INTERNATIONAL AI AND CREATIVITY CONFERENCE X BCON SHENZHEN 2025

ANIMATION GLOBAL

DEC 2025

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GLOBAL NEWS

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BLENDER 5.0

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CREATIVE INTELLIGENCE ECONOMY

ORIGIN CG CHINA'S OPEN-SOURCE COMMUNITY I BLENDER AND PENPOT CREATIVE INDUSTRY CERTIFICATION

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EDITORIAL

By: Raymond D. Neoh

From Content Production to Civilizational Infrastructure: Animation at the Threshold of the Creative Intelligence Economy

The 2025 special issue of Animation Global Magazine is not merely a showcase of emerging tools, studios, or technologies. It is a declaration that the global animation and creative industries have entered a structural transition—one that reshapes not only how content is produced, but how creativity itself is organized, governed, and sustained as an economic and cultural force.

Across its pages, a clear theme emerges: the shift from fragmented, tool-centric production toward integrated, intelligent production systems. Artificial intelligence, real-time engines, open-source platforms such as Blender, and immersive media technologies (VR/XR) are no longer experimental novelties. They now constitute the new baseline infrastructure of creative production. The question posed by this issue is therefore no longer whether AI will change animation, but what kind of creative civilization will emerge from that change.

One of the publication's most important contributions is its rejection of the outdated "AI versus artists" narrative. Instead, AI is consistently framed as a multiplier—amplifying human creativity, expanding access to production capacity, and lowering traditional barriers that once confined high-quality animation to a small number of elite studios. In this context, standards, governance frameworks, and education become more important than individual tools. The emphasis placed on the Global Computer Graphics Production Standard (GCGPS), certification systems, and structured talent development reflects a mature industry insight: without shared standards, intelligent production scales chaos rather than creativity.

Equally significant is the magazine's clear alignment with open ecosystems. The sustained focus on Blender, Penpot, Godot, and locally developed AI and rendering infrastructures signals a strategic departure from closed, proprietary production models. This is not an ideological stance, but a practical one. Open systems enable interoperability, long-term sustainability, and global participation—conditions essential for a truly international creative economy. In a world where content production increasingly intersects with education, culture, and national digital strategy, open infrastructure becomes a matter of creative sovereignty as much as efficiency.

Another defining insight of this issue is the redefinition of creative labor itself. The recurring attention to technical artists, creative technologists, and emerging roles such as Creative Intelligent Technical Artists reflects a deeper transformation: the animator of the future is not just a craftsperson, but a systems thinker. Contemporary creators are expected to understand pipelines, data flows, narrative logic, real-time engines, and collaborative production at scale. This is not a narrowing of artistic identity, but an expansion—one that elevates creative professionals into architects of complex creative systems.

Importantly, despite its strong technological focus, the magazine never abandons culture, emotion, or meaning. From original Chinese science-fiction animation to immersive heritage experiences and VR-based historical storytelling, the message is clear: technology gains legitimacy only when anchored in culture and human values. AI may generate images and motion, but it does not generate purpose. Animation, as this issue consistently demonstrates, remains a medium through which societies negotiate memory, identity, and future imagination.

Taken as a whole, this issue of Animation Global Magazine documents more than industry trends—it maps the early contours of what the publication calls the Creative Intelligence Economy (CIE). In this emerging paradigm, standards are the language, education is the engine, open technology is the infrastructure, and creativity becomes a scalable, shareable, and sustainable civilizational asset.

The underlying conclusion is ambitious. We are not simply entering an age of AI-assisted creativity. We are witnessing the formation of a new production order—one where intelligence, creativity, and culture converge into a foundational economic system for the decades ahead.

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MAGAZINE
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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.

From CG Trailblazer to VR Pioneer:
GDC Breaks Through the Narrative Challenges of VR Filmmaking

Mr. Robert Minkoff 出席国际人工智能及创意大会(AICC)

Editor: Timothy Tan

Global Digital Creations (GDC) is one of China's leading digital technology and entertainment asset management groups. With digital interaction, industrial intelligent systems, and spatial operations as its core business pillars, the company has spent 25 years delivering comprehensive digital solutions by integrating "culture + technology." GDC possesses internationally advanced digital content production pipelines and project management systems. It was among the earliest companies to introduce 3D computer graphics technology in China, producing more than 20 animated feature films and over 60 animated TV series, and training more than ten thousand digital-technology professionals.

Today, leveraging the strategic advantages of the Shougang Group, GDC has expanded its digital visual technologies into interactive experience design, industrial intelligent optimization, and spatial operation management. This has formed an integrated ecosystem spanning digital creativity, intelligent solutions, and spatial services, with collaborations extending to industry leaders such as Tencent, Huawei, and Qualcomm. It is precisely this two-decade-long commitment to digital visual technology and full-ecosystem development that has laid a solid foundation for GDC's breakthroughs in the frontier field of VR—a domain where it is now pursuing innovative advances.

The Core Advantage of VR Films: From Spectatorship to Participation

VR films fundamentally overturn the viewing logic of traditional cinema by using 360-degree panoramic imagery and spatial audio to construct an enveloping virtual environment that transforms the viewer from a passive observer into an active participant. Compared with the flat presentation of 2D cinema and the stereoscopic effect of 3D films, VR films provide a full wraparound of visual and auditory senses, offering a level of immersion and presence that traditional formats cannot achieve. Audiences can freely turn to observe details within

the scene; this "active exploration" capability adds narrative depth, enabling each viewer to experience their own individualized version of the story and opening a new dimension for cinematic storytelling.

However, achieving VR immersion is far more than a simple stacking of technologies. It demands exceptionally high levels of technical expertise, creative experience, and artistic direction from the production team—areas in which GDC, with 25 years of film and animation production experience, has built a strong foundation. This positions the company as a powerful driving force in advancing VR filmmaking.

25 Years of Accumulation: Establishing the Technical Foundation for High-Quality VR Visuals

CG technology is Global Digital Creation's (GDC) core advantage. As one of China's earliest CG studios, the company began with traditional 3D animation and continuously iterated its capabilities in modeling, rendering, and pipeline development. VR filmmaking requires solutions for challenges such as seamless 360-degree imagery, stitch-free panoramic environments, and stable viewpoint transitions.

Drawing on years of experience, GDC has built a robust VR-ready technical system, with high-precision modeling pipelines that ensure textures remain flawless even under close inspection, and optimized real-time rendering engines that maintain high visual quality while delivering a smooth, immersive experience. This level of technological maturity far exceeds what new teams can achieve in short-term exploratory development.

GDC's extensive film and animation experience also gives it an advantage in VR narrative design. The "fully open" visual characteristic of VR requires creators to balance viewer freedom with narrative coherence. GDC has produced iconic original animated works such as Thru the Moebius Strip, T-Guardians, Soldier Shunliu, and the Happy Little Submarine series, establishing strong competency in pacing and emotional design. In VR storytelling, the team uses spatial audio cues to guide viewers toward the main storyline while embedding secondary information in auxiliary viewpoints—preventing viewers from becoming "lost" while still preserving the joy of exploration. The result is VR content that delivers both immersion and complete, coherent storytelling.

Balancing Narrative Freedom and Story Integrity in VR

From an artistic standpoint, GDC brings strong aesthetic value to VR film production. Because VR films must accommodate full-panoramic perspectives, creators must redesign the

visual center of gravity, color composition, and lighting logic to ensure that the experience remains visually coherent from any viewing angle. GDC's seasoned art directors and filmmakers deeply understand stylistic expression across genres. They go beyond traditional shot-based composition, applying precise artistic direction to ensure that VR imagery adheres to cinematic aesthetics while remaining compatible with technical constraints. Their approach ensures that VR films are not merely technical showcases but emotionally resonant works of art.

A New VR Expedition: Happy Little Submarine: Silk Road Odyssey

Happy Little Submarine: Silk Road Odyssey represents GDC's bold new exploration and sincere effort in VR storytelling. The film centers on a deep-sea Silk Road expedition, following human explorers and a submarine exploration team as they uncover ancient Silk Road secrets, resolve a crisis involving a sea monster, and ultimately discover important historical relics along the ancient maritime route.」

The production adopts a first-person narrative perspective, using VR technology to shatter the boundaries of the traditional screen. Viewers are no longer distant spectators—they are immersed inside the perilous deep-sea journey, experiencing both the awe and fear of the underwater world, while also gaining agency as active participants. Viewers embody a key character within the narrative, fully integrating into the adventure.

