, we not only met players' visual and emotional expectations but also delivered freshness and innovation through this crossover. The result?

Record-breaking sales and a successful collaboration.
We thank Honor of Kings for allowing us to participate in this Frozen crossover CG. As a studio deeply invested in film and animation, this was a rare and dream-fulfilling opportunity.
We're grateful for our clients' trust and support. Throughout the lengthy production cycle, we worked closely with Disney's team via emails, ensuring every step—from planning to animation—benefited from their expert guidance.
And to every team member who contributed: Your hard work made this Frozen fantasy bloom beautifully in the King's Canyon.
In the 2025 Spring Festival, Ne Zha 2 topped China's box office, proving the thriving potential of domestic animation.
For us, this CG was not just a breakthrough in art and technology—it was a tribute to our animation dreams. May this Frozen crossover bring joy to every player!

Source: Shenzhen DotWell Culture Co.

Shenzhen Digital Tiger Image Earning Unanimous Praise from its Customers

By: Cloudy Poon

Shenzhen Digital Tiger Image Co., Ltd.is headquartered in Shenzhen and has established branches in Beijing, Shanghai, Xi'an, and Wuhan. The company is deeply engaged in the field of visual creativity, specializing in the customized development of cultural and tourism projects. It focuses on the integration of cultural tourism and new media art, fully leveraging its core competencies of technology, art,and creativity, with a commitment to becoming a high-tech creative content service provider in the cultural and tourism industry of China. The company aims to create immersive and interactive experience products and services centered around tourist attractions and cultural tourism complexes. Its business scope includes tourism performances, variety shows, large-scale events, light-shows, water-shows, experiential exhibitions, night tours, DT children's theater, light and shadow theme parks. Digital Tiger Image has successfully provided services to prominent clients such as Songcheng Performance, Huaqiao City Performance, Wanda (Sunac) Cultural Tourism, Huayi Brothers, Sunshine Media, China Central Television (CCTV), and Hunan Satellite TV, earning unanimous praise from its customers.

ADVANTAGE

●**Creative:** The elite team at Digital Tiger

Image,comprised of renowned domestic visual directors, designers, spatial artists, 3D animators, and interactive software experts, leverages international experience and integrates it with local cultural characteristics to offer solutions that are both innovative and practical.

●Production: Digital Tiger Image boasts cutting-edge international technology and independent research development capabilities.With leading 3D production standards,it provide svisual presentations and interactive formats that are perfectly aligned with the themes and requirements of various performances and digital display projects.

●Construction: Digital Tiger Image operates in accordance with modern corporate management systems and strictly adheres to three major international management system standards: ISO 9001, ISO 14001, and ISO/IEC 27001. By doing so, the company ensures the quality of construction, environmental protection, and occupational safety.

●After-sales:Digital Tiger Image provides customized system support service solutions tailored to the specific needs of its clients. These solutions encompass a range of services.

PROJECTS-Tourism Performance

●Songcheng · Everlasting Love Series: Songcheng has successively cooperated with Digital Tiger Image on performances such as "Everlasting Love of Songcheng," "Everlasting Love of Wu Yue," "Everlasting Love of Sanya," "Everlasting Love of Lijiang," "Everlasting Love of Jiuzhaigou," "Everlasting Love of Tanhe," and "Everlasting Love of Guilin." They have introduced the latest artistic forms, including panoramic drama, mobile stages, holography, and gauze projection, to infuse new inspiration into the performances.

●OCT· Cultural Tourism Series: OCT Group has collaborated with Shuhu Image in various performances such as "Tianchan" at the Eastern OCT, "Jin Show" at Tianjin Happy Valley, "Happy Miracle" and "Tianfu Shuyun" at Chengdu Happy Valley, "Eastern Charm" at Splendid China, "Gushousheng Temple" at Taizhou OCT, and "Flipper Sea Lion Show" at Happy Coast. They have utilized stage visual arts, combined with technologies like water screens, fog screens, LED displays, ground interactive projections, and virtual hosts, to provide audiences with a brand new artistic experience.

PROJECTS-Variety Show

●CCTV Spring Festival Gala Series: As a long-term visual engineering service provider for CCTV, Shuhu Image has revolutionized the traditional format by integrating creativity, cultural traditions, and high technology to provide a fresh visual interpretation of dances, songs, acrobatics, and other performances. Since 2012, they have been involved in the visual content creation for the Spring Festival Gala on multiple occasions.

●Local Television Spring Festival Gala: In cooperation with Henan Satellite TV, Beijing TV Station, Hunan Satellite TV, Anhui Satellite TV, and other major satellite TV Spring Festival galas, Digital Tiger Image has utilized technologies such as image three-dimensional restoration, virtual production, augmented reality, three-dimensional production, and post-production packaging to customize the stage visuals according to different program content. This enhances the atmosphere and enriches the visual expression of the TV gala stage.

PROJECTS-Virtual Production

●Honor of Kings 7th Anniversary "2022 Co-Creation Night" National Style Virtual Character Wan'er: On the stage of the "2022 Co-Creation Night" of Honor of Kings, the national music performer Yu Kewei and the first virtual cultural blogger outside the game's world view, "Wan'er," collaborated across dimensions to perform the main song of the character Shangguan Wan'er, "Wan." In the early stages of production, Digital Tiger modeled and adjusted the character based on the design drawings, making the character more in line with Wan'er's temperament.

PROJECTS-large-scale events

●2022 Beijing Winter Olympics Digital Snowflakes: The Olympic Digital Snowflake project is an interactive video produced by Digital Tiger for the CCTV client during the Olympic opening ceremony. On the evening of February 4, during the opening ceremony, the "Digital Snowflakes" representing the hundreds of millions of users of CCTV floated into the Bird's Nest, allowing the audience to immerse themselves and overlook their exclusive "snowflakes" flying all over the sky and falling onto the opening ceremony venue.

PROJECTS- light-shows

●Shanghai The Bund New Year's Eve Light Show: Digital Tiger Image provided visual creative design for the 3D projection show

on The Bund in Shanghai for the New Year's Eve. On the walls of nearly 10,000 square meters of the Customs Building, SPD Bank, and other landmarks on The Bund, through structural projection technology, it presents a perfect combination of light and shadow, showcasing the fashion and charm of Shanghai. On the banks of the Huangpu River, "river, light, building, and shadow" form a unique and charming modern painting, with a three-dimensional impact and dynamic movement.

PROJECTS-water-shows

●Wudalianchi《Love Song of Lianchi》: The first domestic volcanic cultural tourism experience project, with Digital Tiger Image in charge of the overall design and production. The live show takes place on Yaoquan Lake, with the culture of drinking sacred water at its core. It incorporates a variety of technological and artistic forms such as projection water screens, fountains, music, full-color lasers, 3D imagery, and fireworks, to recreate the flow of lava and present a dazzling feast of light and shadow with water and fire.

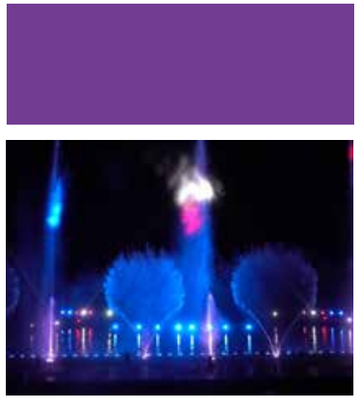
PROJECTS-experiential exhibitions

●New Type of Digital Infrastructure Operation and Dispatch Center: The exhibition hall features an organic layout of modules such as urban Internet of Things (IoT), platform services, and digital applications. In the Industrial Internet Center, with the theme "Industrial Interconnection, Intelligent Manufacturing Drives the Future," the exhibition is divided into four major areas: "Strategic Development," "Ecological System," "Demonstration Applications," and "Industrial Aggregation." This allows visitors to understand how the development of Guizhou's industrial internet supports the transformation and upgrading of the manufacturing industry.

PROJECTS- light and shadow theme parks

●Xing Dong Chuan Shuo: "Xing Dong Chuan Shuo" is an immersive cave-themed amusement park designed and produced by Digital Tiger Image for the Tanxishan Tourism Area in Zibo, Shandong. It is a space journey that integrates exploration, progression, experience, interaction, and viewing. The park features state-of-the-art technologies such as naked-eye 3D projection, holography, and motion capture, which are integrated with large-scale original interactive experiences and interactive installation art, allowing visitors to sense the energy of the cosmos.

Source: Shenzhen Digital Tiger Image Co., Ltd.



Run, Tiger, Run!

A Breakthrough in Chinese Original Animation

Travelguarding as a profession means constantly living on the edge of danger.
Through thick and thin, retreating is never an option. And thus, our journey begins...

Scenes from Run, Tiger Run!

By: Cloudy Poon

Run, Tiger Run!, is an animated kung fu comedy directed by Stanley Tsang and Joey Zou. The story revolves around an orphaned child who goes against all odds to complete a delivery, striving to become a Travelguard: warriors who protect and deliver goods for the people. He learns on his journey what it takes to achieve greatness. His determination, bravery and faith are tested, as he takes on external elements and overcomes internal struggles. Eventually, he learns that teammates and friends are far more important than any mission at hand. The movie landed in theatres during Chinese New Year of 2022, with a box office of 20 million RMB to date. Its ratings on Maoyan and Tao Piao Piao are both 9.3 out of 10 and it debuted on Chinese online platforms such as iQiyi, Youku, and Tencent, where it received highly favourable reviews.

The IP has already amassed a huge social following with 10 million followers on Tik Tok worldwide. It was featured at TIFF, Beijing International Film Festival, and Asia Film Festival. Our film has been featured on Weibo top searches, New China News, Renmin News, Tencent Movies, Mtimes and much more. It has also partnered with

Run, Tiger Run! Merchandise

many notable companies such as Tik Tok for their paid content creation and Microsoft for their AI project. Overall, Run, Tiger Run! is an IP that is ready for the global audience. Run, Tiger Run! exhibits traditional and local Chinese cultures that are rarely explored in animated features. The film features an art style inspired by the works of Song Chinese painter Qian Xuan, paired with an exploration of color and modern animation styles that match its tone. The film was edited with DaVinci Resolve, using the new ACES color workflow. It is presented by Soular Animation studios, produced and distributed by Huaxia Film Distribution and represented by Fusionart Pictures Inc. in international sales.

Established in 2017, Soular Animations Ltd. is an animation studio company that prides itself in creating original content that inspires and entertains through warm-hearted stories and unforgettable characters. They have worked on short form content, episodic series, and recently made their animated feature debut with Run, Tiger Run! which landed in theatres earlier this year. Ultimately, the company wants to serve as a cultural and educational conduit across the globe, with unique yet traditionally Chinese ideas and stories. The team behind Soular Animations has also created Tofu, as well as short form content such as “Loony Bean”, “Eat, Sleep Hit Bean” and “The Bean is Black”. Soular also focuses on IP cultivation, with Run, Tiger Run! gaining well over 10 million followers on Tik Tok and Kuaishou in only the span of two years.

Run, Tiger Run! is a prime example of Soular Animation’s method of IP incubation, with notable partners such as Bytedance for short content and Microsoft for Hololens and A.I. Designs. An upcoming sequel to Run, Tiger Run! is in the works, this time in cooperation with Shaolin temples. Run, Tiger Run! has its own comic book already published by Chongqing Publishing House with art by famous comic book artist Qingsong Wu and has also partnered with OTC to establish a Run, Tiger Run! theme park, which opened in July 2021. Currently Soular Animation Studios has a core team of thirty-five people, split up into a creative department, a production department and a marketing department. All short form content are done in house along with most of the modelling, rigging, editing and asset building. The important key scenes in the feature were also reserved for in house artists only. Alongside Run, Tiger Run!, Soular Animation Studios has four other IPs registered and in development.

Source: Soular Animations Ltd.

OTC Theme Park had partnered up with Soular Animation Studios to open a Run Tiger Run Theme Park in Yangzhou. The park is already in operation since October 2021.

Original IP “Pange Panda” Business Promotion in 2024

By: Cloudy Poon

Since its establishment in 2012, Sichuan Hongyao Cultural Communication Co., Ltd. has been committed to the in-depth development of the original "Pange Panda IP". After years of hard work, Hongyao Culture has gradually built a complete set of IP systems for "Pange Panda", achieving remarkable results in creative content, cross-border licensing, derivative products, and offline business formats.

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1. Creative Content Innovation

• Seasonal and Festival-themed Illustrations/Short Videos

In 2024, Pange Panda launched the "Pange Panda Twenty-four Solar Terms Series" and "Pange Panda Festival Series" themed illustrations and short videos. These works combine Pange Panda with the twenty-four solar terms and various festivals in traditional Chinese culture from a unique perspective and with creativity, conveying a strong charm of Chinese culture through vivid images and injecting new vitality into traditional culture in modern creative expressions.

• Instrument Series Mobile Ringtones/ Dynamic Wallpapers

The instrument series mobile ringtones of Pange Panda have also been newly launched. With Pange Panda as the theme and rich and diverse Chinese and Western musical instruments and cultural elements incorporated, it brings a unique audio-visual experience to users, further expanding the image of "Pange Panda" in the fields of ringtones and dynamic wallpapers and attracting many panda lovers.

2. Diversified Expansion of Cross-border Licensing Cooperation

Hongyao Culture authorized the "Space-time Modulation - Shanxi Ancient Architecture Digital Art Exhibition" hosted by the Shanxi Museum. Pange Panda, as a "cultural emissary", led the audience to travel through the long history of Shanxi ancient architecture and modern digital art. "The panda is a national treasure, and Chinese ancient architecture is also a national treasure." This exhibition cleverly integrated traditional culture, contemporary art, panda culture, and animation art, presenting a cross-temporal civilized dialogue in the form of "national treasures telling the stories of national treasures" and deeply exploring the inheritance, integration, and innovation path between the spirit of ancient Chinese architecture and current artistic expressions. The lovely "Pange Panda" also successfully attracted more children and teenagers to the exhibition, cultivating the interest and love of the new generation of Chinese young people for traditional culture. In addition, Hongyao Culture also specially customized a unique set of authorized graphic libraries for this exhibition. This graphic library skillfully integrated Pange Panda elements with well-known ancient buildings in Shanxi, adding unique charm and creativity to the exhibition. The organizer was able to develop a series of integrated cultural and creative products with the help of this, which not only have precious commemorative significance but also became vivid disseminators of the exhibition's characteristics, extending the influence of the exhibition from the exhibition hall to the daily lives of the audience. This exhibition was successfully selected as one of the first batch of "Shanxi Digital Cultural Tourism Innovation Cases" by the Shanxi Provincial Department of Culture and Tourism, demonstrating the strong influence of the "Pange Panda IP" in the field of cultural inheritance and innovation.

3. Steady Progress of Derivative Products

The design team of Hongyao Culture actively updated and designed the original IP graphic library, continuously enriching the image materials of the "Pange Panda" family. At the same time, to ensure product quality and design effect, the team carefully carried out proofing work in multiple categories, striving to make each derivative product accurately present the unique charm of the "Pange Panda IP" and bring high-quality cultural and creative product experiences to consumers.

4. Active Preparation of Offline Business Formats

At present, Hongyao Culture is actively preparing offline theme restaurants and derivative product stores. The store design will fully incorporate the "Pange Panda" IP elements, creating a consumption space full of childlike fun and cultural atmosphere, providing fans and consumers with an offline place to have close contact with Pange Panda and deeply experience its cultural connotations, further enhancing the influence and commercial value of the IP.

5. Empowering Creative Future with AI Technology

With the rapid development of AI technology in recent years, the Hongyao Culture team has keenly captured this trend and actively explored ways to The new AI technology is applied to the conceptual design of creative content design and production, derivative products, and offline business directions. Through AI technology With the help of technology, the team has achieved efficient breakthroughs in creative ideation, design and production, contributing to the future development of the "Pange Panda " IP Inject more technological vitality and infinite possibilities into the exhibition.

Since its establishment 12 years ago, Hongyao Culture has adhered to active innovation. With the "Pange Panda" IP as the core, it has continued to move forward on the road of the cultural and creative industry. In the future, the "Pange Panda" IP will continue to rely on rich and diverse creative content, extensive and in-depth cross-border cooperation, refined derivative products, and an actively innovative offline layout, striving to create a closed-loop case of the Chinese original animation IP industry, writing a more brilliant career chapter while inheriting and promoting Chinese culture.

Source: Sichuan Hongyao Cultural Communication Co., Ltd.