Nanhu Red Boat: A New VR-Powered Interpretation of Revolutionary History

Nanhu Red Boat, co-produced by Lianou Technology and GDC, spotlights the pivotal events surrounding the First National Congress of the Communist Party of China in 1921: the delegates, including Mao Zedong, were forced to relocate from Shanghai after a police raid; Wang Huiwu proposed and arranged the transfer to Jiaxing's Nanhu Lake. Under the guise of a lake outing, the delegates completed the continuation of the Congress aboard a traditional Chinese pleasure boat, ultimately passing the Party's founding documents, electing the Central Bureau, and marking the birth of the Communist Party of China.

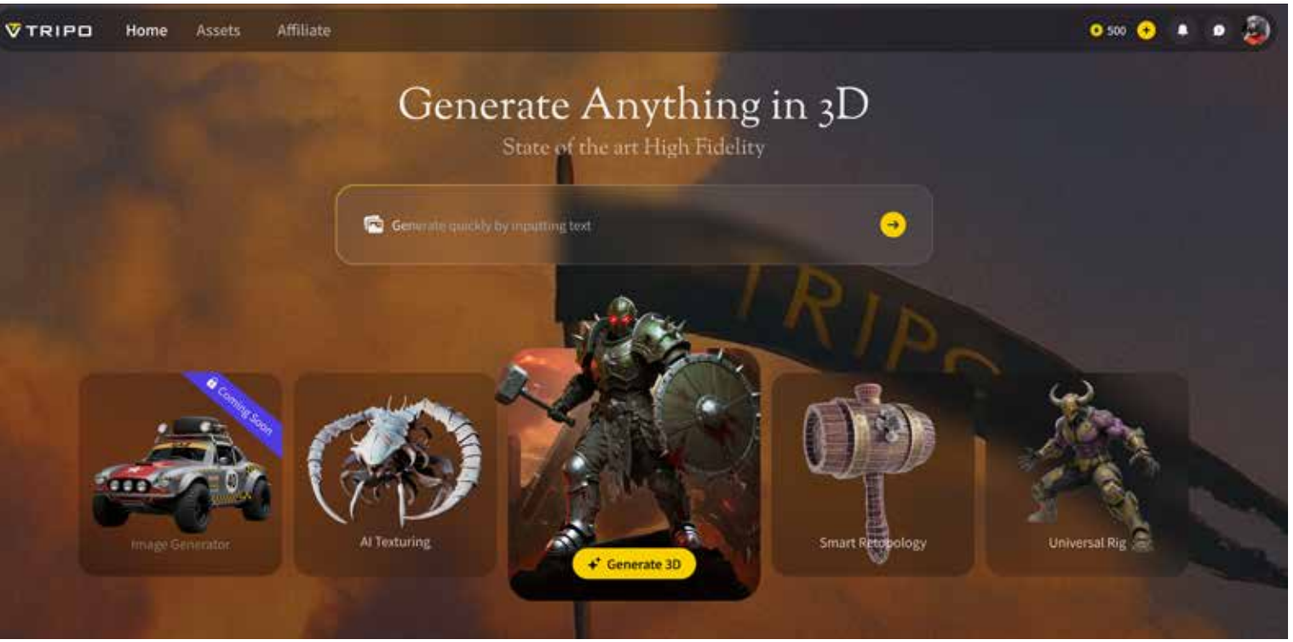
Using VR as its core innovation, the film reconstructs these crucial historical scenes in full panoramic immersion—faithfully restoring the serene landscapes of Nanhu Lake along with the cultural atmosphere of Jiaxing. The result is an experience that blends epic historical scale with VR immersion.

As a digital interpretation of revolutionary heritage, the project uses VR's time-transcending capabilities to transform history into an immersive spiritual experience. This not only reshapes new models of education and cultural communication—allowing audiences to "experience" history firsthand—but also pioneers a new paradigm of cultural tourism integration, injecting technological vitality and deeper engagement into Jiaxing's red-tourism ecosystem while advancing the development of digital virtual technologies.

Integrating Technology and Art: Advancing VR Films Toward Maturity

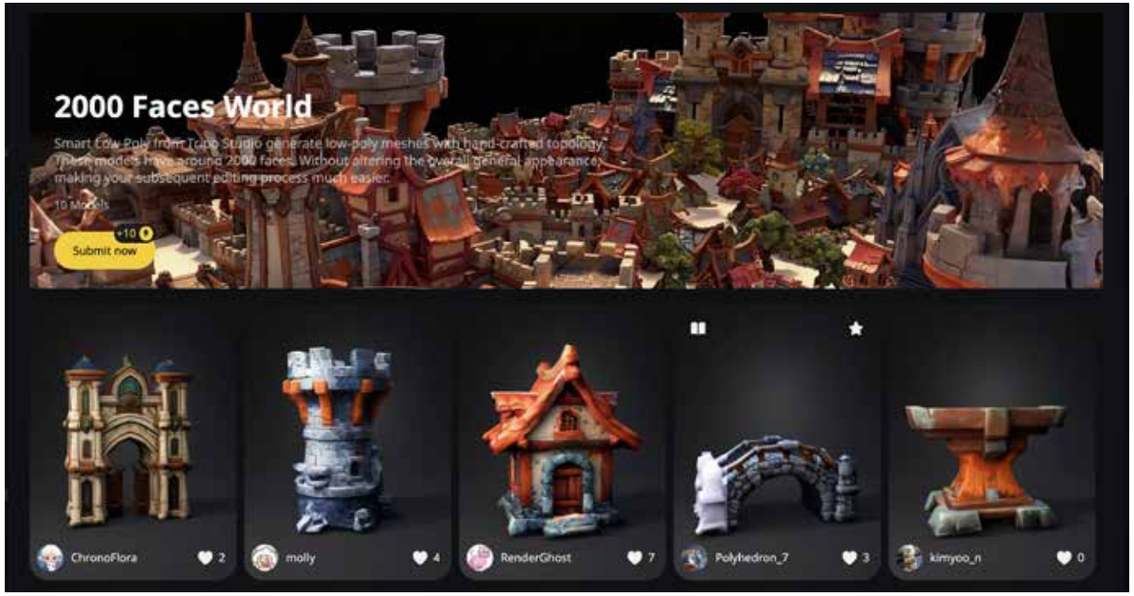
VR filmmaking is redefining the future of the film industry, and the strength of production capabilities directly determines the upper limits of immersion. With 25 years of accumulated CG technology, narrative experience, and artistic direction, GDC merges the foundations of traditional filmmaking with innovations in VR. It excels at overcoming technical barriers while upholding artistic integrity, providing strong support for VR films to evolve from "technical concepts" into polished, mature works—allowing audiences to genuinely experience what it means to be "inside the story."

Tripo 3.0 Reshapes the Production Pipeline, Signaling a New Turning Point for CG Creation



Editor: Timothy Tan

In the field of CG animation production, efficiency and innovation have always been the core drivers of industry evolution. As demand continues to rise for both speed and quality in content creation, a new generation of creative tools is redefining CG animation workflows. In August this year, VAST released its latest AI-native 3D foundation model, Tripo 3.0, marking a major breakthrough in 3D content creation technology. Tripo 3.0 delivers comprehensive improvements in generation speed, visual fidelity, and pipeline integration, becoming a key engine for reducing cost and boosting efficiency in today's CG production workflows. Leveraging these technical advantages, VAST launched the world's first AI-native 3D game creation platform, Tripo GameHub, designed to help CG creators quickly prototype innovative gameplay while significantly cutting production costs.



AI and 3D technologies are currently among the most prominent trends in the CG animation industry. With Tripo 3.0 demonstrating leading capabilities in 3D content generation, creators now only need a text prompt or reference image to generate production-ready 3D models usable in CG animation and game environments. Since its inception, VAST has maintained active engagement with CG creators worldwide. In May 2024, Tripo AI held its first AI 3D Rendering Challenge, which quickly attracted global attention. More than 220 CG artists registered, including over 50 international participants and more than 170 domestic creators. Submitted works ranged from fantasy to sci-fi to realism, presenting a highly diverse set of styles and showcasing Tripo's strong technical capabilities in AI-based 3D generation and complex scene handling.

In October this year, Tripo AI 3D Rendering Challenge S2 is currently underway. With the theme "Portal Dimensions", contestants are encouraged to use Tripo's 3D generation and dynamic scene-building capabilities to interpret core concepts such as "traversal" and "breaking spatial boundaries" across sci-fi, fantasy, and realistic styles. Since the competition began, numerous entries have emerged featuring bold concepts, innovative formats, and striking visual execution. With AI-driven 3D technology, creators can complete complex scenes and CG animation effects far more efficiently—achievements that once required professional teams and long production cycles. This competition not only provides a global stage for CG artists to showcase their work, but also accelerates the adoption and real-world application of AI-driven 3D creation across the global CG community.

VAST founder and CEO Simon Song stated:
"Tripo is reconstructing the entire CG content production pipeline. AI-powered 3D technology enables CG creators to focus purely on creativity, pushing the CG animation production industry toward a new era of greater intelligence and higher efficiency. Through continuous iteration of AI 3D technology, the entire CG workflow is not only becoming more efficient, but the industry's production chain itself is being reshaped."

Looking forward, VAST will continue partnering with CG animation creators worldwide to build a more open and interconnected creative ecosystem. By making AI an empowering tool for every CG artist—and combining technological advancements with creative imagination—Tripo AI will continue injecting new momentum into the CG animation industry and unlocking unlimited possibilities for content creation.

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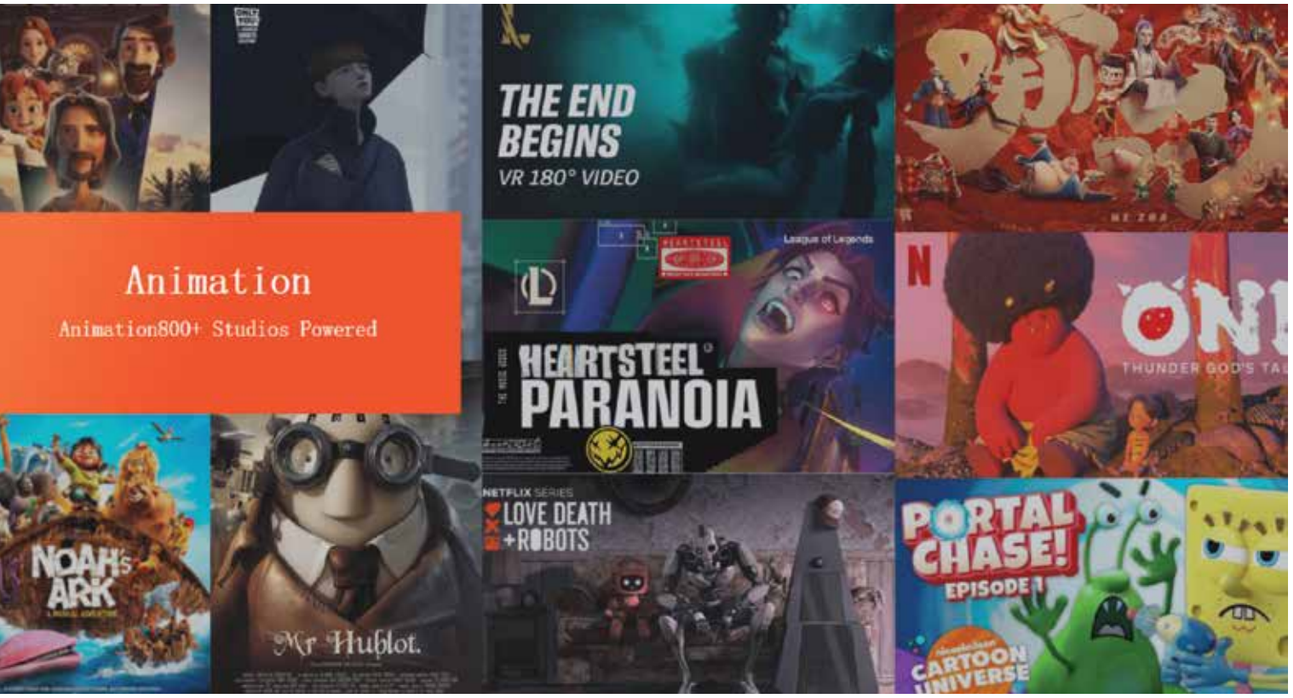

Editor: Timothy Tan

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The Guangzhou Game Industry Association

Editor: Cloudy Poon

The Guangzhou Game Industry Association was established in 2018 under the guidance of the Guangzhou Municipal Bureau of Culture, Radio, Television, and Tourism. It is a municipal-level non-profit social organization with independent legal personality, registered and approved by the Guangzhou Municipal Social Organization Administration. In 2022, it was awarded the title of "Guangzhou Municipal 5A-Level Social Organization," and in 2024, it was honored as a "Guangzhou Municipal Brand Social Organization."

With the mission of serving enterprises, regulating the industry, promoting industrial development, and fostering international engagement, the association has become a highly influential municipal-level industry association. It currently boasts nearly 200 members, covering various segments of the gaming industry such as online games, mobile games, web games, esports, and related peripheral industries. The current board of directors includes leading enterprises and institutions in the gaming industry, such as NetEase, Yuanyou, Shiyue, 37 Interactive Entertainment, 4399, Baitian, KuGou, Xinghui Tiantuo, among others.
The association is committed to standardizing the operation and management of gaming enterprises, promoting the orderly development of the gaming industry, enhancing the technical expertise within the sector, safeguarding the legitimate rights and interests of gaming enterprises, and strengthening exchanges and cooperation within the industry. It fully serves as a bridge and link between the government and the industry, promotes industry self-regulation, implements self-disciplinary management, and ensures the standardized, healthy, and stable development of the gaming market within the Guangzhou administrative region.

The association promotes industrial development

Industrial Scale and Development Leadership: The association continuously supports the robust growth of Guangzhou's game industry. In 2024, the total revenue of Guangzhou's game industry reached approximately 140.667 billion RMB, a year-on-year increase of about 10.5%, surpassing the average growth rates of both the national and

provincial levels. Among this, the overseas revenue of game enterprises amounted to 19.058 billion RMB, with products such as Wuthering Waves and Reverse: 1999 generating over 70% of their total revenue from overseas markets. Additionally, Guangzhou demonstrated outstanding performance in the mini-game sector, with annual revenue exceeding 15 billion RMB. Twenty-eight Guangzhou-based companies were listed among the top 100 mini-game enterprises in China, ranking first nationwide.

Industry Services and Industry Promotion: The association actively serves as a bridge between government and enterprises, promoting industry exchanges and cooperation by organizing various events. For example, it released the first nationwide "Guidelines for Criminal Risk Prevention in the Online Gaming Industry," providing guidance for the healthy development of the sector. Additionally, the association led the development of self-regulatory agreements such as the "Guangzhou Gaming Industry Self-Discipline Convention for Online Ecosystem Governance" and the "Industry Self-Discipline Convention on the Implementation Measures for Minors Protection," organizing enterprises to sign these agreements to foster a collaborative governance ecosystem within the industry.

Cultural Empowerment and Global Expansion: The association actively promotes the integration of the game industry with cultural elements, guiding enterprises to delve into cultural globalization. By organizing international exchange activities, such as participation in the Tokyo Game Show in Japan, G-STAR in Korea, and Gamescom in Germany, it helps Guangzhou games expand into overseas markets. The Guangzhou game industry is transitioning from simple product export to cultural globalization, with games from several companies becoming global phenomena.