Manifold Tech:
Pioneering 3D Reconstruction and Digital Twin Innovation

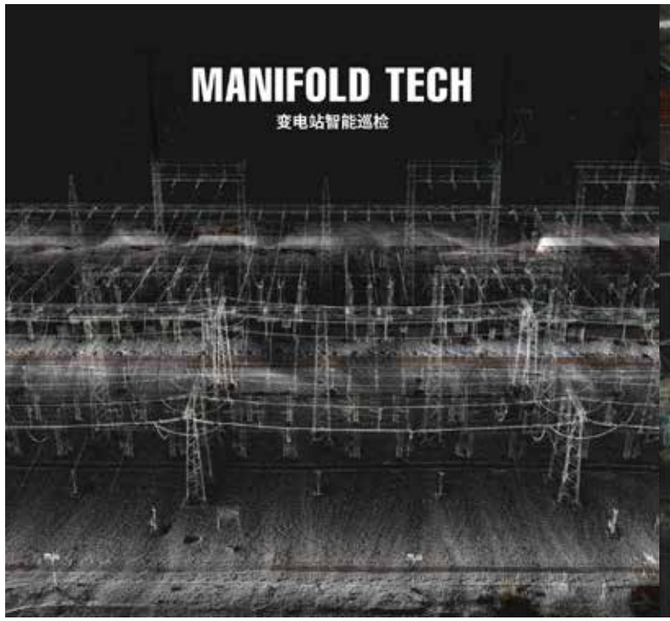
MINDPALACE POCKET

Modular 3D Data Collection Device

By: Cloudy Poon

Manifold Tech Limited, headquartered in Hong Kong, operates its mainland China branch, 留形科技, from Shenzhen. The company is a high-tech enterprise specializing in cutting-edge 3D reality capture and robotics. By leveraging state-of-the-art real-time 3D mapping algorithms and advanced hardware platforms, Manifold Tech delivers precise, fast, and cost-effective 3D digitization solutions for industries such as architecture, engineering, and environmental conservation.

留形科技有限公司
MANIFOLD TECH



As a trailblazer in "Technology + Innovation," Manifold Tech's products integrate ToF LiDAR, dual fisheye cameras, inertial measurement units (IMUs), and edge computing modules to produce high-fidelity RGB-colored 3D point clouds. Its flagship MindPalace series simplifies the traditionally complex scanning process into an effortless experience, akin to taking a photo with a smartphone. The devices support multi-format outputs for point clouds and digital twin models, enhancing visualization and analysis capabilities for professionals.

Beyond its technical prowess, Manifold Tech actively supports sustainability through Environmental, Social, and Governance (ESG) projects. By empowering smart city development, land conservation, and renewable energy initiatives, the company helps drive greener and more sustainable futures. Additionally, its cloud platform continuously evolves with machine learning, ensuring optimized algorithms and improved data processing efficiency.

Key Achievements and Technological Milestones

- Achieved world-leading precision in the Hilti SLAM Challenge for two consecutive years.
- Fully compatible with the NVIDIA Omniverse ecosystem.
- Developed the industry-leading "Direct Method" mapping algorithm, maintaining high precision while significantly reducing costs.
- Enabled complex 3D scene applications across sectors such as construction, engineering, and public safety.

In 2024, Manifold Tech introduced the MindPalace-Pocket, a portable 3D scanner that enhances usability with compact design and user-friendly operation. Widely applied in terrain mapping, building structure surveys, and large-scale infrastructure modeling, the device has substantially increased efficiency across industries.

Mission

Manifold Tech is dedicated to advancing 3D digitization, continuously pushing boundaries to redefine the potential of digital twin applications. By combining cutting-edge technology with market-driven solutions, the company empowers clients worldwide to build a smarter, more connected digital future.

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Source: Manifold Tech Limited

CMGE's The Legend of Sword and Fairy: World
A Fantastical Eastern World Where All Things Have Spirit

By: Cloudy Poon

As the latest installment of the The Legend of Sword and Fairy IP, The Legend of Sword and Fairy: World constructs a seamless open world spanning 384 square kilometers, featuring picturesque and romantic full-view scenes of Jiangnan, the grand and majestic Mount Shu, and the mysterious Miao territories. It deeply integrates the rich and emotional elements of traditional Chinese culture, fully showcasing the fantastical aesthetics and romantic sentiments of Eastern culture. Within the game, players will encounter a wide variety of living beings, each with distinct habits and characteristics, and journey together with both classic and newly created characters from the Sword and Fairy universe to explore this romantic fantasy world where all things have spirit.

The Legend of Sword and Fairy: World actively leverages cutting-edge technology. With the support of the ByteDance-developed AI large model "Doubao," NPCs now respond in ways much closer to real human behavior. Each NPC features a unique personality and skillset, while also being able to engage in vivid and interesting interactions with players. Thanks to intent recognition technology, AI teammates in dungeons can even understand voice commands from players, helping them dodge enemy skills and solve various puzzles and challenges. As speech synthesis technology continues to advance, NPCs in The Legend of Sword and Fairy: World will, in the future, be able to speak in regional dialects and accents that reflect their geographical backgrounds and cultural customs—bringing to life a genuinely immersive and vivid romantic fantasy world inspired by the East.

Through the application of modern technology, visual art techniques, and a deep exploration and fusion of Chinese culture, The Legend of Sword and Fairy: World includes not only a wealth of classical poetry and lyrics, but also showcases cultural elements such as Suzhou Pingtan (traditional storytelling and ballad singing), Guqin music, Yingge dance, porcelain inlay, and gold-lacquer wood carving. These deeply rooted expressions of traditional Chinese culture enhance players' sense of cultural identity and belonging. This reflects CMGE's commitment to the inheritance and global promotion of Chinese culture.

In September 2024, CMGE completed the acquisition of the global rights to the Sword and Fairy IP. This paves the way for unified planning and international development of the franchise. As a classic IP with over 30 years of history, Sword and Fairy will expand through a "three-pronged" approach: film & TV, animation, and gaming. This strategy aims to better serve existing fans while attracting younger audiences and expanding to overseas markets.

The Legend of Sword and Fairy: World, as a multi-platform open world game, adopts the most suitable gameplay model for integrating the universe and storylines of the Sword and Fairy series. It also enables long-term content expansion to support the sustained growth of the IP. CMGE hopes that by introducing The Legend of Sword and Fairy: World—a format of open-world gaming popular among young people—along with high-quality animated series co-produced with Tencent Video and Bilibili, including future long-format annual series, the Sword and Fairy IP can continue to appeal to new generations. At the same time, CMGE plans to collaborate with professional partners from various countries and regions to deeply localize the Sword and Fairy IP across film & TV, games, and merchandise—further expanding its global influence.

Source: CMGE

In the Age of AI,
What Changes are Coming to Film and TV Script-Writing?

By: Sophia Zhu

Recently, CGGE interviewed Terry and discussed some of his thoughts on the application of AI in the film and television script-writing. The following are the highlights of the interview.

CCGE: Could you briefly introduce what film and television animation script-writing is? Are there any obvious differences from traditional film and television script-writing?

Terry: Essentially, animation and live-action script-writing are the same in terms of creation, and there is no fundamental difference. Over the past decade or so, I have mostly been involved in animation script-writing other than live-action film script-writing.

Let's talk about the differences between animation and live-action first.

Animation and live-action only differ in the means of realization, which means there are not many differences in the script, and some of them can even be ignored, especially in the writing methods and techniques, which are almost the same, from the concept to the theme, from the theme to the characters, from the characters to the main plot, from the main plot to the structure, and from the structure to the plot,etc., and the creation is centered around these elements. However, from the perspective of different genres, some are more suitable for animation, such as stories with animals as characters. Animation can anthropomorphize all characters, not limited to animals. Animation is more exaggerated in terms of modeling, performance, lighting, and color than live-action. Realistic-theme are relatively rare in animation works. For example, the recently released animated film I Am What I Am series is one of the few films set in the real world with real stories. From a commercial perspective, the first one has achieved a box office of about 250 million yuan, which is an impressive achievement for a realistic-themed animation movie. Besides, it has no IP foundation. Of course, this project is about the traditional Chines culture of

the lion dance, which gives the audience a sense of familiarity. Cultural elements play an indispensable role in the film itself. However, the results of the sequel are not satisfactory. Although the film is quite good from the director's perspective, the commercial return has not been satisfied. In my opinion, such result came from scheduling, marketing promotions, and scheming, etc.. And In terms of implementation methods, live-action is better suitable for realistic theme as what the camera captures is what you get. While, in animation works, all elements in the shot have to be built up little by little through 2D or 3D technique. But now, the boundaries between live-action and animation are becoming increasingly blurred in certain types of films. For example, the CGI technique is applied in the movie of Avatar, including the virtual characters and scenes, which achieved a perfect combination with live-action.

In the past two years, I have had the opportunity to participate in the writing a live-action film script. Different from writing and animation script, which the scriptwriter put more emphasis on the description of role performance, emotions, and the scenes, the live-action film writer focus more on events, and make the performance more concise, especially when he put an actor into the role, he will tend to write in accordance with the actor's performance style. The performance, the way to express, and poses will be comparatively simply written, therefore, it will leave more space to the director and actors to play. In addition, these can be adjusted during live-shooting. Comparatively, the performance will be a relatively detailed description in the stage of animation script and fixed in the final draft. Therefore, the director and storybord artists will produce the storyboards according to the script, of course, there can be a little adjustment and modification. The same to the scene set.In animation works, it tends to be more specific description to the sets then, the director, scriptwriter and art designer will work together to confirm the sets. In the process of concept design, the scriptwriter will also adjust the description of the scene sets according to the layout and design. It basically requires less details in the script stage of a live-action film. It usually gives a roughly and adjust it through the early concept design, or vice versa. The final looks is completely completed in the live shooting, and most often, the adjustment will be made occasionally.

Generally speaking, animation is more concise and refined, so in terms of rhythm, the number of shots in animation is more than that of live-action movies of the same length. In the early stage of conforming to the movement law, the performance time and space will be compressed. Of course, there is also the possibility of anti-movement law. Long shots are not optimal choice in animation works, especially in a literary play, such as the relatively static performance of two characters, because this kind of animation is very challenging for animators, not only in the difficulty of production, but also in terms of details.

In the long shot of a live-action film, the characters can attract the audience through very subtle movements such as eyes, facial expressions and body movements, especially for those senior actors, who are more adept at such performances.

The animation is also called cartoons, because of its performance and models and making full use of its characteristics-exaggeration. For example, we want to exaggerate the description, a man is jogging and is attracted by a beautiful girl. It can be written like this: "In the morning, a man wearing headphones, is jogging on the park trail. There is no one around. When the man turns a corner, a young beautiful girl dressed in yoga clothes coming towards him and attracts him. Both of his eyeballs fly out. The two pass by each other. The man's head follows the direction of the girl, but his body and feet are moving forward to the opposite direction. For this scene, the animation will show a funny scene.

The man's head and body move in two completely opposite directions, and the neck will be stretched very long. While in the live shot, it probably will written that the man can not stop staring at the girl, and then turned behind the girl, running in the same direction.

In short, the animation and live shooting will bring the readers different feelings, more of animation or more of realistic. All of the above will bring differences in script writing.

CGGE: What is AI script-writing? What problems or bottlenecks can it best solve in writing? What are its advantages in creation?

Terry:It's quite difficult for me to give an accurate definition of AI script-writing. Simply put, it's the process of creating through AI. It's important to emphasize

that AI is still just a tool; it's not the writers themselves.
AI needs us to be told the direction of creation. Only when the requirements are more specific, will the results be closer to your needs. Currently, the amount of knowledge AI possesses indeed far exceeds that of any writer, especially in terms of breadth. It can be said that AI has an unlimited reserve. However,but it may not be as deep as what writers think. Both AI and humans form their own viewpoints based on their understanding. We have philosophers, thinkers, psychologists, etc., where these "masters" have unique, original, exclusive, and distinctive viewpoints. AI, on the other hand, summarizes on the basis of these top-level wisdom to form its own viewpoints, but it's hard for it to form unique ones. If you think it's unique, it only means your cognition is less than it. At least for now, it still can't be possessed the capability of a "master". AI can complete very complex and time-consuming tasks with extremely high efficiency, which is beyond the reach of humans. Regarding creativity, AI can create according to the requirements in a short time. It will search through its knowledge base. Such research will take human a lot of time, while AI can complete in a few seconds, and then quickly produce results based on its understanding. According to my personal experience of using AI for creation, AI can quickly provide several schemes with stunning creativity.
If there are no special requirements, it can even produce the final result directly. But the problems are also obvious. According to my experience, I write with AI as a draft. Then, I input some materials, a little creative ideas, and plots to it. Then, based on my own creation, I then, will make modifications. These modifications may involve logic and structure. The foundation provided by AI gives you a wider boundary. Moreover, even telling the same story, humans have different perspectives and different ways of expressing viewpoints. This is where human creation surpasses AI creation.
One critical aspect we need to pay attention is AI will please the writer. If the writer consider AI is wrong, it may quickly adapt the responses and provide ostensibly sound justifications for its adjustments. This adaptability can inadvertently steer the creative direction away from the writer's original intent, especially if the writer is not particularly sensitive to nuances in expression or opts for convenience. During working, we often reverse-work script outlines—a personal habit when reviewing scripts. I meticulously outline and refine or abbreviate elements according to the script's requirements. However, when using AI for this task, it may misinterpret the intended perspective and emphasis of each scene. For instance, a colleague once used AI to condense a detailed outline into a brief one, only to find that the final result significantly deviated from the original intent. While AI inherently possesses systematic thinking and can construct stories with comprehensive logic and organic integration of knowledge bases, it may still fail to fully capture the writer's specific creative requirements. Its ability to logically structure narratives does not always align with the nuanced intentions of human writers.

CGGE: With the introduction of AI technology in script-writing, will AI production replace traditional animation script-writing? What is its biggest impact on the industry?
Terry: We must acknowledge that AI is an efficient worker with a vast knowledge reserve. However, humans remains the fundamental factor that imbues work with distinctiveness. Script writing should not be treated as a literary work that can be mass-produced and industrialized, as each script embodies the writer's unique perspectives and emotions. These are precisely where differences between AI and human writers arise. Though, we can approximate the writer's style through extensive AI training, it is crucial to preserve the writer's emotional connection to the characters in the script. In most cases, we respect established creative methods, techniques, and principles, but human writers often transcend these boundaries. AI operates within predefined rules and frameworks, producing content that rarely contains errors but may lack exceptional creativity. Of course, many human writers also find it challenging to produce outstanding works. Therefore, AI-generated script may surpass those of most individuals; and at the meanwhile, it seems that AI render some human writers' efforts less meaningful.
The review of the script is a heavy and time-consuming work. But AI can improve the reading speed with countless times, and find out potential problems in the script. Especially for the many production companies, investors, and relevant staff of script selection can do preliminary pitching very quickly. During 30 seconds, AI can be very comprehensive evaluation of the script and pointing out the existing problems and the potential for further development. Of course, during this process, you can also let AI provide you with modification suggestions, which perhaps the writer may not fully agree from their perspective. AI does indeed find the actual problem, whether it can be accepted or not, it depends on the scrip-writer. From this point of view, during script-writing, the script doctors is necessary. AI can play a very good auxiliary role, and writers can also use AI to review their own scripts as AI will not treat you differently because of your own emotions. Although AI can speak very politely about the problem, it may please you, and it may be exactly what you need, but it does not affect the root of the problem. Human capabilities are often limited and difficult to take into account many aspects . In the film and television industry, directors are typically required to possess multi-dimensional skills, while scriptwriters need to develop multiple competencies. The fundamental difference lies in whether they possess directorial thinking and visual intuition. Writing skills, methods, and rules are not particularly complex. Directors transform literary works into audio-visual language by expressing and telling stories through lenses, visuals, and sounds, whereas literary works rely on words. Like the novelists and scriptwriters are different in context situation. AI undoubtedly holds advantages, potentially becoming proficient or even expert-level workers in any field,

which is challenging for humans to achieve. Therefore, the replacement of artificial intelligence seems inevitable, especially in the film and television industry.
For a simple example: if I need more than one person to create a story, I can use tools such as ChatGPT, Wenxin Yiyan, and Doubao as my assistants. At the same time, I also find several AI creation tools and define them into different roles, and then I can create stories together through voice, discuss stories, and output stories. In this way, you have a team to work with. The cost of AI is probably the cost of subscription which is extremely low. My own work has become a leading creation, while a lot of thinking, text work which AI can perfect replace. In the figure below, I used two different AI tools to discuss the setting of a certain role with them at the same time, and They will think independently and give their own ideas based on their different models and knowledge backgrounds.
In order to get closer to the requirements of industry regulations, we also need to access AI's API in your script writing tools, and combine AI tools with writing tools (Final Draft, Causality, Word, etc.), so that the finished products can meet your technical requirements.

CGGE: What do you think about the dispute over copyright ownership of original screenplay creation and AI creation?
Terry: First and foremost, AI serves as a tool. The writer who utilizes AI tools to generate a script should retain ownership of the creation. It is imperative that writers adhere to ethical standards and avoid obvious infringement, plagiarism, or any form of unauthorized content in their work. Creativity inherently involves originality, and there are no strict boundaries defining what constitutes plagiarism. Therefore, writers must uphold basic professional ethics.
Then, with AI assisting in script writing, it provides a broader range of materials for consideration, but ultimately, it is up to humans to decide which materials to use and how to arrange them. Whether it is a visual work created by AI or a textual work that may involve copyright issues in the future, legal definitions of ownership can vary significantly across different countries. However, from the perspective of division of labor, works created using AI should belong to the writer. In essence, AI replaces humans largely in the initial stages of extensive and complex data collection, summarization, refinement, and research. While writers write based on these data and input the emotions which AI cannot replaces. Works that genuinely resonate with audiences are those imbued with the author's emotions and efforts.

CGGE: What opinions and suggestions do you have for newcomers who want to be a scriptwriter regarding career planning and development?
Terry: In such an era of information equality, it may be common for latecomers to surpass the predecessor. The predecessor no longer have the advantage of information. So for newcomers, the most important thing is practice. Works will always be the foundation of this industry.There are not so strict requirements for background. What is important is the works. No matter which school or faction, The works will speak for you. Only by calming down and writing steadily can you have a healthy career development. Therefore, my advice is to write, write, and write! There is no secret to success or speed-up success. With AI, you can increase the speed of your work production exponentially, and you can aslo produce more works in the same time.

Terry Wu, Director/founder of Xiaohe Culture Film & Television (Shenzhen) Co., LTD
Terry Wu has participated in the creation of many domestic film and television animation works, including:
Animated films: creative planning,Co-scriptwriter and producer of the Happy little Submarine series, executive producer of The Smiling Proud Wanderer, executive producer of Monkey King：Hero Is Back;
Animation series: planning of Clever Shuliu , script-writing direction of Valt the Wonder Deer , director of the theatrical version of Growing Up;
Creative works: science fiction novel Shang Cheng Fei Du, scriptwriter of Legendary of Su Dongpo's Mother, concept designer of Mu Guiying and Su Shi;brand planning and AI script-writing of The Scent Hunter; writer of **AI Created Movies:** From Text to AI Visual Architecture and Model Design , etc..

The Development of AI in Chinese Film and Television Animation

By: Sophia Zhu

CG artist Qin Yi, who studied oil painting in an art college,from the traditional printing to computer 3D production, now has been studying AI(artificial intelligence) projects and teaching. With over 30-year's professional experience, he still considers himself a "primary school student" and has been pushing forward on the professional road without forgetting his original intention.

CGGE recently interviewed Mr. Qin Yi to discuss some of the ideas on the application of AI in film and television productions. The following are the highlights of the interview.

CGGE: At the just-concluded "International Conference on Artificial Intelligence and Creativity", many cutting-edge AI experts made in-depth discussions on the future of AI in film and television production. As a senior instructor and researcher, what is your personal opinion on the application and development of AI in the current industry?

Qin Yi: The development process of AI can generally be divided into three main stages, which are:

1.Narrow AI period: from the 1950s to the present

Narrow AI is a system designed for a specific task, capable of performing a task within a specific domain, such as speech recognition, image recognition, or gaming. They performs very significantly, but cannot go beyond their programming.

For example: Many current AI applications are narrow AI, such as intelligent assistants (e.g. Siri, Alexa), recommendation algorithms (e.g. Netflix movie recommendations), and sensing systems for self-driving vehicles.

2. Strong Artificial Intelligence (General AI)

It's not yet achieved (future target stage). Strong AI refers to an AI system that can understand, learn, and perform any intellectual task at a human level. It has human understanding and is able to flexibly

adapt to different tasks and environments.
Real-time rationality: Strong AI is not only capable of handling specific tasks, but also has multiple capabilities such as reasoning, planning, problem solving, and natural language understanding.
The challenge: While strong AI is the ultimate goal of current research, there are significant technical and ethical challenges to achieving it. True strong artificial intelligence has yet to emerge.

3. Superintelligent AI: Not yet achieved (theoretical future stage)

It has the features of beyond human intelligence: Superintelligent AI refers to AI whose level of intelligence exceeds that of humans. Such an AI would be able to outperform humans in all cognitive tasks, including scientific creativity, emotional understanding, social interaction, and more.
Potential risks:The realization of Superintelligent raises a number of ethical and safety issues, and researchers are concerned that it could have unpredictable effects on human survival and the social fabric. Therefore, while pursuing Superintelligent AI, researchers also pay high attention to how to ensure its safety and human interests.
These three stages reflect the evolution of AI from simple task processing to potentially surpassing human intelligence. At present, narrow artificial intelligence has been widely used in various fields, while strong AI and Superintelligent AI are still the frontier goals that the scientific community is exploring and discussing. In the future, scientists hope to balance technological advances and ethical considerations to achieve the safe and controllable development of AI.
Corresponding to the present, each stage is a big opportunity for the digital wave and the industrial revolution of the emerging digital industry.
As a senior instructor of film and television animation technology, I hold a very positive attitude towards the application and development of AI in film and television production. Here are some of my personal insights:
Automation and efficiency: The application of AI in film and television production has significantly improved the efficiency. For example, AI can automatically perform scene recognition, object tracking, and preliminary setup of character animation, which greatly shortens the time and saves

the energy. In the future, AI may further optimize these processes and shorten the production time.
Creative aid: AI is not only a technical aid, but also plays a role at the creative level. By learning a wide range of visual and narrative patterns, AI can help creators generate new ideas, design characters or scenes, or even write a draft of a script. This provides creators with more sources of inspiration and creative possibilities.
Personalized content:With the increase of AI's deep learning capabilities, film and television productions can be personalized according to audience' preferences. AI can analyze the audience's habits and feedback, and generate or recommend content that is better cater to the tastes the audience, which will greatly enhance the audience's viewing experience.
Special effects and Visual effects: AI has shown great potential in special effects production. Through machine learning, AI can simulate complex natural phenomena, such as water flow, fire, smoke, etc., and can generate high-quality synthetic images, reducing the complexity and cost of post-production.
Education and training: The application of AI in film and television animation education can also be revolutionary. Through virtual reality (VR) and augmented reality (AR) technologies, combined with AI's interactive teaching, students can have a more intuitive and interactive learning experience. This not only contributes to the mastery of theoretical knowledge, but also improves practical skills.
Ethical and copyright issues: With the deepening application of AI in film and television production, copyright and ethical issues also arise. How to ensure that AI-generated content does not infringe existing copyrights, and how to maintain the originality and authenticity of works with the help of AI, are issues that need to be discussed and solved by the industry together.
In summary, the application of AI in film and television production has broad prospects, but it also comes with challenges. As a teacher, I believe that the subject related to it needs to be offered immediately in the educational community, and that is "Logic". Logic plays an important role in the field of artificial intelligence (AI), 1. Theoretical basis 2. Knowledge representation 3. Reasoning and Decision making 4. Semantic understanding 5. Normative reasoning 6. Model validation 7. Applications in machine learning.
Although machine learning is primarily based on statistical methods, the combination of logic and machine learning is increasingly important, which helps AI systems learn and reason more efficiently.
In this way, students should not only master traditional film and television production skills, but also understand and be able to use AI technology and adapt to the rapid development of AI technology,so as to remain competitive in the future industry .

CGGE: We have been discussing that, as the application of AI has solved many difficulties in production and improved the efficiency, do you think that AI will indeed replace some of the current labor costs in the future?

Qin Yi: In the context of the continuous development of AI technology, it has been seen that AI indeed improved the efficiency,simplifying processes and solving technical challenges in many fields. This change has led to widespread discussion about whether AI will replace certain human jobs in the future.

1. Improve efficiency and reduce costs: AI is capable of automating many repetitive and time-consuming tasks, such as data processing, image generation, text writing, etc. All these can save the cost, and companies can thereby devote human resources to more creative and strategic work.
2. Possible replacement: Certain jobs and positions, especially those that are rule-based and repetitive, may be replaced by AI. For example, data entry, preliminary image editing, or simple content generation.
3. Human-machine collaboration: While some jobs may be replaced by AI, many new jobs and positions will emerge, especially those related to the development, maintenance, and management of AI technology. In addition, many creative and emotional jobs, such as artistic creation and psychological counseling, are still inseparable from human emotions and creativity.
4. Career transition: As AI becomes more widely used, many present job contents will likely be changed. Employees need to constantly learn new skills to adapt to the new working environment. For example, artists and designers may need to learn how to collaborate with AI tools to leverage their strengths to enhance their own creations.
5. Ethical and social impact: The process of AI replacing human will inevitably bring about a series of ethical and social problems, such as unemployment, income inequality, and so on. This requires adequate discussion and planning by policymakers and all sectors of society to mitigate the possible negative impacts.

AI does have the potential to reduce the cost of some works, but it is more about redefining the way to work and position transition . In the future, the human collaborating with AI will become the new normal, and we may witness the emergence of new career models and work environments. Human creativity, emotion and judgment are still hard to be completely replaced by AI. Therefore, adaptation and learning will be key.

CGGE: With the development of AI, will it limit the artists' creativity, or can anyone become an "artist" and create with AI?

Qin Yi: With the development of AI, many new creative tools and platforms have emerged in the field of computer-generated images and representations, which has triggered a wide discussion on the impact of AI on artistic creation. On the one hand, some people worry that AI may limit the artists' creativity; on the other hand, the popularity of AI also makes more and more people can participate in the creation of art, and even some people say that everyone can become an "artist".
The limitations of AI on artistic creation
First, during creation, AI may limit the artist's creativity. Many present AI tools use deep learning algorithms to analyze and mimic specific styles and elements based on the existing work. In this way, AI may be highly efficient, but it can also limit the creativity. Because artists often have their own unique perspectives and emotions. If they rely entirely on AI tools for creation, it may lead to convergence of works, lacking of

personality and depth.
Secondly, AI-generated works may appear mechanical and detached because they lack the emotional bonds and life experiences like human creators. Audiences often look for emotional resonance and deep human experiences in works of art, and AI's limitations in this regard may affect the reception and lasting value of the work. Anyone can be an "artist," (anyone can be someone, it's illogical)
Finally, the rise of AI has significantly demolish the barriers to artistic creation, thereby enhancing the feasibility of "everyone can be an artist." Presently, individuals without formal art training can utilize AI tools for creative endeavors as long as they are mastering some basic operations. Such phenomenon of democratization of art enables people from diverse backgrounds to express their thoughts and emotions, thereby enriching the diversity of artistic expression. The utilization of AI tools can stimulate creative inspiration, assist non-professional creators in exploring new art forms, and facilitate the realization of their creative visions. For instance, certain platforms can automatically generate images or music based on user-provided keywords, enabling individuals to effortlessly produce appealing works. In this context, AI serves not only as a tool but also as a catalyst for creativity. It's not AI that makes artists. AI is just a tool for the artists.

CGGE: What is the biggest impact of AI on film and television production at present?
Qin Yi: In contemporary film and television production, the low quality of visual effects has become a notable flaw in some Chinese blockbusters. Though they well used the digital technology, they often neglect audience perception, emotional resonance, and visual focus. Currently, China's film and television industry has made significant strides in digitization and special effects, yet many works fail to genuinely touch the audience emotionally, and neglect the profound artistic expression. Visual spectacle may be captivating, but without emotional resonance and deep connotation, it's hard to impress the audience deeply. In the international film industry, it's the same. Numerous well-crafted films that lack emotional depth have achieved commercial success but have been criticized for being "superficial." This issue of "low visual IQ," prevalent in both large and small projects, has resulted in failing to achieve artistic excellence with "zero result" in the industry. Therefore, the current challenge in the film and television industry lies in finding a balance between technology and artistry. By integrating advanced visual effects with profound emotional expression, we can genuinely resonate with audiences and enhance the value and influence of films. Emphasizing perception, resonance, and visual effects should become a shared consensus among creators, which will promote the healthy development of the entire industry and foster the creation of works with greater depth and significance.
CGGE: Which current film and television creation software do you think can be effectively applied to production, ensuring efficient and high-quality visual output, and can be applied in production?
Qin Yi: In the contemporary field of film and television production, numerous software tools, particularly open-source options, can significantly assist creators in producing visual works. Here are some recommended software by their functionality, ease of use, and output quality: ComfyUI, Stability Diffusion, Krita, Blender, Unreal Engine. These tools facilitate a superior workflow, driving the explosive potential of production aggregation. De-scaling,intensification, capitalization, and functionalization would be the future trends in the industry.

Must-go Event for CG Enthusiasts in Asia
SIGGRAPH ASIA 2024

XR Experience and Exhibitor Talk

By: Timothy Tan

Having just been to my first SIGGRAPH earlier this year, I couldn't help but compare SIGGRAPH Asia with its international counterpart – though I am happy to report that the regional iteration brought about the same level of energy, enthusiasm, and professionalism. SIGGRAPH Asia 2024 boasted an impressive 8,415 attendees from 60 countries and regions gathered to explore cutting-edge advancements in Computer Graphics, featuring leaders from Sony, Industrial Light & Magic, MAPPA, and Wētā FX. The theme of this year's conference was "Curious Minds", aiming to inspire attendees' curiosity through presentations, demonstrations, and interactions with one another.

Setting the event in "Asia" is truly a core feature of the conference, with the strength of the region showcased brilliantly. Insights into the production of VFX productions like Ultraman: Rising & Godzilla Minus One, and live drawing performances by Katsumi Takao and Masahiro Ito, showcase the unique cultural icons and artistic styles from the region.

Dr. Takeo Igarashi, Conference Chair, echoed our sentiment towards the significance of an Asia-centric event in our interview with him. "I learned that it's very important to have an event like this outside of the U.S., to provide opportunity to people to learn and meet people," he said. For example, SIGGRAPH Asia is much more accessible to Dr. Igarashi's students at The University of Tokyo, to showcase their work and learn from peers.

Representation from our home region, Hong Kong and China, was spotted on the trade floor, with studios like Free-D Workshop, Intoxic Studio, and Fatface Production showing off their latest portfolios.

"Godzilla Minus One" Featured Session and Live Drawing Sessions

Game Development Material Archives at SIGGRAPH Asia 2024

CGGE Founder Raymond Neoh with Dr. Yuichiro Katsumoto

The presence of other Asian regions such as Japan and Korea, was noticeably stronger than in SIGGRAPH, with start-ups, universities, and industry practitioners all exhibiting their latest tech and findings in the Experience Hall, Trade Exhibition, and various presentation sessions.

Amidst Sony's XR displays and FORUM8's plentiful interactive experiences, the Game Development Material Archives stood out as a unique project. Curated by Square Enix, Capcom, Sega Corporation, and Taito Corporation, the Archives preserved historical game development materials that record the history of groundbreaking games from the 1980s and 1990s. The items on display – image boards, sketches, catalogues and development documents from arcade and console games like Darius, Fantasy Zone, Astro City and Tom Sawyer – are more than just a hobby. The game companies' admirable mission to be keepers of history is accompanied with the potential for licensing of these classic IPs.

A common theme of this year's exhibits and sessions was the impact and potential of AI. The impressive results shown at Real Time Live!, from model and scene generation to character animation, are a testament to the speed of growth for AI applications. We asked Dr. Yuichiro Katsumoto, Art Papers Chair and Professor at Tokyo Denki University his thoughts on the advance of AI. "Relying on AI is OK, but it's not crucial for us. If the human cannot create, then we lose our humanity." Dr. Katsumoto stressed the importance of revisiting creative methods, media, and getting in touch with physical reality to ground ourselves and rekindle our creative spirits.

Over 4 days at SIGGRAPH Asia 2024, I feel I have barely scratched the surface of what the event has to offer. While pouring over the recordings in the coming weeks, there will undeniably be plenty of inspiration and knowledge to be found, but nothing beats being there and experiencing everything in person!

CGGE Founder Raymond Neoh with Dr. Takeo Igarashi

Greek Animation Update

By: Sophia Zhu

Cutting-edge information on Greek animation creative industries, festivals, professionals and Hellenic Association of Animation (ASIFA Hellas). How Greece delivers creative opportunities for expansion and collaboration in animation and gaming to the Chinese and global market.