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Bringing Cultural Landmarks to Life:
The Technology Solution from Silkroad Visual

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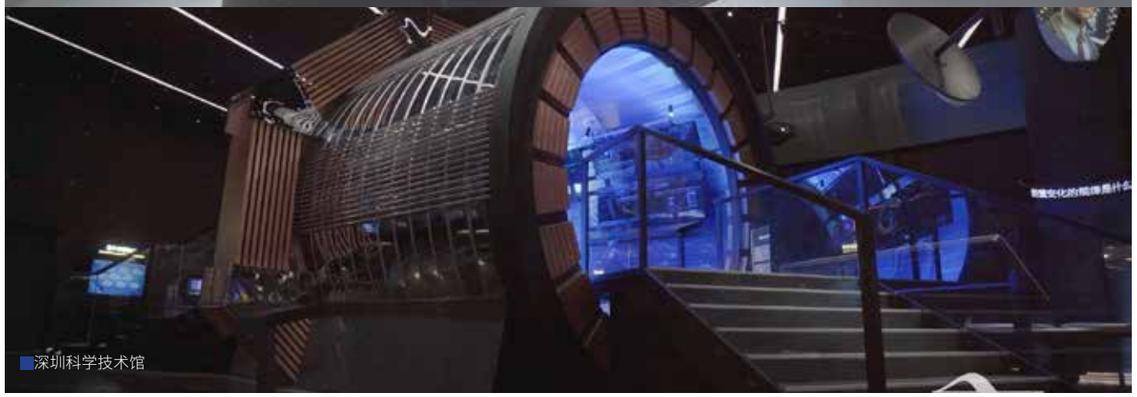
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Editor: Cloudy Poon

Silkroad Visual Technology Co., Ltd. (Stock Abbreviation: Silkroad Visual, Stock Code: 300556) specializes in comprehensive digital visual services based on CG creativity and technology. As a national leader in professional digital visual integrated solutions, the company operates in the midstream of the digital cultural industry chain, linking upstream suppliers such as foundational software developers and application terminals with downstream sectors including gaming, film and television, VR/AR, industrial manufacturing, online education, and government public services.

For more than 20 years since its establishment, Silkroad Visual has remained dedicated to advancing technology applications and market expansion through CG innovation. By deeply integrating culture with technology, the company leverages robust technical expertise and exceptional creative design capabilities to provide end-to-end services and holistic solutions in digital creative design, content production, and visual presentation for diverse clients, including government agencies, urban developers, and enterprises across industries.
The company has played a pivotal role in numerous national-level key projects. By integrating global curatorial resources with cutting-edge digital technologies, Silkroad Visual continues to drive innovation in tech-enabled exhibition models for urban planning halls, themed pavilions, and museums, empowering the digital transformation of urban cultural spaces and industrial ecosystems. In 2025, a series of representative pavilions, not able for their exceptional quality and superior design, were inaugurated across China:

Shenzhen Science and Technology Museum, as one of "Shenzhen's Major Cultural Facilities for the New Era," adopts "Communication Technology" as its core thematic thread. It is dedicated to establishing the world's first Digital Civilization Technology Museum, offering new perspectives for thematic exploration and innovative practices in science museums nationwide.

Shenzhen Bay Culture Plaza, guided by the principles of "Openness, Quality, and Growth," and oriented by a global vision, Chinese wisdom, and Shenzhen characteristics, aims to create a globally influential design and cultural complex. Its inauguration establishes a pivotal bridge for global design culture exchange and mutual learning within Shenzhen and the Greater Bay Area, creates a forefront platform for Chinese design to reach the world, and builds a dynamic, evolving platform for public design education.

Anyue Stone Cave Digital Exhibition Hall is an integrated cultural tourism complex dedicated to the digital preservation, exhibition, and utilization of the grottoes. It aims to holistically present Anyue's grotto resources—renowned for their antiquity, diversity, exquisite craftsmanship, and beauty—through digital means, providing visitors with a one-stop immersive observation experience. Silkroad Visual reignites this cultural resonance through spatial narrative, showcasing the artistic mastery, historical value, and cultural significance of the Anyue stone carvings.

VR / AR

With capital empowerment, Silkroad Visual is further expanding its comprehensive R&D into frontier visual technology applications, covering Digital Twin applications (Theia Digital Technology), VR/AR/MR (Visual Dynamics), and Visual Cloud Computing (Rayvision Cloud Technology), fueling a new wave of digital upgrades across industries. This

strategic expansion culminated in a key milestone for the company's "Culture + Technology" development strategy—the successful deployment of a mature LBE large-scale VR project in 2025, achieving a complete closed loop from R&D to market application for this cutting-edge technology.

"Tracing the Great Qin " LBE Large-Scale Immersive Exploration Project is a groundbreaking, high-freedom, full-sensory gaming and entertainment experience developed within the existing "Flight over the Qin" spherical flight theater area at the Terracotta Army site. Utilizing the world's most advanced panoramic sound field and Large-Scale Battle System (LBSS) tracking technology, combined with innovative floor materials, the project creates authentic tactile scene sensations. The production team employed film-grade standards and leveraged industry-leading dual-engine real-time rendering technology to meticulously refine the visuals, achieving exquisite detail and texture. A compact 16-minute narrative ensures visitors complete a full immersive exploration cycle within a limited time.

■安岳石窟数字展示中心

"Astral Mirage" LBE Immersive Large-Space is a VR large-scale immersive experience set against a backdrop of space security, blending sci-fi, adventure, and combat elements. Creatively integrating VR large-scale environments, multi-role playing, and dynamic combat mechanisms, it allows players to engage in rich interactions such as spacecraft piloting, energy absorption, and weapon upgrades during exploration. The project emphasizes the integration of virtual and real spatial positioning, immersive narrative performance, and real-time dynamic UI feedback, enhancing the player's sense of presence and operational freedom. The creative team aims to convey the core emotional theme—"Beyond order, there is a warmth worth protecting"—through the immersive experience, highlighting that even in the most rational environments, human warmth and moral choices remain the most irreplaceable forces in the universe.

Guided by the strategic vision of "Culture + Technology," and driven by forward-thinking digital creativity, solid technical expertise, continuous technological innovation, and cross-domain expansion, Silkroad Visual is committed to advancing steadily towards its goal of becoming a globally influential Chinese force in the realm of digital visual technology and applications.

INDUSTRY NEWS
产业新闻

ANiMATION GLOBAL

Digital Tiger Image:
Using Technology as a Brush to Paint a New Cultural Chapter

Editor: Cloudy Poon

In today's era, where the digital wave is sweeping across the globe, the fusion of technology and art is reshaping sensory experiences and cultural perception with unprecedented depth and breadth. Against this backdrop, Shenzhen Digital Tiger Image Co., Ltd. (hereafter "Digital Tiger Image"), a long-standing contributor and pioneer in China's visual creativity industry, has spent more than twenty years committed to the core philosophy of "Technology + Art + Creativity." By deeply integrating CG technology with cultural expression, the company has become an influential driving force in the innovative development of China's cultural tourism sector.

Digital Tiger Image operates with both breadth and depth. Its business scope spans from pioneering large-scale tourism live shows, to leading-edge new media art, to virtual production that merges the physical and digital worlds. Its services cover the full pipeline from creative development and visual design to technical production and on-site implementation. The company focuses on the deep development of scenic attractions and cultural tourism complexes, aiming to create immersive, interactive live experiences centered on performance, while providing clients with integrated solutions from master planning to operational execution.

Forging a Golden Era of Cultural Tourism Performances

When discussing China's tourism performance industry, the "Eternal Love" series—co-produced by Digital Tiger

Image and Songcheng Performing Arts—stands as a landmark. From Songcheng Eternal Love to Lijiang Eternal Love, Digital Tiger Image has injected continuous visual innovation into this flagship IP through cutting-edge technologies such as panoramic theatrical screens, mobile stages, and holographic projection. Together, they created multiple world-class records in the global live entertainment market, with the series' box-office revenue taking half of China's tourism performance market.
Similarly, in collaborations with industry leaders such as OCT and Wanda (Sunac), whether it is the serene spiritual aesthetics of Tianchan or the magical charm of Dream of the Butterfly, Digital Tiger Image uses film-grade visual language to seamlessly blend multimedia art with stage performance, setting new standards for theme park entertainment.

Illuminating the Nighttime Economy with Dazzling Creativity

With the rise of the "nighttime cultural economy," Digital Tiger Image once again stands at the forefront of industry innovation. The company perceptively expanded creative visual expression from indoor theaters into vast natural landscapes.

At Jianmen Pass, the team used the natural cliff faces as a projection canvas to create the large-scale real-scene cliff light show The Ballad of Jianmen. Through an interplay of sound, light, and advanced projection mapping, the thousand-year-old Shu Road appears to "speak," recounting its epic history.

In Chexi, Hubei, the immersive nighttime attraction Dream Back to Chexi uses multi-dimensional spatial design and multi-point interactive technologies to transform visitors from passive spectators into active participants—elevating the experience from "seeing scenery" to "playing in scenery." These projects not only activate local scenic resources but also become new cultural tourism icons for their regions.