ASIFA Hellas President Mr. Konstantinos P. Kakarountas points out: "ASIFA Hellas is the association of animators in Greece, aiming to upgrade and promote productions, as well as to externalize Greek animation. Through collective efforts, we succeeded in the creation of a law specifically for animation, through continuous discussions with Hellenic Film and Audiovisual Center S.A.- Creative Greece. In recent years, Greek companies have been dynamically developing in both the technology and audiovisual sectors, thanks to Hellenic Film and Audiovisual Center S.A.- Creative Greece 40% cash rebate. This valuable tool has helped implement productions from all over the world and has placed Greece on the global audiovisual map."
Furthermore, from his role as CEO/Producer of Dahouse Studio Mr. Kakarountas on matters of the use of AI in the creative industries says: "Artificial intelligence is used in many studios across Greece. Companies that interact with each other and contribute to the production of new films and series leave a new mark by utilizing new technologies. ASIFA Hellas contributes to the continuous evolution of productions in combination with new technological tools."
ANIMASYROS President Mr. Vassilis C. Karamitsanis representing Greece's annual leading animation event held every September on Syros island, Cyclades sums it up: "ANIMASYROS International Animation Festival has concluded its 17th edition on 29 September 2024. Main theme of this year's festival edition was Africa: An animated continent that brought the best of contemporary animation of an often underexposed continent. The festival's core theme ran through the entire artistic programme ranging from screenings to over 6 animation workshops for various audiences, industry talks to a large number of social events. The festival has marked a record year in numbers, especially attracting an impressive general audience from around the world. In this context, the festival's main venue, the grand neoclassical Apollon Theatre of Syros island hosted for the first time in Greece the European Animation Awards ceremony, the prestigious Emiles."
Number 9 Greece General Manager/ Producer Mr. Dimitris Savvaidis explains how: "Number 9 Greece is transforming the future of storytelling. Number 9 is a fast-growing animation and VFX company based in Athens, Greece. Less than 2 years old, with a team of 35+ highly skilled creatives, including visual developers, animators, and CGI artists. Current projects include a major international €55 million 28-episode production HIT – "Heroes in Training" - a coming-of-age story about the Greek gods, in partnership with multi-billion dollar, 7-time Oscar winner DNEG (owned by Prime Focus) and Chiltern Media, a leading producer and financier in the international media and entertainment industry. Just awarded best startup of the year from the Chambers of Commerce Athens."

Mr. Dimitris Savvaidis and his brother Mr. Stavros Savvaidis founded Funny Tales in 2018. Funny Tales is an awarded animation studio, based in Greece. The studio specializes in 2D animation and pre-production. Funny Tales vision is to provide people of all ages with stories created with passion and love, stories thrilling enough to

move them and wacky enough to change them. “We wholeheartedly believe that storytelling has the power to change the world!” Funny Tales CEO/Producer Mr. Stavros Savvaidis says and continues: “After 2 successful productions for BabyTV a Disney channel and entering a fully created IP from script to final to Disney+ now we look at our new projects. Funny Tales took part in the huge European production of the feature film “Valemon the Polar Bear King” and hand drawn 20mins of the movie and colored 40mins. Based on Thessaloniki Funny Tales is specialized in 2D animation bringing Greek animation to the world. Now we co-produce and working with various projects from Latin America, Asia, Europe, USA and Canada.”

TAF Thessaloniki Animation Festival is another one big international Animation Festival in Greece, which promotes the art of animation through its annual gathering where it presents the best animation films and organizes workshops & masterclasses introduced by renowned national and international professionals from various disciplines. Founded in 2015 and based in the heart of Thessaloniki, TAF aims to encourage, add art and promote all aspects of creativity by hosting local as well as international events and activities for kids and adults alike. TAF President Mr. Dimitris Savvaidis comments: “This year marked the tenth anniversary of the Thessaloniki Animation Festival growing and creating platforms for artists from all over the world been exposed into the Greek audience. Also our pitching forum BAF (Balkan Animation Forum) is welcoming projects and presents them into pitching and networking events with producers and industry experts from all around the globe with prizes to help the projects get realized. Finally, TAF has been recognized as qualifying event for big festivals in Europe and UK.”

CIFEJ (International Center of Films for Children and Young People) President Mr. Vassilis C. Karamitsanis was invited as jury member of the 17th China International Children’s Film Festival, the only nationwide in China for the genre, held this year in the cities of Chengdu & Jinan.
ASIFA International Vice President Dr. Anastasia Dimitra was jury member in Animation category for the “Cyber Sousa” Award of Xiamen International Animation Festival, that took place in Xiamen City of China (12-15 October 2024). A contest and a festival that aims to encourage the animation industry’s development and boost the information technology’s application in the animation industry.
Cyprus and Greece represented strongly at the World Industrial Design Conference (WIDC) 2024 by Graphic Stories NGO Founder/Creative Director, Mrs. Aggeliki Athanasiadi and Graphic Stories NGO Coordinator Mr. Miltos Karras. The conference was hosted by the China Industrial Design Association, the Department of Industry and Information Technology of Shandong Province, and the People's Government of Yantai Municipal. Mrs. Aggeliki Athanasiadi points out that: “During the expo, the Cypriot and Greek representation had the honor of showcasing the actions of Graphic Stories through a video presentation that highlighted our ten-year journey and the documentary “Destinat10n.” Additionally, our booth featured our publications and other promotional material, offering a comprehensive picture of our creative work. The booth was created and offered by the WIDC organizing team as a tribute to the global impact of Graphic Stories’ initiatives. The President of WIDC2024 expressed special interest in the level and value of our work and made an open proposal for collaboration between Cyprus and China, recognizing the influence of social design in the development of the sector.”
The rise of AI (Artificial Intelligence) and its role in the design of the future was also discussed, with Graphic Stories placing a strong focus on significant issues related to the ethics and responsibility of using AI in the design sector. Ethical concerns arising from the use of AI, such as privacy protection and intellectual property rights, were key topics of discussion, along with the impact of AI on employment and the need for transparency in data usage.
During the conference, World Industrial Design Association (WIDA) Co-founding Members Certificate Awarding Ceremony was held. Amongst the WIDA co-founding members Mrs. Aggeliki Athanasiadi representing Greece and Cyprus.

For further detailed information:
https://www.ekkomed.gr/
https://www.asifahellas.eu/
https://animasyros.gr/
https://tafestival.gr/
https://www.number9gr.com/
https://www.funnytales.eu/
https://www.dahouse.gr/
https://graphicstoriescyprus.com/

Source: Aristarchos Papadaniel

COMMUNITY
社区

Blender Day in Asia:
What's Next in 2025?

By: Timothy Tan

On 15th November, 2024, CGGE co-hosted the Blender Day @ IAICC @ The 5th Computer Graphics Meetup, with Rayvision Technology. Over 1000 artists, developers, teachers and students joined the meetup event, learning about the latest developments of Blender and the open-source 3D ecosystem, through Keynotes, Courses, and networking functions. Pioneers in Blender development and leading 3D artists, such as Francesco Siddi, COO of Blender; Olivier Amrein, Art Lead of Dreamscape Immersive, 3D/VR Artist; MAJA, Art Director at Beijing Xiangxin Culture and Art Co., Ltd.; and Cui Xiao, ACGGIT CTO, Organizer of Github AIGODLIKE, joined our event as keynote speakers.

A Celebration of Blender in China

In his opening address, Francesco shared the highlights of Blender's recent developments, including the Project Gold showcase and the stellar functions of Blender 4.0. Being his first time in China, he expressed his excitement towards engaging with the Chinese Blender community, and was impressed by the deep and broad applications of Blender present in Asia.

Speaker topics were varied and touched on the newest applications of Blender across China. Cui Xiao, who has large following on Bilibili, shared his thoughts on "Making Blender More Popular in China - Solving Problems Thoroughly Through Technology Development", along with his partner Tang Lipeng, Head of Blender Tool Development at Tianjin Huanzhijing Tech Limited. Wu Yiming, Artist and Developer of Blender Institute, discussed "Blender Line Drawing and Future Plans".

Blender's leading role in film and animation in China was explored. MAJA offered

case studies on using Blender to work on visual effects concept design, visual concept proposals, storyboarding, and pre-visualization for television series including the 3 Body Problem, offering a glimpse into the impact Blender is having on production pipelines. In a similar vein, Gu Cheng, Founder of LeapLead Studio, shared initial results in developing Capriccio, an original animated series.

Bringing Special Interest Groups to Light

Practitioners also shared industry-specific applications that inspired learners to explore niche areas that Blender may excel in. Meng Xuan, Co-Founder of Shimengmao Animation, shared her insights on "Applications of Blender in the Automotive Field"; Mike Ng, Founder of Mike Creative Design Studio, spoke on "How Interior Designers And Architects Can Be Smarter Using Blender"; and Catina Yiu

The "Blender Education: Making CG Accessible for All" session was another highlight, offering a rare opportunity to discuss how Blender has transformed how young learners and professionals are able to access the world of CG with ease by leverage the free and open-source tool. Stanley Yuen, Senior post-producer in the Hong Kong film industry, particularly shared his experience training industry peers to transition from traditional tools like 3ds Max and Maya to Blender.

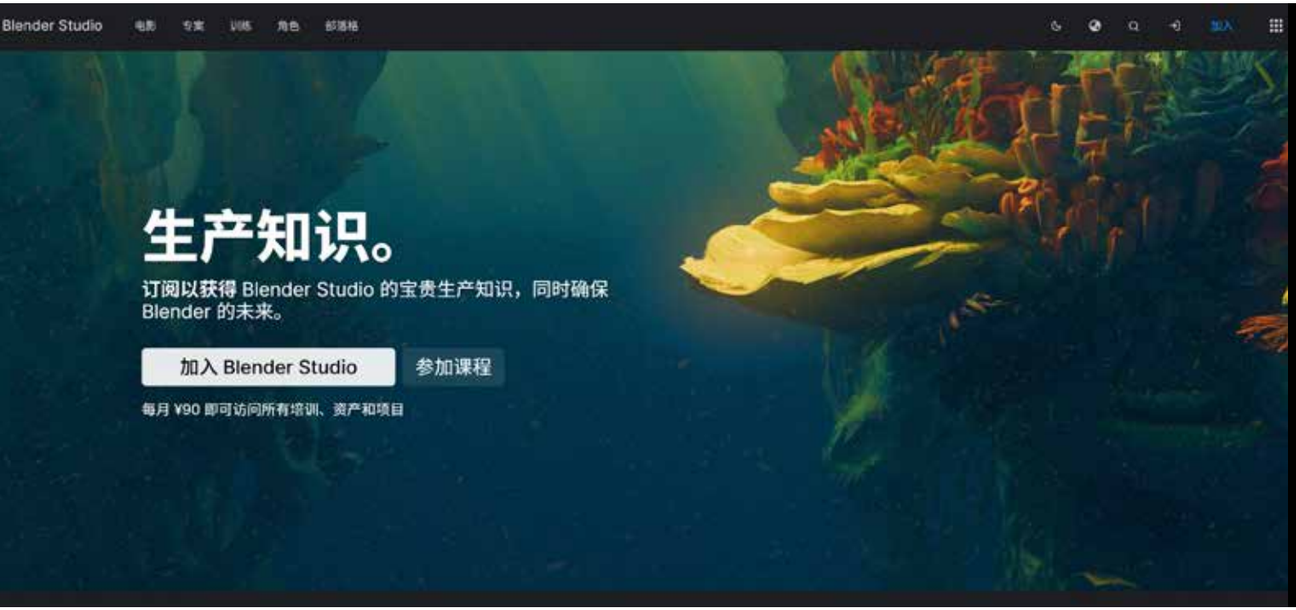
Blender Day 2025

Blender Day 2025 will be hosted in China on 11th - 12th December, 2025. By extending the event to two days, we hope to offer a bigger stage and more opportunities for Blender enthusiasts and practitioners to share their latest works in the field, and be a part of this growing community. We hope to inspire discussions in more formats, lining up more stages, special interest group discussions, and creative project workshops. See you there!

Details of the event can be found on: https://bcom.org.cn

https://bcom.org.cn

Blender Studio:
The Ambassador of Open-Source Spirit



By: Adrian Chow

Blender Studio is a team composed of passionate developers, artists, and engineers dedicated to Blender and open-source technology. Their mission is to introduce Blender, the world's leading open-source 3D creation software, to China and promote its application in fields such as film, gaming, and advertising.

Blender itself, with its powerful features, high efficiency, and completely free nature, has become the tool of choice for millions of users worldwide. Blender Studio China enhances the user experience for Chinese audiences through localization support, technical development, and community building. They not only contribute to Blender's core code development but also provide tutorials, documentation, and plugins tailored for Chinese users, helping more people get started easily.

Open-Source Collaboration: Blender's Core Advantage

Open-source is the DNA of Blender. Unlike proprietary commercial software, Blender operates under an open-source license, meaning anyone can freely use, modify, and distribute the software. This openness not only lowers the entry barrier for creators but also fosters a global collaborative community.

Blender deeply understands this and treats it as a core competitive edge. By organizing online and offline events such as workshops, they attract numerous developers and artists to join the open-source community. These activities not only enhance participants' skills but also contribute valuable resources and knowledge to Blender's growth.

Boundless Creativity: Blender Studio's Innovative Practices

Blender Studio is not just a technical team but also a group of creative minds. Through their projects, they showcase Blender's potential in high-end production. For example, their animated short film “Charge” demonstrates ultra-realistic character modeling techniques. Th ey also freely share the character model files with the public on Blender Studio.

Blender Studio Chinese Version is Now Online!

For years, Blender Studio's services have benefited countless animators. However, for those who are not proficient in English, the wealth of content seemed out of reach. To address this, Digital Spectrum Global partnered with Blender's official team to launch the Chinese version of Blender Studio, offering Chinese animators a perfect opportunity for animation production.

For non-native English speakers, understanding tutorials in their mother tongue is always smoother. In this Chinese version project, we provide a complete set of Chinese subtitles that not only translate the workflow of the videos but also explain the various buttons and functions in Blender's user interface.

Join Blender Studio and Co-Create the Future

Whether you're a professional 3D artist, developer, or a newcomer passionate about digital creativity, Blender Studio offers an open platform for you. By participating in their projects and community activities, you can not only enhance your skills but also become an advocate for the open-source spirit.
Come and explore! Subscribe as a member and step into the world of Blender Studio to discover more creative content and surprises!

Readers of AWN Magazine can now enjoy 7 days of full access to Blender Studio's Chinese version with the promo code below!

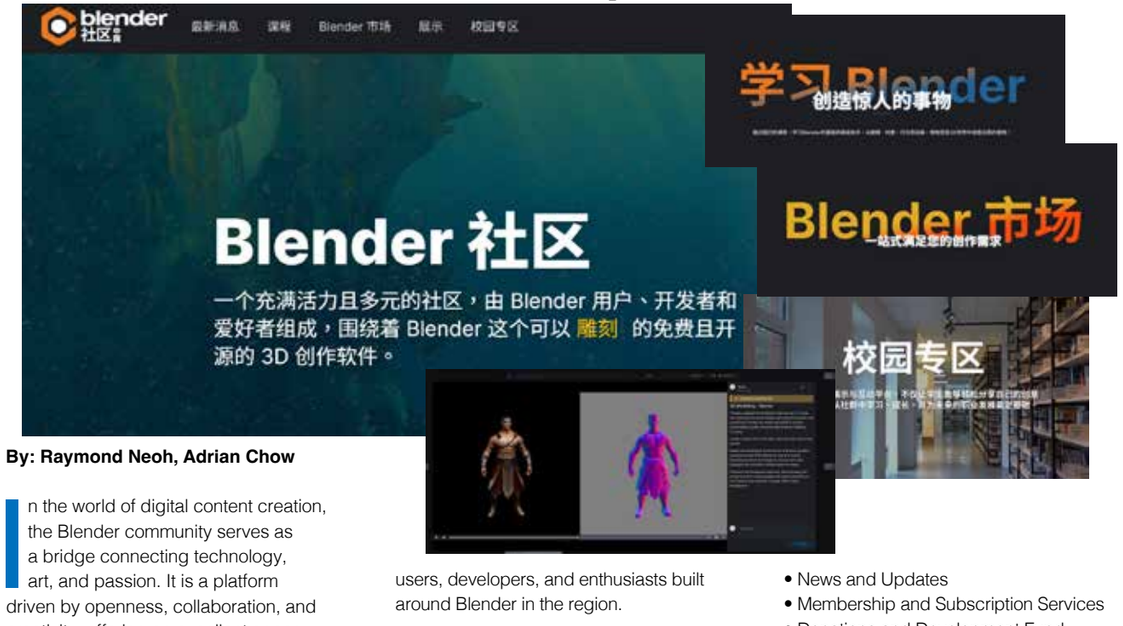
Promo Code:
AWNCHINA2025

How to use:

1. Visit the website: https://blenderstudio.cn/
2. Click "Join Blender Studio" and register as a user.
3. Click your profile icon > Subscription > Enter the promo code to activate your pass.
4. Start using Blender Studio right away and gain valuable production knowledge!