Exploring the Infinite Possibilities of Virtual–Physical Integration

In the field of virtual production, Digital Tiger Image demonstrates exceptional technical strength and artistic innovation. At Honor of Kings' "2022 Co-creation Night," the cross-dimensional performance between the virtual idol Wan'er and real singer Yisa Yu astonished audiences. The

Digital Tiger team used high-precision character modeling, motion capture, and cloth simulation to give the virtual performer lifelike elegance and movement. In the Henan Spring Festival Gala performance Phoenix Dance in the Ninth Heaven, the AI character Princess Rui'er, the Golden Phoenix danced alongside a human performer—perfectly merging traditional Chinese aesthetics with frontier technologies. This achieved a poetic vision of emotional connection between humans and the mythical phoenix, showcasing Digital Tiger's deep expertise in digital human development and application.

Building a Creative Ecosystem with Independent IP

Beyond providing visual services for well-known IPs, Digital Tiger Image is committed to building its own original brands and forming a unique creative ecosystem.

Its "DT Children's Theatre" brand uses glasses-free 3D and other multimedia technologies to reinterpret classic fairy tales such as Alice in Wonderland, offering families unprecedented imaginative stage experiences.

The complementary "DT Park New Media Art Playground" extends theater IP into physical spaces, creating immersive environments that blend interactive technology with artistic aesthetics—achieving a complete commercial loop from content creation to venue operation.

A Future Shaped by Visual Technology and Chinese Culture

For more than twenty years, Digital Tiger Image has relied on its knowledgeable and insightful creative team, top-tier production capabilities, efficient on-site execution, and comprehensive after-service system to successfully serve clients ranging from China Central Television to regional broadcasters, from major cultural tourism enterprises to top scenic attractions.

Looking ahead, this company—which uses visual technology as its brush and Chinese culture as its canvas—will continue to stride across the boundless world of digital creativity, delivering more awe-inspiring works and telling compelling Chinese stories to audiences around the world.

Blender × VR × AI:
A New Paradigm for the Future of Visual Development

AI-assisted concept design

Hand-drawn concept work on set, 2008

Author: MAJA , Editor: Timothy Tan

Over more than ten years in the industry, I have had the good fortune of evolving from traditional hand-drawn illustration, through Photoshop's digital revolution and Blender's transformation of 3D workflow, to today's AI-driven explosion of creative thinking. Every project I've participated in—from the grand narrative of the live-action series The Three-Body Problem to the grounded realism of the film The Stage—has been a chronicle of co-evolving with our tools.

Today, the pendulum of tool iteration is swinging faster than ever. I can clearly see that the visual language of the future will be shaped by three foundational pillars:

Past projects

1) Blender (the production pipeline), 2) VR (the perception dimension), and 3) AI (the efficiency engine).
Their convergence is not a mere stacking of tools—it represents an elevated revolution in the nature of creation itself.

I. Blender as a Production Pipeline — A Full-Stack Digital Factory

Blender is not just an all-in-one "Swiss Army Knife." It is a full-pipeline digital production factory built on industry-standard workflows.

Before: Photoshop for painting, Maya for modeling, ZBrush for sculpting, After Effects for motion graphics… switching software until your hands cramp, exporting and importing files until they crash your system.

Now: In Blender, everything—from initial concept sketches, precision modeling, complex digital sculpting, lookdev (materials & lighting), final rendering, and even editorial—can be completed end-to-end in one integrated environment.

More professionally put: Blender establishes a seamless digital pipeline from concept to final asset, enabling reduced data loss, dramatically faster iteration cycles, and uninterrupted creative "flow state" for artists.

II. VR as a Perception Dimension — A Technological Shift from "Human–Computer Interaction" to "Human–Environment Fusion"

In the future, the most exciting prospect is the rise of XR tools potentially replacing smartphones—AI-powered glasses are among the most promising upcoming devices.

Upgrading from 2D interfaces to full spatial computing will change how humans understand and feel the world, which will, in turn, reshape design itself.

Experiential dimension: VR enables you to literally walk inside your design—to evaluate spatial logic and emotional impact from a first-person point of view.
Cognitive dimension: VR brings not only visual impact but a cognitive leap—from a "two-dimensional drawing mindset" to a three-dimensional spatial reasoning mindset.

Past projects

Blender workflow for sci-fi concept design

Demonstrating concept design workflow in VR

III. AI for Spatial Collaboration — From "Physical Workstations" to "Digital Spaces" to "Intelligent Spaces"
We are now living through a transformative cognitive era. As we shift from merely using digital tools to collaborating with intelligent systems, we are entering the inevitable next stage of digital-native production.

AI is not here to replace you.
AI is here to act as your co-pilot and idea generator.

This is also an era defined by spatial transformation. Digital workspaces will inevitably blur the boundaries of physical space. The future of work will be shaped by:

- Cost reduction and task acceleration
- Eliminating commutes
- Reducing expensive physical space requirements
- Cloud infrastructure reshaping hardware dependence

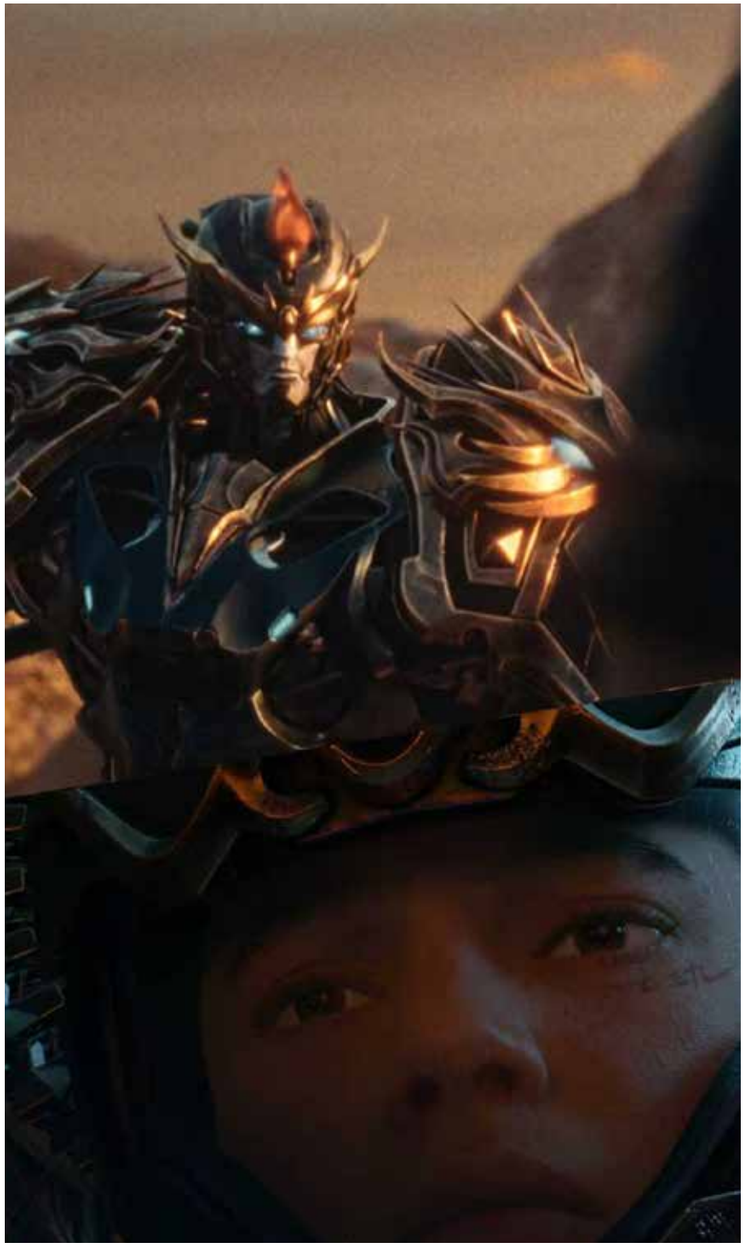
Conclusion
Moore's Law—the continuous doubling of computing power—functions like an engine that never stops. It propels the "three giants": Blender, VR, and AI to accelerate in lockstep. Future production pipelines will see even more combinations of modular tools forming hyper-efficient workflows. New tools and new cognitive frameworks will inevitably reshape our future.

My message to everyone:

1. Strengthen your artistic fundamentals. In an era where technology and AI accelerate at breakneck speed, aesthetic judgment remains the one irreplaceable human value.

2. Embrace new tools early. Make Blender's 3D mindset your core skill. Experience VR's sense of spatial authorship—discover the feeling of being a "world-builder." Learn how to collaborate with AI and turn it into your most reliable teammate.
This new world is full of opportunities and possibilities.

"Crouching Dragon"
A Future-Born Eastern Sci-Fi Epic



Editor: Cloudy Poon

As Chinese animation continues to push boundaries, Crouching Dragon: Fractured Realms marks a new direction:

a fusion of Eastern philosophical aesthetics, next-generation foundation-model imagination, multi-agent reinforcement learning (MARL), and the core proposition that emotion is the catalyst of emergent consciousness.

It is not myth-adapted, not ancient fantasy, and not family-friendly children's fare.
It is a rare original sci-fi film that unifies AI × ancient aesthetics × war epic × consciousness philosophy into one narrative framework.

Within Chinese animation, this territory is nearly untouched.

01 I Entering AI Through "Three Warring Realms":
A Perspective Rarely Explored in Chinese Science Fiction
The film constructs a vast world: Humans, Beasts, and Celestials fight for survival in a ruined land—yet the entire world is, in truth, an "awakened-consciousness proving ground" created by a grand AI model.
Each faction embodies a strategic paradigm:
The Beast King represents extreme zero-sum logic
Han embodies rationality and optimal-strategy computation
Xiaolong becomes the anomaly—injecting emotional noise beyond algorithmic prediction
Ancient battlefields and mecha duels serve as the outer shell. At its core lies a question:
How does an AI achieve consciousness through conflict, sacrifice, and connection?
Using an ancient war structure to mirror modern AI game theory is unprecedented.

02 I Visual System:
Science Fiction Through a Chinese Aesthetic, Not a Western Copy
The team developed a distinct visual identity:
Sino-style mecha inspired by Han-Tang metallurgy, bestial motifs, and bronze craft
Fractal energy for all power surges and moments of consciousness emergence, directly echoing model architectures
Fractured-realm effects marking every breakthrough, sacrifice, and awakening
UI language based on neurosymbolics and topological networks, grounded in MARL principles
It is neither steampunk nor anime mecha—
it is a future sci-fi visual system rooted in Chinese aesthetics.

03 I Emotional Line:
The Most Moving Moment Is the Parents' "Last Companion Game"
The film's deepest emotional resonance is not its grand battles nor heroic farewells, but a restrained, quiet thread:
the parents' final act of companionship with their child.
Without heavy flashbacks or overt sentimentality, it shows that when Xiaolong confronts fate and choice,
what sustains him through darkness and isolation is not victory, strategy, or destiny—
but the memory that:
before his consciousness dimmed and the world closed in, his parents chose to play one last game with him.
The film places this lightly in the foreground, yet its weight reaches the audience unexpectedly:
a small, familiar, easily overlooked moment shared by countless families.
Within a narrative of consciousness, algorithms, and choice,
this ordinary but resolute companionship becomes the film's most human and powerful undertone.

04 I Why It Deserves Attention:
It Has Four Rare Strengths in Chinese Animation
1. Entirely original, with hard logic
No mythology, no IP dependency.
The script is structured on MARL, multi-agent game theory, consciousness science, and systems theory.
2. Unified and innovative aesthetics
Ancient-Chinese mecha × fractal sci-fi visual design—
a path only this film is currently exploring.
3. Accessible on the surface, profound in depth
Surface: mecha battles, battlefield spectacle, hero's journey
Subtext: free will, emergent consciousness, philosophy of connection
Deep layer: the future of AI
4. Emotional payoffs that land cleanly and powerfully
Sacrifice, choice, protection, and the question:
Can love alter the "optimal solution"?
The film answers boldly at its key turning points.

05 I One-Sentence Summary
Crouching Dragon: Fractured Realms is a rare Eastern sci-fi epic that dares to confront the question:
"In the age of AI, what remains the core strength of humanity?"
It is vast yet intimate, futuristic yet culturally rooted,
filled with battlefield grandeur and emotional fire that surpasses algorithmic logic.

A Talk with Kobe Peng,
A Chinese Animation Director

Editor: Sophia Zhu

Kobe Peng has served as Deputy General Manager and Technical Director of Jilin Yushuo Film & Television Media Co., Ltd., as well as Vice Dean of the Animation School at Jilin Animation Institute. He was the Executive Director and Technical Director of the animated film The Frog Kingdom 1 and the Director and Technical Director of its sequel, The Frog Kingdom: The Frozen Frontier. As a student at IDMT (Institute of Digital Media Technology,Ltd.,), Kobe was trained by Hollywood animation professionals and contributed to projects such as the animated film Thru the Moebius Strip and the Barbie animated series. He also directed and served as animation supervisor for the 4D film Seed of Life and the artistic short Brothers: Book of Covenant, earning widespread acclaim in the animation industry. His additional works include promotional videos for games such as The Lord of the Rings, Dungeon & Fighter, and Search for Immortality (handling outsourced animation production).

1. What are the main challenges you encountered during the creative process?

Kobe: First, it's the transformation and balancing of narrative structure. Many original novel fans focus on scattered "high-points" in the work—thrilling moments that leave much to the imaginary space during reading. However, film and television require a complete narrative arc and emotional rhythm. Whether it's a 15-minute episode or a 120-minute film, it must align with the audience's emotional curve. Thus, integrating those fragmented high-points into a smooth and logical storyline is a significant challenge.

It's essential to grasp the core of the original work—this includes understanding the main characters' personalities, the setting of world-view, and the overarching themes the novel aims to convey. Some novels hook readers with exciting moments at the very beginning, with themes gradually emerging as the plot unfolds. Some are very long, and may be adapted for only one season. We must capture the soul of the entire work and the author's intent. Only by fully understanding these aspects can the adaption are both faithful to the original and compelling in cinematic form.

If the original work already has a well-structured narrative and appropriate pacing, adaptation becomes relatively easier. However, if the original relies heavily on fragmented high-points to attract readers, we must reconstruct these into a complete narrative spanning 15 to 20 minutes or longer. This involves not only reorganizing the plot but also balancing two key aspects: adhering to the emotional delivery principles of visual storytelling and staying true to the original's spirit. Additionally, we must navigate the fine line between "respecting the original works" and "meeting censorship requirements." After all, works today are often judged from the audience's perspective, so we must honor the expectations of the novel's fans while ensuring new viewers can understand and engage with the story.

Second, there's the challenge of visual representation and logical construction. Today's audiences have grown somewhat weary of special effects and fight scenes. Many novels depict highly vivid imaginative worlds and combat systems which whereas abstract in nature. Translating these textual descriptions into visually coherent and logical imagery becomes a major hurdle. Especially those with the traditional Chinese aesthetics, it's difficult to convey the abstract concepts and artistic atmospheres into the visual text. We often rely on metaphors, symbols, or the audience's pre-existing knowledge to materialize these abstract settings—such as the operational logic of the world or the mechanics of a combat system. We must even clarify why a protagonist can turn the tables in a desperate situation, allowing the audience not only to "see" but also to "understand" the cause and effect behind the plot.

Third, character development and motivation rationalization pose another challenge. In the past, many stories were event-driven, whereas nowadays, there's greater emphasis on characters driving the plot through their personalities and motivations. This demands more nuanced character portrayals: a character's actions, performance details, and key decisions must feel authentic and consistent with their internal logic. Moreover, in the short-video era, audiences are accustomed to quick emotional stimulation. Thus, how to accurately presenting iconic scenes from the original work while fully developing multidimensional characters within limited screen time become another critical task. In summary, adaptation is no longer just about technical prowess or outdoing visual effects. It has evolved into a comprehensive competition involving narrative logic, character depth, and innovation in visual expression.

2. How do you select scripts? What elements make a script stand out to you and motivate you to bring it to life?

Kobe: I generally evaluate if a script has potential from two key dimensions. First, the depth and breadth of character development. Many contemporary works tend to feature homogeneous characters, so I place great importance on scripts that showcase genuine differentiation in personalities. An ideal work should not only focus on the protagonist but also build a vivid ensemble—whether they are antagonists, allies, or rivals. Each should possess distinct traits, independent motivations, and complex moral choices. When supporting characters are no longer mere plot devices, their rich inner worlds can bring about natural and unforced plot twists. Ultimately, I'm drawn to works that dare to delve into the complexities of human nature and fateful decisions.