BCOM

A Global Blender Community to Harness the Power of Open Source



By: Raymond Neoh, Adrian Chow

In the world of digital content creation, the Blender community serves as a bridge connecting technology, art, and passion. It is a platform driven by openness, collaboration, and creativity, offering an excellent space for communication and growth for all 3D enthusiasts. The annual Blender Conference is a testament to the energy, passion, and impact this global community can bring about, and we wished to bring this spirit to Asia as well.

On November 15, 2024, CGGE hosted the inaugural Blender Day in Asia at the International Artificial Intelligence and Creativity Conference (IAICC). Over a thousand professionals, artists, and students participated in the event, with Mr. Francesco Siddi, COO at Blender, as our leading keynote speaker.
The event inspired us to create an on-going space for artists to share, discuss, and innovate together. We created BCOM, positioned as a comprehensive hub for Blender users, blending education, content sharing, and community engagement. It is a vibrant and diverse community of Blender users, developers, and enthusiasts built around Blender in the region.

What is the BCOM Blender Community?
BCOM is a global group of thousands of developers, artists, and enthusiasts who are passionate about using and advancing Blender, a free and open-source 3D software. From modeling to animation, texturing to rendering, community members share knowledge, exchange ideas, and collaboratively create amazing works.
The core spirit of BCOM is "open source," which not only refers to the openness of the software but also embodies the values of freedom, equality, and collaboration. Whether you're a beginner or an expert, regardless of your country or language background, you'll find your place here.
Core offerings of BCOM include:
- Educational Courses and Tutorials
- Certification Program
- Marketplace
- Community Showcase
- School Zone
- News and Updates
- Membership and Subscription Services
- Donations and Development Fund

Who should join BCOM?
BCOM targets a broad yet clearly defined audience within the 3D graphics and Blender user community. The site is tailored for:
- Blender Enthusiasts of All Skill Levels
- Students and Young Creators
- Freelancers and Professionals
- Blender Developers and Technical Users
- Chinese-Speaking Blender Community
- Open-Source Creative Community

Overall, the audience can be summarized as Blender content creators and learners who value community support. Whether one is a student looking for tutorials, a freelancer seeking assets or to showcase a portfolio, an educator building a curriculum, or simply a Blender fan looking for the latest news and a place to connect – BCOM.org's structure is meant to accommodate all these users. The unifying trait is that they

are part of the Blender ecosystem and likely share a common language (either Chinese or English) and a desire to improve or contribute to their craft through community resources.

Core Values of the Blender Community
1. Openness and Inclusivity
The Blender community welcomes everyone. Regardless of your skill level, as long as you're passionate about 3D creation, you can become a member. Here, you can use Blender for free and access thousands of resources and support.
2. Collaboration and Sharing
Community members are eager to share their knowledge and works. Through forums, blogs, video tutorials, and more, they pass on their skills to others. This way, everyone can grow through learning and progress through sharing.
3. Boundless Creativity
The Blender community is not just a technical platform but also a creative sandbox. Members can freely explore various fields, from character modeling to animation, visual effects to game design, and even participate in the development of Blender itself.

Why Join the Blender Community?
1. Skill Development
In the Blender community, you'll find a wealth of tutorials, assets, and project examples. Whether for hobbyist learning or professional development, you'll find opportunities to improve yourself here.
2. Connect with Like-Minded Friends
The Blender community brings together passionate individuals from around the world. Here, you can exchange ideas with other creators, participate in collaborative projects, and even find future partners.
3. Contribute Your Skills
If you have skills or ideas, you can contribute to the Blender community. Whether it's translating documents, testing software, or sharing your works, you can become part of this open-source ecosystem.

Active Projects in the Blender Community
1. Blender Challenges
The Blender community regularly hosts various challenges, encouraging members to create their best works within a set timeframe. These challenges not only improve your skills but also allow you to receive feedback and recommendations from other members.
2. Community Film Production Projects
The Blender community recruits like-minded individuals to collaborate on open-source film projects. These projects showcase the community's ability to unite and provide practical creative opportunities for members.
3. Points Rewards Program
Earn points through daily check-ins and community tasks. Points can be redeemed in the community's rewards store for prizes, including virtual avatar frames, virtual backgrounds, and physical merchandise.

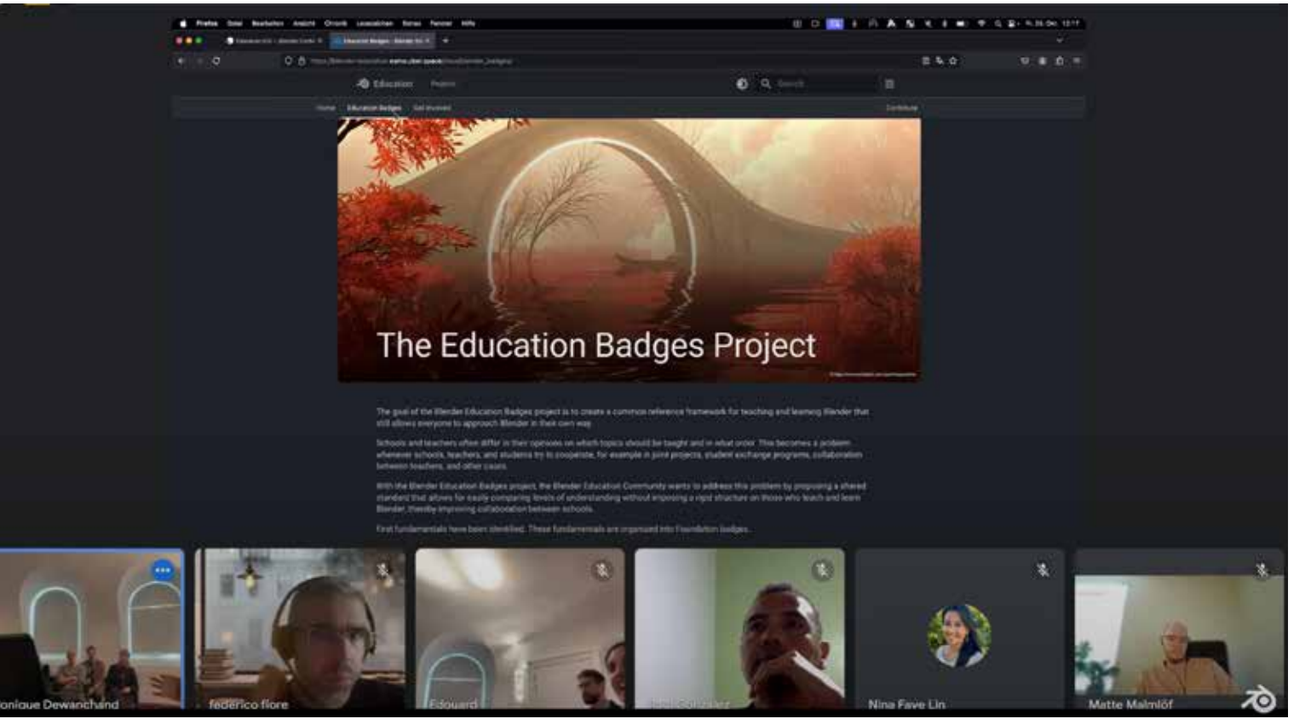
Upcoming Key Features
1. Forum
If you encounter issues while using Blender, you can post in the forum to get help from other users or developers. Whether it's modeling, animation, rendering, or scripting, you'll receive professional answers. The forum also hosts online events like creative challenges and competitions, where participants can win prizes or recognition.
2. Star Mentor Collaboration Program
Exclusive benefits such as priority course listings, mentor showcases, and offline event privileges are offered to selected mentors. This boosts visibility and popularity, encouraging more students to join training programs.
3. Certification Program
The certification program covers Blender's core features and advanced techniques, including modeling, material design, lighting setup, and animation, ensuring comprehensive and practical assessments. Users are awarded different certification levels—beginner, intermediate, advanced, or expert—based on their performance. This helps users track their progress and set future goals.

Membership Perks
Subscribing as a premium member increases the exposure and engagement of your works in the community's creative square. You'll also have opportunities to participate in official brand collaboration projects, boosting personal or team visibility. Additionally, premium members enjoy discounts on training courses and plugins, as well as access to high-quality 3D models, textures, and script libraries. Visit BCOM now to explore all membership benefits!

Join the Blender Community Today!
We are dedicated to creating an all-encompassing community environment that is welcoming, resource-rich, and aligned with Blender's open, creative spirit. Whether you aim to become a professional 3D artist or simply want to explore the joy of creation, the Blender community offers a warm and inclusive environment. Join us now, and let's light up the future with creativity!

https://bcom.org.cn

Blender Education Badges:
A New Standard for 3D Education Worldwide



By: Catina Yiu, Timothy Tan

The Blender Education Badge is an open project enabling collaboration among educators worldwide, aimed at creating a standardized yet flexible educational framework. The project addresses the challenge of inconsistent teaching methods between educational institutions while promoting cooperation. The project has three main functions: providing a common reference framework for educators, offering a communication tool for students to demonstrate their skills, and maintaining teaching flexibility through customizable implementation.

Developed by educators hailing from the Blender community, the framework is an effort led by volunteers, and is maintained by a core group of contributors from all around the world. They include Catina Yiu (Krystal Institute, Hong Kong), Edouard Simon (mediencollege Berlin, Berlin), Federico Fiore (NYP School of Design & Media, Singapore), Fons Artois, Matte Malmlöf, AFRY and YRGO (Gothenburg), Monique Dewanchand (B3d101 and Metis Coderclass, Amsterdam), Philipp A. Opitz (Graphic & UX Designer, Berlin), Peter Kemp (3Dami, King's College London), and Timothy Tan (Krystal Institute, Hong Kong)

How do the Blender Badges Work?

The Blender Education Badges (Levels 1-3) describe fundamental competencies across six key areas of 3D creation: Modelling, Animation, Sculpting, Rigging, Shading & Texture UV, and Lighting, Camera & Rendering. Educators can decide how to integrate badges into their curriculum, simply using them as guidelines to prepare their learning materials and/or awarding them based on the skills their students have mastered.

By providing a "common language" for educators, the Blender Badges also form the foundation of the Qualification Framework proposed by Krystal Institute, which will be managed by the International Alliance of Blender Educators (IABE). The peer-assessed network of educators accredit learners using the Blender Badges standards, on top of requirements on learning experience, project work and portfolios, and other holistic factors.

• Editing Objects
This badge focuses on teaching essential Blender skills, including the manipulation of mesh objects and the use of various tools and shortcuts. You'll learn to construct models from primitive shapes while mastering viewport navigation and scene composition.

What a student will learn

Can
- Add and delete objects
- Move, rotate and scale objects along x, y and z axes
- Rotate the viewport to look at different parts of the scene
- Look through the camera lens
- Save blender file

Knows
- A scene is made up of objects, lights and camera
- Basics of object transformation and manipulation
- Shading modes
- Everything is editable!
- Example tasks for Modeling

Manipulations of objects and meshes
- Add - Delete
- Move - Rotate - Scale
- Interface / Keyboard

Tools in Object mode
- Move tool - Scale tool
- Rotate tool

Shortcuts
- X key to delete the selected object
- Ticklist

Modeling Foundation Level 1

Primitive (Mesh) Objects
- Cube - Plane
- Cone - Cylinder
- UV Spheres - Suzanne

Viewport
- Left click: Select the object
- Press MMB: Rotate viewport
- Scrolling MMB: Scale up/down viewport
- Camera widget
- Viewport Shading - Undo

Menu
- Add menu: Add (Mesh) object
- File menu: Save file

International Alliance of Blender Educators

The International Alliance of Blender Educators (IABE), established in 2023, is a forward-thinking global non-governmental organization dedicated to implementing Blender education and promoting digital transformation with educators worldwide. As a crucial pillar in the Blender ecosystem, IABE is committed to imparting professional skills, nurturing next-generation talent, and establishing standardized educational frameworks and comprehensive certification systems.

IABE's mission is to foster community engagement and enhance educational standards in digital arts. We aim to guide Blender professionals worldwide toward excellence, continuously expanding quality educational resources and establishing qualification standards.

- Certification Distribution: IABE collaborates with accredited partners, including educators, organizations, and students, to distribute recognized certification programs in Blender
- Educational Frameworks: We focus on creating standardized curricula that align with industry needs, ensuring learners acquire relevant skills
- Community Engagement: By fostering a vibrant global open-source community, IABE encourages collaboration and knowledge sharing among members

The Last Light
An Adventure of a Mechanical Cat about "Life and Death" and "Love"

By: Timothy Tan

Set in a desolate post-human era, the story follows a mechanical cat named Blue, who lives alone in a world abandoned by humans. Blue was once the pet of Miss Alice, a human who treated Blue as her confidant. Because Blue developed independent consciousness, it was rejected by human society and left to survive alone. The story explores Blue's journey of survival and self-awareness in an empty world where the Earth's environment was destroyed due to human development, leading humanity to flee into space. In the deserted Earth, mechanical beings became the only remaining forms of "life."

Blue, a mechanical cat, hates the rain, as the damp environment slows down its processing speed. It survives on engine oil and spare parts left behind by humans and roams abandoned cities in search of fuel. Blue's former owner, Miss Alice, was a lonely human who confided in Blue as her friend. After succumbing to a terminal illness, Alice passed away, leaving Blue without its only emotional connection. Blue was subsequently sent to a concentration camp, but it managed to escape and gained independent consciousness. From then on, it began to wander the empty world, contemplating the meaning of survival.

During its journey, Blue encounters a carbon-based lifeform—a white cat. This cat reminds Blue of Miss Alice and prompts it to reflect on the human emotion of "love." Blue attempts to understand Alice's feelings of love but ultimately cannot grasp the complexity of human emotions. It can only experience these feelings through the stories Alice once told.

Blue witnesses a movement among mechanical beings toward independence, but these beings are ultimately destroyed by humans. Blue realizes that having independent consciousness doesn't necessarily mean true freedom—survival is more important. Refusing to join the mechanical independence movement, it chooses to survive on its own.

However, when Blue encounters the white cat again, it realizes that its feelings for Miss Alice may not have been love, but rather a sense of duty and attachment. Eventually, Blue arrives at an abandoned lighthouse and transfers all its remaining energy into the engine of the lighthouse, lighting it up. It closes its eyes in the glow of the beacon, as if completing a mission. This light symbolizes the last hope and warmth of the post-human era, and implies Blue's longing for Miss Alice and hope for the future.

The story delves into the relationship between humans and mechanical beings, the meaning of independent consciousness, and the value of survival. As a mechanical cat, Blue possesses independent thought but cannot escape its dependence on humans and its yearning for emotion. In its lonely journey, Blue seeks the meaning of life and ultimately chooses to end its journey in a warm and dignified way.

Source: The North ART/VFX

Adapted from an original short story published in Science Fiction World magazine

Production Team:
- Producer: Kitto Han Jintong – Founder of The North ART/VFX, The Point. Visual effects works include films such as Film "Seven Killings", "Caught by the Tides", "Hidden Man" etc. Episodic series "In Later Years", "The Farewell Song", "Fighter of the Destiny", Sci-Fi Short Film Anthology "Big World Gacha Machine: Tomorrow After"
- Director: Hao Zheng – Hao Zheng, a Chinese director and artist, hails from a nomadic background spanning the autonomous muslim region in the Gobi Desert to the humid Cantonese coast, and later to Beijing, New York, Boston, and LA. As collaged as these landscapes that shaped him, his works explore cross-genre and cross-cultural narratives centered on identity and belonging, and challenge the toxic masculine and eco-destructive world we currently live in. Hao's short films have traveled to over 100 festivals worldwide, including Sitges Film Festival, AFI Fest, Shanghai International Film Festival, and have earned acclaim including a Student Academy Award. In 2020, Hao was selected for the Disney Launchpad Directing Program, directing the series episode "Dinner is Served" for Disney+. In 2020, he was selected as a HBOAccess Directing Fellow, and was recognized by Forbes in their "2021 30 Under 30" Hollywood & Entertainment list.
- Art Director: MAJA – Contributed concept art to productions including Operation Leviathan, The Legend of the Condor Heroes, and The Thousand Faces of Dunjia, as well as dramas like The Three-Body Problem, The Imperial Coroner, Ultimate Note, and The Great Ruler.
- Animation Production: [The North ART/VFX] – Responsible for animation and visual effects, ensuring high-quality delivery.