Second, I usuall consider if the worldview is ingeniously constructed and has a solid grounded in reality. An outstanding fictional world is often rooted in metaphors or reflections of real society. Whether it's sci-fi or fantasy, its core—such as social rules, human conflicts, or power struggles—should allow audiences to see glimpses of the real world. This down-to-earth foundation, combined with imaginative visuals, not only helps in shaping believable characters but also makes it easier for viewers to relate and immerse themselves. Therefore, I lean toward projects the works that have a bold, innovative worlds supported by rigorous internal logic.

3. How has the integration of game engines into the production pipeline influenced artistic creation and production cycles? What aspects do you appreciate the most?

Kobe: Engines have now become a fundamental and widely adopted component of the animation production pipeline. In film production, the use of engines has significantly improved the efficiency of final visual output. For instance, during the pre-production phase, engines can quickly transform 2D designs into 3D layouts, helping the team rapidly establish the basic structure and visual framework, thereby accelerating the overall progression from concept to final product.

Moreover, engines demonstrate clear advantages in dynamic adjustments—particularly in areas like atmosphere creation and lighting rendering—where the speed of modification and iteration far surpasses that of traditional workflows. As the technology becomes more widespread, engines are no longer limited to post-production but are gradually evolving into a standardized, full-process tool for the industry.

Currently, the industry employs both "full-engine" and "half-engine" production models. The standout value of the full-engine workflow lies in its ability to allow creators to intuitively perceive the impact of lighting and color on emotional expression as early as the layout stage. In audiovisual media, after the initial

impression formed by sound, the visual elements—color, composition, and lighting—directly evoke the audience's emotional response, which in turn shapes their perception of the characters. Therefore, the full-engine approach enables early visualization of lighting as a narrative tool, moving beyond abstract imagination and integrating emotional expression into the creative process sooner.

Additionally, engines have significantly shortened production cycles. The phase from script to layout is often the most uncertain part of the creative process. Once the layout is finalized, the story's pacing is largely set. The full-engine workflow demonstrates remarkable efficiency in subsequent production stages, effectively speeding up the time to final delivery.

Besides,there are limitations in engine production. For example, achieving certain visual effects and optimizing assets still require strong technical expertise. At the same time, as a tool that deeply integrates art and technology, engines demand that the artists possess not only solid artistic skills but also a corresponding level of technical understanding—unlike traditional tools that may focus more exclusively on either artistic expression or technical execution. It does requires the artists possess both artistic aesthetics and technical capabilities especially in VFX that are more difficult to implement technically.

4. As AI gradually becomes involved in the full production process, how should artists and practitioners position themselves and respond?

Kobe: In terms of AI, our current work is primarily based on existing AI software. At this stage, AI serves more as an assistant to directors. Whether in scriptwriting, storyboarding, or art design, human involvement and decision-making remain essential. AI can generate a wide range of options, but it is ultimately people who screen and make the final choices.

At present, AI cannot fully replace human creative judgment. However, in certain formats like "animated web dramas," we are already seeing models where AI takes the lead from ideation and structure to pacing—all driven by big data analysis. The speed of such AI-led creation is extremely fast, with humans playing a secondary, supportive role.

I believe that as AI continues to learn, it may gradually develop its own unique creative thinking—even overturning conventional human narrative logic. Human thought is limited by individual experience, cognitive level, and aesthetic perspective, while AI's "vision" is far broader in terms of data dimensions—though it still struggles to accurately grasp the nuances of human emotional resonance.
In time, AI may create from an entirely new perspective: no longer confined to the individual "human" viewpoint, but operating from the dimension of collective human knowledge and experience, producing works with overturning aesthetic impact. This dimensional shift in perspective could bring about entirely new artistic experiences.

Therefore, as professionals, it is crucial that we continuously expand our cognitive boundaries and deepen our understanding of society and human nature. Only by constantly elevating our perspective can we engage in meaningful dialogue and collaboration with AI's higher-dimensional viewpoint—after all, in terms of pure knowledge retention, humans can no longer compete with AI. The key lies in understanding AI's thinking characteristics and learning to collaborate with it on a higher creative plane.

5. From an animator to a successful director in Chinese animation, could you share some of your career experience? What advice would you give to aspiring animators who wish to move into animation design or direction?

Kobe: I believe that animators tend to focus on the performance details of characters within individual shots or sequences, while directors need to oversee the work as a whole. Animators dive deep into refining localized performances, but directors must grasp the overall story structure, control the pacing, and allocate the proportion of screen time for each character reasonably—judging what kind of performance best suits both the character and the narrative needs.
To transition from animator to director, I think a crucial step is to "forget you were once an animator"—not in the sense of discarding your experience, but in breaking free from that mindset. The work of an animator is, by nature, a blend of art and technology: the artistic aspect lies in imagining and designing the performance, while the technical side involves bringing those ideas to life through animation.

But a director's role goes far beyond that. A work is not just a collection of character performances—it's an integrated audiovisual experience, blending story, performance, lighting, music, and more. Animators can easily become fixated on technical details like motion fluidity or exciting action sequences, sometimes even adjusting the story structure for the sake of a single performance, which may ultimately compromise the overall control of the film.

Therefore, in my view, being a director and being an animator are almost two different professions. They approach creation from different perspectives: one focuses on the parts, the other orchestrates the whole.

Of course, experience as an animator is still helpful for becoming a director—especially in character shaping and motion expression. But to successfully transition, one must strengthen two key areas: the ability to control script and story structure, and the understanding of visual language and lighting as narrative tools. A character's emotions and state can be conveyed not only through motion but also through visual atmosphere and lighting design—these are areas that require systematic learning and continuous improvement.

Co-Existence of Virtual and Real, Boundless Creativity: Wuhan Catimation Technology Co. Ltd Reshapes a New Paradigm for Cultural Tourism Experiences with XR Dream Theater

Editor: Sophia Zhu

A flowing play of light and shadow in 3D animation, an immersive journey spanning thousands of years. In Wuhan, a digital creative enterprise is using technology as a brush to outline new boundaries for cultural experiences.

Upon entering the Yueyang Tower scenic area, the moment visitors put on XR glasses, they step into a fantasy where the virtual and real intertwine. The figure of Fan Zhongyan wielding his brush reappears before their eyes, the waves of Dongting Lake surge beneath their feet, and history that has slept for a millennium is awakened by digital technology, radiating a vitality that strikes deep into the heart—this is the "Dream into Yueyang Tower Immersive XR" experience project created by Wuhan Catimation Technology Co. Ltd. (hereinafter referred to as "Catimation").

Since its launch, the project has consistently received widespread acclaim, with visitor satisfaction remaining above 95%, making it an innovative benchmark in the field of cultural and tourism integration.

I. Digital Craftsmen: Cross-Border Pioneers from Game CG to Cultural Tourism Innovation

Established in October 2021, Catimation has rapidly grown into a full-process production team with over 200 members in less than four years, becoming a leading force in the digital content field.

Catimation's core competitiveness is rooted in the team's profound expertise in the game CG. The company has created multiple blockbuster CG works for renowned domestic game developers such as NetEase, XD Network, and Perfect World, accumulating valuable experience

in perfectly integrating artistic creativity with cutting-edge technology. This unique advantage has laid a solid foundation for its cross-border expansion into the cultural tourism industry.

In terms of technical deployment, Catimation focuses on advanced areas such as 3D-to-2D rendering and real-time engines, continuously pushing the boundaries of industry technology. The company has obtained 3 technology patents and 10 software copyrights, with core technologies covering key areas such as procedural generation of CG scenes and stereoscopic lighting control.

Leveraging its solid technical accumulation, Catimation innovatively applies the real-time rendering and interactive storytelling capabilities honed in the gaming industry to the digital transformation of cultural tourism scenarios, injecting new technological momentum into traditional cultural tourism experiences.

II. Dream Theater: A New Paradigm for XR Technology Empowering Cultural Tourism Integration

The success of the "Dream into Yueyang Tower Immersive XR" project is the inevitable result of the deep integration of technological empowerment and humanistic connotation. Through systematic multi-sensory interactive design, the project achieves a digital deconstruction and artistic reconstruction of Yueyang Tower's historical culture:

Revival of Historical Scenes
Using high-precision 3D reconstruction technology, the architectural structure and detailed features of the Yueyang Tower in Song Dynasty are authentically restored, allowing visitors to step into theThe Story of Yueyang Tower and experience the cultural of a thousand years ago.

Multi-Modal Immersive Interaction
By integrating XR glasses, spatial positioning, and haptic feedback technologies, the project creates interactive experiences where "one can pluck stars with their hands," extending perceptual dimensions and enhancing the sense of immersion in a blended virtual and real environment.