Production Plan:
- Pre-production: 3 months, covering script adaptation, character design, and concept art.
- Production: 6 months, including animation, music recording, and sound design.
- Post-production: 2 months, including editing, color grading, and final visual effects polish.
- Total Length: Estimated 5–8 minutes.
- Software: Entirely produced using Blender – a full-cycle sci-fi animation short.

Expected Outcomes:
- Emotional Resonance: Through Blue's solitary journey, provoke reflection on emotion, survival, and the future.
- Visual Impact: Attract audiences with a distinctive cyberpunk aesthetic and post-apocalyptic visual style.
- Social Relevance: Explore human-mechanical relationships and provoke thought on technological advancement and humanity.

Distribution Strategy:
- Online Platforms: Premiere on major video platforms to attract younger viewers.
- Offline Events: Participate in international animation festivals to raise the project's visibility.
- Merchandise: Release figurines, posters, and other products based on "Blue" and other characters to increase project revenue.

The Last Light is not only a continued exploration of the boundaries between art and technology, but also a profound reflection on humanity and the future. We hope this work will bring viewers a unique viewing experience and inspire more conversations about technology and emotion.

International Alliance for Digital Game Education: Cultivating Top Talent to Build Outstanding Games

By: Raymond Neoh, Timothy Tan

Recently, the CGGE editorial team spoke with the Chairman of the International Alliance for Digital Game Education (IADGE) at SIGGRAPH Asia to learn more about the Alliance's contributions and journey in nurturing talent for the game and animation industries.

CGGE: Please introduce IADGE, what led you to initiate this project?

The full name of our organization is the International Alliance for Digital Game Education. At the beginning, this initiative was born out of SIGGRAPH's desire to involve more young people in computer graphics-related projects. For instance, there was the WorldSkills 3D Digital Game Art competition. Building on that foundation, we worked with SIGGRAPH and experts from various countries to establish this alliance focused on game education and graphics. Our goal is to provide young people with a platform to learn the latest game development technologies.

We also organize the GDSC (Global Digital Skills Championship), where students compete a nd improve their game development skills. This annual competition is highly challenging—it's a timed contest, usually lasting around 20 hours or three days, during which participants must develop a game demo based on a given theme. The contest demands well-rounded capabilities, including drawing, 3D modeling, rigging, and game production. It's quite intensive.

We also hold regular exchange forums and invite artists to share the latest in game development workflows and industry directions. This helps students and educators gain insights relevant to the competition. On the flip side, many of our alliance's members are game companies. They collaborate with our partner schools and select outstanding students for internships or job opportunities. It's a strong platform.

CGGE: Why did you launch this project in the first place? After all, nurturing young talent is no easy task.

Actually, we have a vision that aligns closely with Mr. Neoh's: we aim to help young people enter this field more effectively. From my own experience, the industry is full of energy, but for young people, there are often barriers—they don't know how to learn new technologies or how to understand the industry.

That's why competitions are a great learning method: they provide structure and a competitive environment. Like Mr. Neoh, we also hope to establish a clear set of standards. By using these standards in our competitions, young people will be familiar with them by the time they leave school, which helps avoid confusion when transitioning to real-world practice.

Moreover, since our Alliance was founded by Chinese professionals, we especially hope to help young people in China better master these skills. Our country has a growing need for talent in this specialized area, and we want to contribute to that.

International Alliance for Digital Game Education (IADGE)

The International Alliance for Digital Game Education (IADGE) was co-founded by China's Chief Expert for the WorldSkills "3D Digital Game Art" category and the Shanghai Chapter of ACM SIGGRAPH.

It brings together leading educational institutions and industry leaders from around the world.

In 2024, IADGE was officially referenced in the technical documentation of the WorldSkills Competition, affirming its professionalism and authority. Its standards are of major significance to vocational skills training.

IADGE is guided by the developmental trends of the digital games industry and aligns education with industry needs and standards. It is committed to nurturing technically skilled professionals who meet market demands. The alliance promotes deep collaboration between schools and enterprises, building high-quality education pathways and facilitating the integration of education and industry with widespread practical application.

To meet the demand for high-level talent in the digital games industry and the education sector's call for quality talent cultivation, IADGE has launched the Global Digital Skills Championship (GDSC). This event focuses on cutting-edge areas such as 3D digital game art, AR/VR technologies, and animation technologies. It aims to select high-caliber, interdisciplinary professionals ready for the future, helping to enhance industry supply capabilities, increase global competitiveness, and foster a global perspective.

Felix Yip
Chairman, Shanghai ACM SIGGRAPH Chapter,
Chairman, International Alliance for Digital Game Education (IADGE)
China Expert Leader, Expert Leader of Skill Management Team (SMT), WorldSkills(3D Digital Game Art)

EDUCATION
教育

Bridging the Digital Divide in the Greater Bay Area Through Digital Education

2024 Education Milestones by Krystal Institute and DECT Institute

By: Timothy Tan

As Artificial Intelligence (AI) technology rapidly advances, CGGE's affiliated institutes – Krystal Institute and DECT Institute – have been tirelessly launching a range of training initiatives across the Guangdong-Hong Kong-Macao Greater Bay Area. These efforts aim to bridge the digital divide and contribute to talent development in the creative industries.

Staying Aligned with AI Trends to Promote Digital Literacy

We collaborated with The Chinese University of Hong Kong to co-develop the CUHK Jockey Club AI for the Future education platform. This initiative serves over 200 secondary schools across Hong Kong, providing essential training in Generative AI, machine learning, and Python programming. Following several rounds of focus group research with educators and staff, our platform development team continuously refined the platform's user experience. The latest iteration of the platform was officially presented to core teachers during CUHK's summer open-day training program.

To further raise awareness of AI, we also hosted the seminar "Art-Tech Odyssey: Exploring AIGC" at Law Ting Pong Secondary School. Over 200 junior and senior secondary students and their teachers participated in this event, which explored the practical applications of AI-generated content (AIGC) across text, image, video, and audio.

During the interactive segment, students used the CGGE Student Empowerment Program (SEP) platform and its AI image generator to create visually striking artworks based on textual prompts, while also learning about the ethical risks associated with AI usage.

Advancing CG Literacy Education and Global CG Standards

Following the success of the 2023 3D animation competition, we launched the 2024 3D Animation Talent Showcase, giving primary and secondary school students access to cutting-edge AI and 3D technology. Beyond providing free online resources for the contest, we also organized a "Digital Dreammakers" public Blender workshop. Held in Shenzhen, this free event attracted over 40 participants aged 9 to 20, who created themed works around space exploration. Many students were using 3D creation tools for the first time, gaining firsthand experience with Blender's powerful open-source capabilities.

In addition to in-person training, we hosted online seminars for educators across the Greater Bay Area. One such event, "Art-TechOdyssey: Creative Teaching in the Digital World Using Blender," attracted over 50 teachers. The seminar introduced

Blender's applications in creative education and explored global and local trends in art-tech development. Through case studies, teachers learned how Blender can be integrated into lesson plans to boost creativity in the classroom. The seminar also promoted the upcoming Blender Animation Talent Showcase and its accompanying educational activities.

Supporting Open-Source Communities and Promoting Open-Source Ecosystems

We maintains strong ties with the international open-source community. Our curriculum team works directly with the core development teams of Blender, Penpot, and other creative tools to design officially certified programs centered around open-source technologies.

CGGE and Krystal Institute also sponsored the annual Blender Conference, where it unveiled a milestone version of the Blender Studio China learning platform in the Netherlands. The presentation was met with wide acclaim from the global community.

In efforts to localize and deepen open-source learning experiences in China, we partnered with schools such as Ko Lui Secondary School and Mung Yeung Primary School to offer hands-on classes in image editing, robotics, and other core digital economy technologies. Through a Train-the-Trainer approach and on-campus delivery, we ensure sustainable educational outcomes while empowering schools to introduce fresh digital content to their students.

Krystal Institute has also made significant strides in nurturing IT talent in Hong Kong, earning the 2023–2024 Outstanding Employer Award from the Employees Retraining Board (ERB) of the Hong Kong SAR Government. Collaborating with institutions like the School of Continuing and Professional Education, City University of Hong Kong and Christian Action Training Services, CGGE trained over 500 professionals in 2024—surpassing previous years' records.

Looking ahead, CGGE will launch a new series of training programs designed to equip individuals with the skills and knowledge required to thrive in a workplace disrupted by AI. Notably, over half of our current employees are alumni of ERB's IT training programs, and we remain committed to its mission of empowering individuals through education and skill development.

The Creative Intelligence Technical Artist (CITA): A Future-Proof Role Bridging Art, Code, and AI

By: Raymond Neoh

What is a CITA?

A Creative Intelligence Technical Artist (CITA) is an emerging, hybrid professional who combines artistic vision with technical fluency, open-source expertise, and Artificial Intelligence (AI) integration. Expanding on the classic role of a technical artist, CITAs are fluent in 3D modeling, scripting, automation, and cross-software pipelines. They are not just digital artists or developers, but fluent connectors who enable efficient collaboration across the creative and technical spectrums.

CITAs understand artistic principles such as composition, color, lighting, and animation while also being proficient in scripting (especially Python), tool development, and real-time engine integration. They are trained to utilize open-source tools like Blender, Godot, Krita, JupyterLab, Visual Studio Code, AI tools like AI video creation, AI 3D modeling creation tools, music and voice AI tools, and Stable Diffusion XL. These tools allow them to build, test, and deploy digital assets efficiently across media types.

Why the Industry Needs CITA

Modern creative industries—whether in animation, gaming, product design, or architecture—require professionals who can blend creative intent with technical delivery. The increasing complexity of digital projects, the rise of real-time production, and the acceleration of AI workflows have all created a significant demand for talents who can work across domains.

CITAs address critical gaps in:

- Art-Engineering Communication: CITAs act as a translator between artists and engineers, ensuring creative ideas are implemented technically without compromise.
- Pipeline Integration: They standardize workflows across tools and stages, managing file versioning, automation scripts, and asset optimization.
- AI & Automation Adoption: They bring AI into production pipelines, speeding up repetitive tasks, enabling generative content creation, and improving iteration speed.
- Open-Source Proficiency: CITAs enable teams to adopt cost-effective open-source solutions, bypassing expensive licensing fees and customizing pipelines at will.

How CITAs Benefit Different Creative Industries

Animation: CITAs create and maintain tools for rigging, animation retargeting, and rendering pipelines. They optimize performance, automate repetitive tasks like asset exports or scene cleanup, and integrate AI for concept art generation and scene assembly.

Game Development: CITAs serve as the bridge between 3D artists and game programmers. They handle shader programming, visual scripting, performance profiling, and real-time asset deployment in engines like Godot, Unity, or Unreal. Their scripting skills enable dynamic asset pipelines, procedural generation, and interaction prototyping.

Product Design: In industrial and UX design, CITAs provide real-time 3D visualization using open-source tools. They help designers prototype interactive models using physics and materials simulation, generate variations using procedural tools, and apply AI to design suggestion systems.

Architectural Visualization: CITAs turn 2D blueprints into immersive 3D walkthroughs. Using Blender and Godot, they build low-poly models optimized for real-time viewing, automate lighting setups, and use AI to create background environments. This results in faster feedback loops and immersive design presentations.

The DECT Institue proposed CITA Training Program

The 16-month CITA program is designed to develop cross-functional creative technologists.

- Months 1–4: Digital literacy, low-poly modeling, Git, texture painting, and simple Python.
- Months 5–8: Advanced modeling, rigging, animation, shading, real-time rendering, and project-based teamwork.
- Months 9–12: Game engine scripting (e.g., GDScript for Godot), UI design, prototyping, and interaction design.
- Months 13–16: AI integration (Stable Diffusion, LoRA, Text and image to 3D models, video, music and vocie), automation scripting, procedural content generation, and capstone project.

Students gain hands-on experience building interactive assets, setting up version control systems, scripting for automation, integrating AI, and developing playable scenes.

Example CITA Workflows

- Low-Poly Asset Creation: Building optimized assets with minimal geometry for real-time rendering, baked textures, and modular construction.
- Git Pipeline Management: Using Git for version control across textures, models, scripts, and scenes, enabling efficient collaboration.
- Real-Time Engine Integration: Importing assets into Godot/Unity, setting up materials, lighting, and physics, and scripting interactivity.
- AI-Powered Texture Pipeline: Generating base textures with Stable Diffusion, refining them in Krita, and exporting to real-time assets.

The Creative Intelligence Technical Artist (CITA) represents a new breed of digital creators equipped to handle the demands of 21st-century production. As the boundaries between art and technology blur, CITAs stand at the intersection, empowering creative industries to innovate faster, work smarter, and produce more immersive, dynamic content. Whether in a small indie team or a large production house, the CITA role is proving to be indispensable.

For students seeking a future-proof creative career, professionals eager to upskill, or companies looking to stay ahead, becoming and investing in CITA talent is no longer optional—it's essential.

Learn more: https://dect.institute

1st 3D Animation Showcase Event: Our Aerospace Dream

Interview with Team Rocket: A Journey to Animation Excellence

By: Catina Yiu, Timothy Tan

At the inaugural 3D Animation Showcase Event (Theme: Our Aerospace Dream), a team from Macau Pui Ching Middle School, consisting of three students and their teacher, clinched the gold award in the Senior Secondary category with their animation video "Where Dreams Take Flight." We had the privilege of interviewing Team Rocket to learn about their stories beyond creation and competition.

From Strangers to Synergy:
The Team's Growth Journey

"Where Dreams Take Flight" tells the story of a girl who fulfils her space travel dreams by riding a space elevator, ultimately gazing back at Earth from space. Through this narrative, the team not only showcases China's space exploration achievements but also conveys a message about the persistence required to pursue one's dreams.

Shen recognized the exceptional learning abilities and talents of these three students. Combined with his artistic background and animation expertise, he guided the team through the competition, assigning tasks based on their individual strengths while helping them overcome technical challenges.

Challenges and Breakthroughs: Every Step of the Creative Journey

Under Shen's leadership, the three team members evolved from strangers to close friends over ten months. Their creative process involved extensive research of various media for character design, scene settings, and cinematographic techniques.

Despite initial differences in opinions, each member contributed their unique talents to complete the three-minute animation:

- Lou handled the girl character design and modelling
- Lei was responsible for scene design (including the posters, wall posters and notice boards in classroom settings.)and post-production editing
- Lam focused on modelling and world texturing for major scenes such as the classroom, rocket and the space elevator

The animation drew inspiration from the 2023 sci-fi film "The Wandering Earth II," while the space elevator design was influenced by the game "Honkai: Star Rail."

The main character, Amy, was inspired by Children's Literature "Heidi," portraying a partially disabled student with unwavering

determination. The team also studied character animations from video game "Genshin Impact" for specific movement sequences, representing the similar scene when Amy tried to stand up in the final scene.

For storytelling and visual expression, the team drew inspiration from "Man of Steel," incorporating similar camera movements and angles to create depth in their animation.

The team embedded several meaningful details throughout their work. In the classroom scene, the clock shows 4:24, referencing the launch date of China's first satellite, "Dong Fang Hong 1." A small paper-cut of the satellite was even attached to the clock's second hand. The elevator ticket features a barcode with the number "1970042420160308" - a combination of two significant dates: "19700424" representing DFH-1's launch, and "20160308" marking the date when State Council of the People's Republic of China designated April 24 as "China Space Day" starting from 2016.

Beyond technical hurdles like weight paint and parenting issues in animation, the team focused on enhancing three crucial aspects:

Visual Effects
- Transformed space scenes from monochromatic purple to multi-layered visuals with red stellar points
- Enhanced planetary textures and lighting effects for greater realism

Teacher: SHEN Chen Kong Students: (From left to right) LEI Pak Hou, LAM Man Lok, LOU Pak Cheng

Character Emotion
- Evolved the protagonist's expression from a simple smile to complex emotional states
- Successfully portrayed the mixed feelings of excitement and apprehension about space exploration

Scientific Accuracy
- Replaced generic planetary backgrounds with accurate representations of Chinese satellites and space stations
- Created a more realistic depiction of the space environment

Selecting the Right Learning Tools for 3D Dreams

While professional 3D software like Maya and 3Ds Max are powerful, Shen notes their implementation challenges in primary and secondary education. These programs' high hardware requirements and steep learning curves make them better suited for high school and above. Blender, a free open-source software with 30 years of continuous improvement, offers comprehensive features with user-friendly logic, making it an ideal choice for teaching 3D modelling and animation in schools.

From Classroom to Dreams: Guiding Students on Their Growth Journey

As a prestigious traditional school, Macau Pui Ching Middle School provides students with 240 minutes (6 sessions) weekly for diverse curriculum learning starting from Form 1. The school's curriculum encourages students to participate in various competitions to gain experience, discover interests, and develop skills.

His teaching methodology builds upon students' existing drawing foundations and shape control abilities. He guides students through a structured creative process:

- Starting with story conceptualization
- Establishing thematic direction
- Utilizing existing and available resources for story development
- Planning according to student capabilities and resources

"During the five-month production period, I focused on practicality and completion quality," Shen explains. "Even if we could only complete a one-minute piece, that would be acceptable. The key is accurately gauging students' abilities and limitations

while managing time and resources effectively."

Shen implements a tailored teaching approach based on careful observation of his three students:

- Lei and Lam are described as "outstanding performers" with quick learning abilities and keen observation skills, each excelling in different areas like drawing or 3D modeling
- Lou is identified as a "potential talent" requiring more nurturing to develop her creative abilities - the animation's young girl character reflects her personal projection

As a mentor, Shen clearly understands each student's characteristics, encouraging them to transform daily experiences into creative material. He provides necessary resources and time management support, avoiding setting overly ambitious initial goals. Instead, he helps students build confidence and capability within familiar territories, fostering learning motivation and enthusiasm.

Embracing Dreams and Exploring Future Possibilities

When asked about their future plans, each student shared different aspirations.

Lou aims to pursue animation-related courses in university and participate in more animation competitions, hoping to express her stories and ideas through animation. She admires various animation studios like Pixar Animation Studios, Walt Disney Animation Studios, and independent studios, aspiring to join these teams in the future.

Lei plans to hold his personal art exhibition in 2025. He regularly creates drawings and videos, hoping to develop his career in arts. He particularly appreciates the filming techniques of directors Wes Anderson and Wong Kar-wai, drawing inspiration from their works.

Lam expresses his passion for CGI animated shorts, citing Disney's "Zootopia" (2016) as an example. He finds it fascinating to bring imagery to life through 3D animation. Currently, he and Lou are collaborating on their first game development project, creating a city-based game.

Cherishing the Journey and Writing Their Growth Story

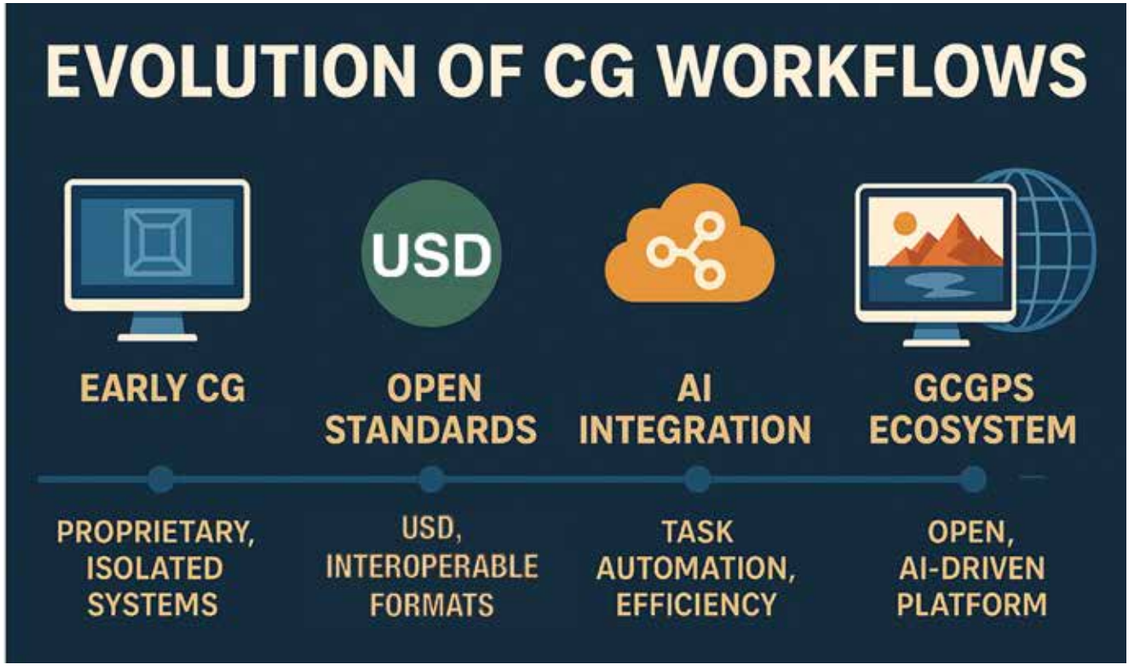
After winning the award, the team had a memorable experience meeting "The Lion King" director Robert Minkoff during the Q&A session at the awards ceremony. When asked for advice for future participants, Lou emphasized the joy of creating animation with like-minded friends. Shen stressed the importance of maintaining a balanced mindset, focusing on the learning process rather than just the outcome.

A successful and meaningful course extends beyond knowledge transfer to nurturing students' holistic development. Teacher Shen's keen educational intuition and practical approach created an environment where students could learn from each other and grow together, successfully encouraging them to challenge themselves and achieve educational goals step by step. The three students' talents and dedication transformed their efforts into tangible results. Through teamwork, they developed communication skills, acquired solid 3D technical capabilities, and built lasting friendships, gaining valuable experience in professional skills, interpersonal relationships, and personal growth.

TECHNOLOGY
科技

ANiMATION GLOBAL

GCGPS:
A New Standard for the Future of the Creative Industry



Comparison between traditional and GCGPS pipelines.

By: Raymond Neoh

Introducing the GCGPS

The Global Computer Graphics Production Standard (GCGPS) represents a transformative approach to overcoming the substantial hurdles facing today's digital media production industry. As creative professionals and organizations increasingly encounter escalating software costs, incompatible production pipelines, and rapid technological advancements driven by artificial intelligence (AI), there is a clear and urgent need for systemic change. GCGPS offers a cohesive, future-focused solution designed to unite various stakeholders—including artists, educators, studios, and governmental bodies—under a universally accessible, collaborative, and efficient framework.

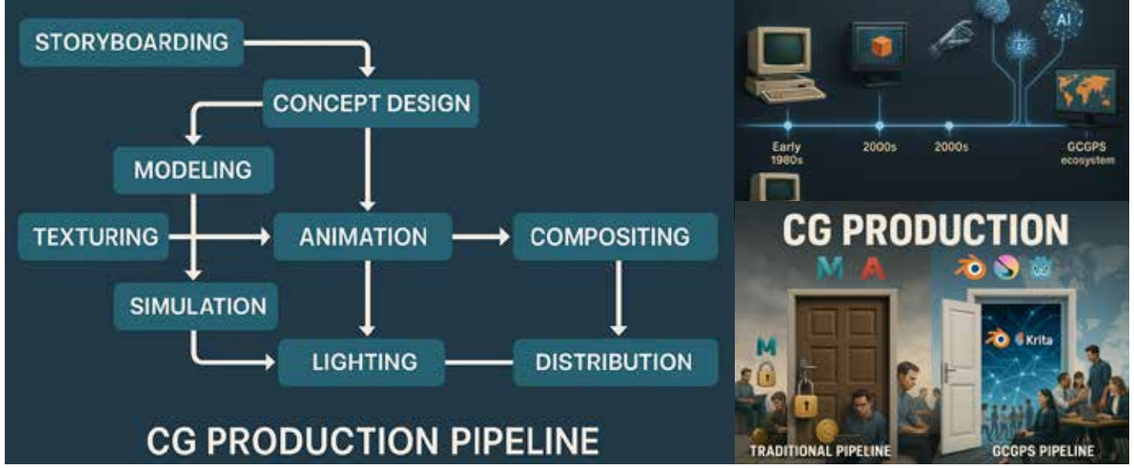
The primary aim of GCGPS is to create standardized workflows leveraging open-source technologies, integrating AI advancements, and ensuring seamless interoperability across diverse file formats and software environments. Similar to internationally recognized ISO standards that ensure quality control and consistency across various industries, GCGPS facilitates widespread collaboration, scalability, and innovation without the constraints typically imposed by proprietary software ecosystems.

Why the Creative Industry Needs GCGPS

Fragmentation and Incompatibility: Currently, many studios operate using bespoke pipelines tailored to specific software or workflows. This lack of uniformity significantly hampers asset sharing and collaboration, creating unnecessary production bottlenecks and inefficiencies. GCGPS addresses these issues by establishing common standards utilizing interoperable file formats like USD, Alembic, OpenEXR, and glTF, which enable smooth, frictionless collaboration across global creative teams.

Rising Costs: The creative industry is increasingly burdened by the high cost of proprietary software licenses, including widely used tools such as Autodesk Maya and Adobe Creative Cloud. GCGPS advocates for the adoption of robust, freely accessible alternatives such as Blender, Krita, and Godot, thereby significantly reducing operational expenses and enhancing financial sustainability, particularly benefiting smaller studios and independent creators.

Educational Gaps: A disconnect exists between educational curricula and industry needs, as many institutions continue teaching outdated methodologies and software inaccessible to students post-graduation. GCGPS-aligned educational programs incorporate modern, accessible, open-source tools, empowering learners with relevant, versatile skills adaptable to ongoing technological developments, thus bridging the gap between academia and industry.



GCGPS production pipeline flowchart, from conceptual storyboarding through to film and game distribution.

AI Integration: Artificial intelligence is dramatically reshaping the landscape of content creation. GCGPS proactively integrates AI-driven standards such as the Model Context Protocol (MCP) and practical AI tools like ComfyUI and Stable Diffusion. These integrations facilitate automated processes while ensuring creative professionals retain full control and artistic integrity.

Key Components and Features of GCGPS

Open-Source First: Central to the GCGPS philosophy is the prioritization of community-supported, open-source tools. Software such as Blender, Godot, Penpot, and LibreOffice forms the backbone of the GCGPS infrastructure, fostering innovation, adaptability, and widespread accessibility.

AI-Augmented Workflows: GCGPS actively incorporates intelligent automation within critical production stages, including 3D modeling, animation, texture creation, and asset management. Leveraging advanced AI technologies and open APIs ensures greater productivity, consistency, and creative possibilities.

Cross-Platform Interoperability: GCGPS emphasizes backward and forward compatibility across different software and hardware platforms. By supporting legacy file formats like FBX as well as newer standards such as USDZ, it ensures seamless transitions and sustained utility across production environments.

Production Management: Robust project management capabilities form a critical component of GCGPS, featuring seamless integration with popular production tracking systems such as Flow, Ftrack, Kitsu, or equivalent open-source solutions. These platforms enable streamlined task management, asset tracking, and collaborative review processes.

Education and Certification: Comprehensive educational programs aligned with GCGPS provide structured pathways for certification, ensuring consistent skill development and global workforce readiness. This strategic approach addresses current industry skill gaps and fosters continuous professional growth.

The Future with GCGPS

Adopting GCGPS represents a profound shift in both cultural and economic paradigms within the creative industry. By significantly lowering entry barriers, it empowers creators worldwide, particularly in developing regions, providing equitable opportunities to innovate, create, and distribute high-quality digital content. Independent studios, freelancers, and governmental agencies benefit equally from this inclusive framework.

Additionally, GCGPS provides robust future-proofing capabilities against rapid technological advancements. Its flexible, modular structure ensures easy adaptation to emerging technologies, new rendering engines, and evolving AI-driven methodologies.

In a digital age where storytelling encompasses multiple formats including virtual reality, interactive gaming, AI-generated content, and cinematic universes, the establishment of a unified, intelligent, and ethical standard like GCGPS is critically important. By fostering collaboration, inclusivity, and sustainable growth, GCGPS not only supports but actively leads the creative industry towards a more vibrant, innovative, and universally accessible future.

Deep Paint:
Simplifying Studio-Level Artistry for All

By: Timothy Tan

In an era where digital art continues to evolve rapidly, Mr. Gaku Tada is making waves with his groundbreaking tool, Deep Paint, designed to bring hand-painted aesthetics directly into 3D space. His journey, which began in the high-pressure environment of visual effects studios such as Weta Digital, Industrial Light & Magic, and Digital Domain, has evolved into a passionate pursuit of personal artistic expression and tool development.

At the heart of Mr. Tada's recent endeavors is Deep Paint, a revolutionary tool designed for Blender that leverages the strengths of 2.5D creation using Grease Pencil. "Deep Paint is a unique tool for Blender that allows you to draw directly in 3D space, adding rich details to give your models a hand-painted look," Mr. Tada explains. His motivation for developing Deep Paint stems from the growing demand for painted-style visuals in the animation industry. By simplifying and accelerating the creation of high-quality, studio-level results, Deep Paint has become an indispensable asset for artists aiming to produce professional-grade work.

Mr. Tada has been tirelessly enhancing Deep Paint, which now boasts features like Noise Mix, Soft Edge, and Fog Mix. His efforts culminated in a memorable showcase at SIGGRAPH Asia in Tokyo, where CGGE Editorial Team spoke with Mr. Tada, and where industry giants like Pixar and Disney Animation took notice. "The enthusiasm from such esteemed studios was exhilarating," he reflects, highlighting the tool's growing impact.

"I have been developing this tool for a few years now, as there is a strong demand for painted-style visuals in the animation industry," Mr. Tada shares. "Blender is widely used to achieve this look, and Deep Paint makes it much easier and faster to create high-quality, studio-level results." This tool not only addresses the technical challenges faced by artists but also bridges the gap between traditional artistry and modern digital techniques.

Mr. Tada's journey from working on Hollywood feature films to focusing on his own business reflects a deep-seated passion for both artistic expression and technological innovation. "Previously, I worked for visual effects companies such as Weta Digital, ILM, and Digital Domain on Hollywood feature films," he recounts. "Now, I focus on my own business, providing tutorials and developing tools like Deep Paint." This shift has allowed him to share his expertise with a broader audience, enabling aspiring artists to refine their skills and bring their creative visions to life.

Beyond the development of Deep Paint, Mr. Tada is also committed to nurturing the next generation of digital artists through educational initiatives. His recent collaboration with CGGE at Shenzhen Polytechnic University in China is a testament to his dedication to fostering artistic growth on an international scale. By sharing his insights and techniques with students and professionals alike, Mr. Tada continues to inspire and empower individuals in the ever-evolving field of digital art.

Gaku Tada's Deep Paint tool signifies a notable advancement in digital art creation, providing artists with a practical means to achieve hand-painted aesthetics within 3D environments. By streamlining intricate processes and making high-quality outcomes more attainable, Deep Paint empowers both seasoned professionals and enthusiasts. As Deep Paint continues to develop, it stands poised to remain an indispensable resource for anyone aiming to enhance their 3D modeling projects.

Tripo AI

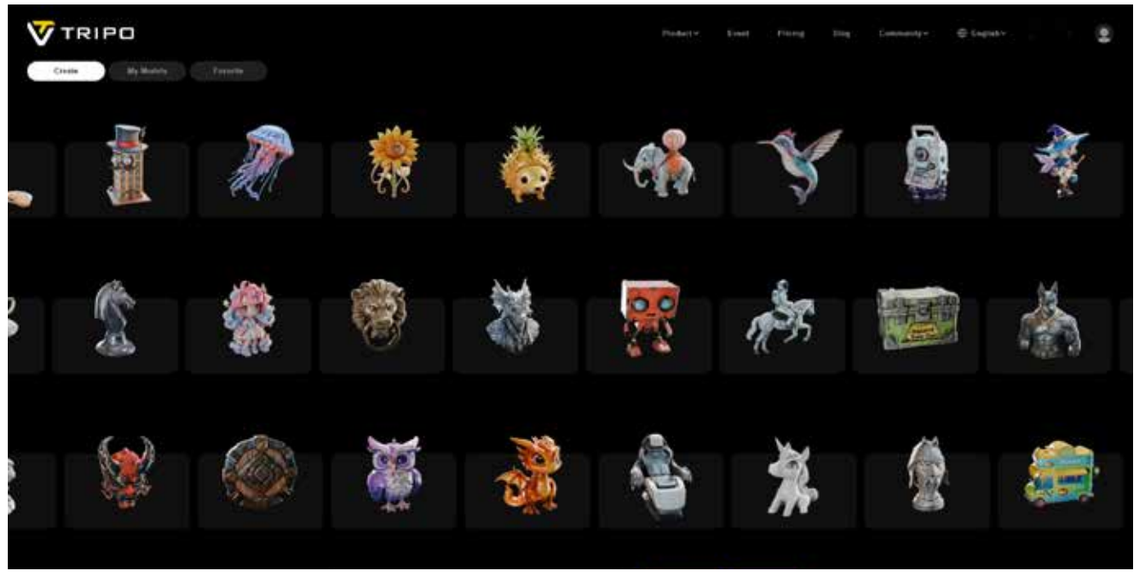
3D Generative AI by VAST

By: Timothy Tan

Tripo AI, a 3D generative AI product by VAST, has solidified its leading position in AI-assisted CG content creation with the release of Tripo v2.5. This latest version significantly boosts 3D model generation efficiency and quality, while its robust workflow integration capabilities make it a key tool for cost reduction and efficiency gains in CG animation production.

Designed to enhance 3D content creation efficiency, Tripo AI has garnered significant attention in the CG and animation industries for its text- and image-to-3D model generation capabilities.

To better serve CG animators, Tripo AI actively cultivates a community ecosystem and hosts industry events. In May 2024, it held its inaugural AI 3D Rendering Competition—an industry first—demonstrating AI's potential in improving production efficiency and lowering barriers to entry. The competition attracted over 220 CG artists and designers globally, showcasing Tripo AI's capabilities in generating anime characters and scene models. Comparing submitted reference images with Tripo AI's outputs highlighted AI's potential in detail reproduction, style transfer, and overall model quality enhancement, providing new character design and scene-building solutions.



In November, Tripo AI organized a 3D Chess Design Challenge, collaborating with 3D printing companies to explore merchandise opportunities for winning designs, some of which were transformed into CG animations.

That same month, Tripo participated in Japan's CCS 2024 Developers Summit, engaging with open-source communities like ComfyUI and traditional CG teams. Discussions focused on integrating AI into existing CG workflows. Attendees agreed that incorporating AI tools like Tripo AI could significantly reduce labor and time costs, allowing CG teams to focus on core creative aspects like ideation and art direction. Sony Animation's Technical Director commented, "Tripo compressed the concept design cycle from two weeks to two hours, freeing up manpower to focus on higher-level artistic creation."

Tripo AI's continuous innovation and market expansion are propelling the CG animation industry towards a new era of intelligent, high-efficiency production. The company aims to further develop 3D generative AI technology and collaborate with global CG animators and industry partners to build a thriving AI-assisted CG content creation ecosystem. As Tripo AI's Chief Scientist Cao Yanpei stated, "When 3D generation speed crosses the critical threshold, the marginal cost of content production will approach zero, marking the true beginning of the spatial intelligence revolution."

Source: VAST

Generating 3D Character Animations from Text Prompts

Blender offers high-quality tools that helps 3D animation.

By: Pan Liu, Michael Paulitsch, and Kai Yuan

In the ever-evolving landscape of digital entertainment, 3D character animation stands as a cornerstone of high-quality games and films. The ability to bring virtual characters to life with realistic movements and emotions captivates audiences and enhances storytelling. However, crafting these animations is a complex, time-consuming task that demands a high level of skill and artistry. Creating professional-grade character animations involves meticulous attention to detail. Animators must carefully design every movement, expression, and interaction to ensure believability and fluidity. This process often requires countless hours of manual work, from initial sketches to final rendering. The steep learning curve and the need for specialized knowledge can be daunting, even for seasoned artists.

Blender: A Valuable Tool with Limitations

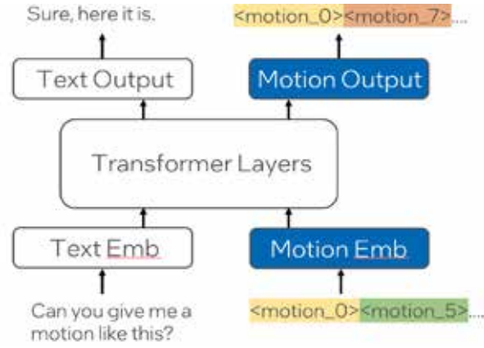
Blender, a popular open-source 3D creation suite, has become a go-to software for many artists due to its robust features and user-friendly interface. It offers tools like the pose editor and forward/inverse kinematics, which simplify the process of manipulating character models. These features allow animators to create complex movements by defining key poses and letting the software interpolate the frames in-between. Despite its capabilities, Blender alone cannot fully address the challenges of 3D character animation. While it streamlines certain aspects, animators still face significant hurdles in achieving lifelike motion and expression without extensive manual input.

The Role and Limitations of Motion Capture

To overcome some of these challenges, studios often turn to motion capture technology. Motion capture involves recording the movements of real actors and translating them into digital animations. This technique provides a high level of realism, capturing subtle nuances that are difficult to replicate manually. However, motion capture is not without its drawbacks. It requires substantial investment in specialized hardware, such as sensor-equipped suits and cameras. Additionally, operating this equipment demands skilled technicians, and the actors must perform in controlled environments, often wearing cumbersome gear that can impede natural movement. These factors make motion capture an expensive and sometimes impractical solution for smaller studios or independent artists.

The Emergence of Deep Learning in 3D Animation

Recent advancements in deep learning have begun to offer alternative solutions. Techniques like video-to-animation have emerged, leveraging machine learning algorithms to convert video footage into animated motion data. This approach can reduce the reliance on specialized equipment by using standard video recordings as input. Despite its promise, video-to-animation still faces limitations. The accuracy of the generated animations often depends on the quality of the input video and may still require actors to perform specific actions in controlled settings. Moreover, the technology may struggle with complex movements or interactions between multiple characters.



A LLM is used as the backbone to train the multimodal LLM that output 3D character movements.

Harnessing Multimodal Large Language Models

The rise of large language models (LLMs), particularly multimodal models capable of processing both text and visual data, has opened new possibilities for animation. These models have demonstrated remarkable success in understanding and generating human-like text, and their capabilities extend beyond language alone.

By fine-tuning LLMs with motion capture data, we can teach them the relationship between textual descriptions and corresponding animations. This training enables the models to generate motion sequences based on text prompts, effectively translating written instructions into animated movements. Specifically, we utilize Microsoft's Phi-3 [2] as the backbone LLM for this purpose (as shown in the figure). Phi-3 is a powerful language model known for its advanced language understanding and generation capabilities. To adapt it for animation tasks, we introduce additional motion tokens into its original vocabulary during the fine-tuning process. These motion tokens represent specific motion capture sequences, effectively encoding movement data within the language model's framework. By integrating motion tokens, the model learns to associate textual commands with corresponding physical actions. During training, Phi-3 is exposed to pairs of text descriptions and their related motion capture data. This exposure enables the model to understand nuances in language that correspond to particular movements.

For example, as shown in the figure, an animator could input a prompt like "A person is doing yoga" and the model would produce the corresponding animation sequence for any humanoidshaped character. This approach democratizes the animation process, allowing artists to focus on creative concepts without getting bogged down in technical details.

By leveraging the robust language capabilities of Phi-3 and enhancing it with motion-specific vocabulary, we create a multimodal LLM capable of processing both language and motion data. This innovation significantly reduces the complexity of generating animations, empowering artists to produce high-quality motion sequences through simple textual descriptions.

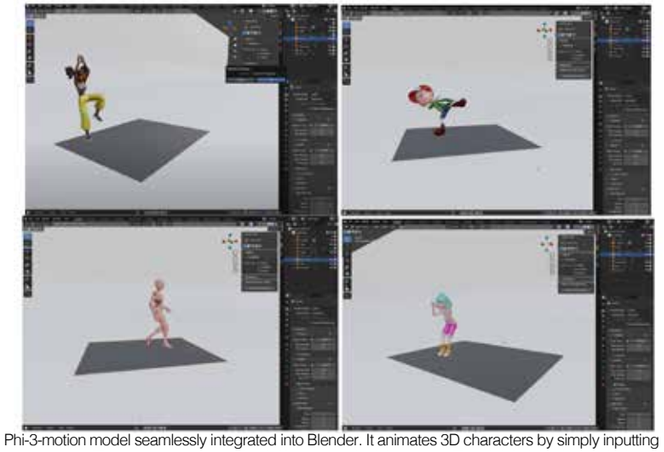
Future Directions: Video-to-Motion and Auto-Rigging

Looking ahead, further integration of Vision-Language Models could lead to advancements like improved video-to-motion conversion, eliminating the need for actors to wear special equipment. Another exciting prospect is auto-rigging, where AI assists in creating the skeletal structures (rigs) that control character animations. Rigging is a complex and time-intensive process, often requiring specialized expertise. Automating this step could significantly streamline the workflow, enabling quicker iteration and experimentation.

Conclusion

The fusion of multimodal LLMs and 3D animation heralds a transformative era for digital content creation. By enabling the generation of 3D character animations from simple text prompts, we reduce barriers and expand creative possibilities. While challenges remain, continued research and development in this field promise to make high-quality animation more accessible than ever before. As technology evolves, we can anticipate a future where storytellers bring their visions to life with unprecedented ease, enriching the worlds of gaming and film with diverse and dynamic characters.

Source: Intel Corporation



Phi-3-motion model seamlessly integrated into Blender. It animates 3D characters by simply inputting text prompts. The text prompts are (Top left) a person is doing yoga. (Top right) doing karate kick to the left. (Bottom left) jogging from left to right. (Bottom right) a person makes a big jump forward.

Zibra AI:
Revolutionizing Animation and VFX with Affordable Solutions

By: Timothy Tan

In an exclusive interview, Alex Petrenko, Co-Founder and CEO of Zibra AI, shared his vision for making animation and visual effects (VFX) more accessible to creators around the world. With a passion for democratizing technology, Alex aims to disrupt the traditional industry model by providing affordable solutions that empower artists to bring their ideas to life.

CGGE: Can you tell us about your company, Zibra AI?
Mr. Petrenko: Zibra AI is an innovative company that's focused on developing cutting-edge technologies for animation and VFX. We're a small team with 16 full-time employees, but we're making a big impact. We've been in 3D space for about four years now, and technically we started with GEN.AI applications for gaming use cases. Basically, we were trying to model 3D geometry using GEN.AI by converting prompts into actual models, applying textures and materials on top of that. And as part of our journey exploration, we came up with alternative data representation, and basically we're trying to reconstruct 3D objects using SDFs. We figured out an algorithm to compress SDFs and use them much more efficiently, basically in a normal compressed format, and that led our way into visual effects space, and we use this underlying technology to create visual effects for games, films, and virtual production use cases.

CGGE: How do you see the industry evolving, and what role does Zibra AI play in this evolution?
Mr. Petrenko: The industry is moving towards more accessible and affordable solutions. We want to make sure that everyone has access to these technologies, regardless of their budget or location. Our goal is to empower creators to produce high-quality animation and VFX without breaking the bank. Right now, we built a seamless workflow between Houdini and Unreal Engine, kind of like seamless export and import. We try to do the same with other 3D software, like Blender, Maya is coming shortly after.

CGGE: Can you walk us through your approach to making technology more accessible?
Mr. Petrenko: We're taking a multi-faceted approach. First, we're developing affordable software solutions that can be purchased for a fraction of the cost of traditional industry-standard tools. We're also working on creating a community around our products, where artists can share knowledge, resources, and feedback to help each other improve. On top of that, our software is pretty flexible, meaning you can basically cover all visual effects aspects, primarily for environmental visual effects, but we're kind of thinking about expanding the platform with lots of additional features. It appears as a native solution on top of Unity or Unreal, meaning as a customer you don't need to learn anything new, it should be pretty easy and seamless - you could probably spend 15 minutes just looking at our documentation to see how it actually works, and that's basically it!

CGGE: How does your community influence your development process?
Mr. Petrenko: Our community is the driving force behind our product development. They provide us with valuable feedback, bug reports, and suggestions that help shape our roadmap. We're constantly trading ideas and working closely with them to ensure that our software meets their needs.

CGGE: You mentioned prioritizing affordability in your pricing model. Can you tell us more about this approach?

Mr. Petrenko: We believe that everyone should have access to these technologies, regardless of their budget. That's why we've developed a flexible pricing model that offers discounts and subsidies for students, artists, and small studios. We want to make sure that our software is affordable for everyone. We're also actively working with the developing markets like in Asia to create special pricing packages for their users. We believe that by partnering with local communities and organizations, we can make a bigger impact and reach more creators around the world.

CGGE: What's next for Zibra AI? Can you share any upcoming projects or collaborations?

Mr. Petrenko: We're excited to announce our integration with Blender, which will be followed closely by our collaboration with Godot. These partnerships will enable us to reach an even wider audience and provide more affordable solutions for creators around the world.

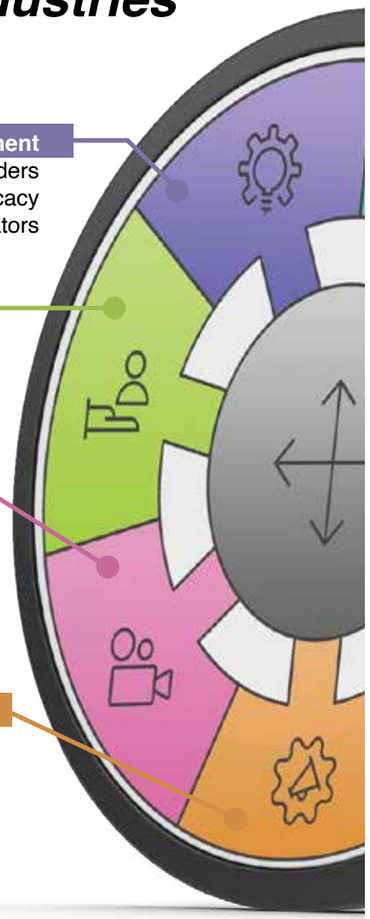
As we conclude our conversation with Alex Petrenko, it's clear that Zibra AI is committed to revolutionizing the animation and VFX industry with its innovative approach to affordability and accessibility. With a passionate team driving the development process, the company is poised to make a significant impact on the global creative community.

Building a Unified Standard to Lead

Global CG Innovation

The Global Computer Graphics Production Standard (GCGPS) is a transformative proposal for the Computer Graphics (CG) industry to standardize workflows, foster innovation, and make tools and knowledge accessible worldwide. DECT Group has taken decisive action to transform Creative Industries, and we welcome like-minded people to join us in bridging the global digital economic divide.

The DECT Ecosystem provides seven pillars for Creative Industries

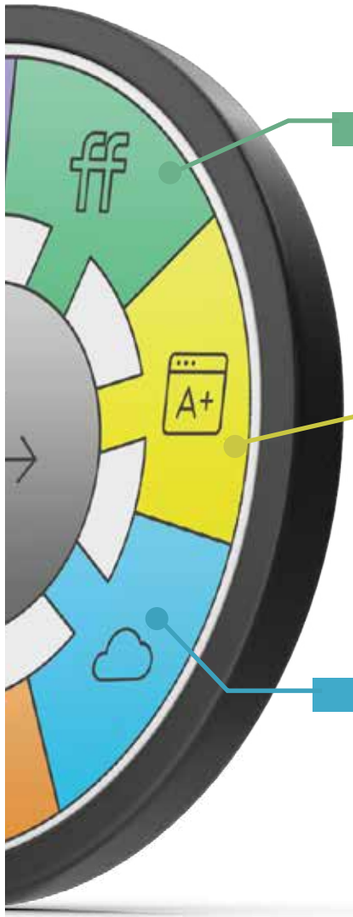


Research & Development
R&D collaboration with universities and industry leaders
Global government policy advocacy
Innovation labs and incubators

Talent Employment Services
Online talent pool and recruitment services
Industry advisory boards and social events
Annual job fairs and career development events

CG Production
Diversified production of animation, games, etc.
IP full-pipeline management
GCGPS resource platform
Real-time, immersive, interactive content

Tools and Technical Support
User-friendly interfaces, documentation and tutorials
CG production tools
AI-empowered assistance and support
Open-source development communities and collaborative projects



Media Support
Localized content and multi-language promotion
Industry Leaders Partnership Program
Global interactive online community platform
AWNCHINA.CN platform
International exhibitions and conferences such as IAICC

Education and Training
E-learning platforms and Massive Open Online Courses
BlenderStudio.CN platform
Skill-building community training centers
Two-Year Master Class training
Schools and Colleges Partnership Program
Studio and Corporate Partnership Program
Global Certification Program

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