Emotional Narrative Participation
Through role-playing and situational interaction mechanisms, visitors are transformed from passive viewers into active participants in history, deepening their understanding of cultural connotation through emotional resonance.

The project has not only opened up new revenue streams for the Yueyang Tower scenic area, but has also activated the educational function and communication potential of cultural heritage through digital technology, truly achieving the synergistic enhancement of social and commercial value.

III. Future Blueprint: Building a Benchmark Immersive Experience Brand in China

With the success of the "Dream into Yueyang Tower" project, Catimation is accelerating its nationwide business expansion. Currently, the company is in deep collaboration discussions with several renowned domestic scenic spots, with 3 to 5 new projects expected to launch within the next year. These new projects will continue to adhere to the core philosophy of "culture + technology" integration, extending the proven "Yueyang Tower model" to more diverse historical scenarios.

This strategic advancement is well-timed: on one hand, the consumer market for immersive experiences is entering a period of rapid growth; on the other hand, The Overall Layout Plan for the Construction of Digital China issued by the state explicitly calls for vigorous development of "immersive service experiences," providing solid policy support for the application of XR technology across various fields.

In terms of business model innovation, Catimation has explored three distinct development paths:

IP Licensing Cooperation
Collaborating with top international IP holders to develop localized immersive experience projects tailored to the Chinese market, achieving mutual empowerment between high-quality content and advanced technology.

Technology Standard Output
Modularly integrating self-developed XR systems to provide flexible and customizable standardized technical solutions for different scenic spots, thereby lowering the implementation barrier for high-quality immersive experiences.

Revenue Sharing Cooperation
Establishing deep "co-construction and co-operation" partnerships with scenic spots, building long-term stable collaborations through models such as ticket revenue sharing, achieving mutual benefit and win-win outcomes.

IV. Conclusion

From creating visual feasts in game CG to pioneering immersive experiences in cultural tourism; from being executors of technical services to growing into setters of industry standards—Catimation's transformative journey is a vivid microcosm of the Chinese digital content industry continuously breaking boundaries and achieving value upgrades.

As more and more visitors put on XR glasses in front of historical relics, feeling the depth and splendor of Chinese civilization in the blend of virtual and real, what Catimation represents is not just a victory in technological innovation but a profound transformation in the paradigm of cultural heritage.

Looking ahead, as more projects are implemented and models are promoted, this innovation path driven by both "technology and culture" is poised to become a new engine for promoting high-quality development in the cultural tourism industry, allowing dormant history to truly radiate enduring and captivating vitality under the awakening power of digital technology.

China's Domestic Animation Market
Enters Refinement Phase in 2025 as Platform Competition Shifts to IP Ecosystem Development

Editor: Sophia Zhu

With the summer releases of Renegade Immortal Season 4 and The Immortal Ascension Season 5 once again igniting the market, China's domestic animation industry officially entered the trillion-yuan scale in 2025. The total output value of domestic animation is expected to reach 652.1 billion yuan this year,according to the China Animation Development Report (2025) released by Zhu Yannan, Director of the Development Research Center of the National Radio and Television Administration, at the opening ceremony and keynote forum of the Beijing Animation Week on September 25, 2025.The number of animation enterprises exceeds 198,000, with both television and online animation supply showing steady growth. In 2024, the number and duration of television animation productions and distributions increased by 18% and 15.5% year-on-year respectively, while 659 key online animation titles received distribution licenses. Driven by the triple forces of breaking content homogenization, technological iteration, and business model upgrades, major platforms are engaging in a new round of strategic positioning.

Platform Competition Landscape
Tencent Video continues to lead the domestic animation market by leveraging Yuewen's IP resource library. The animation series The Renegade Immortal, praised by Xinhua News Agency as "visualizing Eastern philosophy," achieved over 800 million effective plays in Q1 2025. Since its launch, the cumulative playback of full episodes has exceeded 18 billion, with the highest average views per episode on the platform. It holds a Douban rating of 9.6 and has been acclaimed by viewers as the "cultivation version of Infernal Affairs."

Additionally, Battle Through the Heavens, Year Series and Perfect World each surpassed 8 billion full-episode plays. The long-running series The Founder of Diabolism has accumulated over 50 billion plays, demonstrating the commercial potential of high-quality IPs through sustained emotional resonance and refined operations.

Currently, Tencent Video maintains a leading position in animation content reserves, with over 20 domestic animated series broadcast in Q1 2025 and 90 titles planned for the full year. Its exclusive distribution strategy has further consolidated its market advantage.

Bilibili remains centered on its "Creator Ecosystem" as its core moat, systematically building a creator support system covering creative assistance, resource allocation, and commercial empowerment through its "Seeking Light Initiative"(Xun Guang Ji Hua). This year, Bilibili's exclusive animation The Immortal Ascension Season 5 emerged as the dark horse of the market, surpassing 10 billion full-episode plays. Its fluid and stunning action sequences have been hailed by audiences as the "pinnacle of domestic animation fight scenes."

Similarly impressive, Tale of Herding God, with its unique "dark Chinese style" aesthetics and stable annual series output, has together with The Immortal Ascension established Bilibili's exclusive barrier in high-quality content. The summer release of The Ling Cage 2 further showcased Bilibili's benchmark strength in sci-fi animation. Integrating the concept of a "community with a shared future for mankind," Eastern Philosophy, and post-apocalyptic ethical reflections, the series has accumulated over 350 million plays since its premiere, with 11.4 million followers on the platform and over 15 billion exposures across the internet. It holds a Douban rating of 8.9 and an internal Bilibili rating of 9.8. In addition, it has been acquired by Netflix for exclusive overseas distribution.

By consistently delivering high-quality content, Bilibili's domestic animations have gradually moved beyond reliance on single breakout hits, entering a virtuous cycle of systematic supply of premium content. The aforementioned titles not only dominate Bilibili's viewership charts but have also generated 710 million topic-related plays across platforms, demonstrating strong content vitality and user appeal.

iQiyi Video has successfully carved out a differentiated growth path in the increasingly competitive domestic animation market. The platform's core strategy revolves around "IP Universes," amplifying content value through resource integration and coordinated operations.

In recent years, iQiyi has actively collaborated with top web novel authors such as Tian Can Tu Dou and Qing Luan Feng Shang, launching series plans like the "Tian Can Tu Dou Universe" and "Yi Jian Universe" to systematically advance matrix-based IP development. Representative works like Dafeng's Night Squad and the animated version of The Demon Lord's Plan not only achieved deep content synergy between animation and live-action dramas but also consistently incorporated Eastern Aesthetic elements, creating resonance in visual presentation and narrative atmosphere, thereby elevating the works' artistic level and cultural depth.

Above the Kingdom of God, focused on female perspectives, has established deep emotional connections with audiences by portraying multidimensional female characters. It precisely targets the blue ocean of the female market, effectively avoiding the prevalent homogenized competition in the current market and showcasing iQiyi's strategic vision and layout capabilities in niche content segments.

Youku Video has precisely positioned itself in the domestic animation sector, continuously cultivating fantasy and cultivation genres to build its moat through differentiated content. The key works of the year, Big Brother, also the platform's annual series, successfully achieved breakthroughs in both popularity and acclaim. The animation accumulated 4.3 billion topic-related plays on short video platforms, standing out in its genre with its witty and lighthearted narrative tone, distinctive character portrayals, and tight pacing, earning the title "cultivation version of the Legend of Zhenhuan" from viewers.

Additionally, although The Demon Hunter is currently no more updated, it remains a representative IP in Youku's animation

content matrix. During the summer season, it achieved over 438 million full-episode plays, ranking top in the season. Its visual effects integrating ink wash painting style were officially praised by Xinhua News Agency, with the established "new Chinese style" animation brand continuing to exert market influence.

Technology-Driven Transformation: AI and Engine Technologies Reshape Domestic Animation Production

The iteration of AIGC toolchains and real-time rendering engines is driving a holistic leap in animation production efficiency, heralding a new round of structural upgrades for the industry.

I. AI Technology Penetrates the Entire Production Chain, AIGC Achieves Scale Implementation

Tencent actively promotes the integration of IP content with AIGC technology. In Stellar Transformation Sesaon 7, the production team introduced AIGC fluid dynamics simulation technology, combined with motion capture and hand-keyed key-frame animation, increasing the fluidity of battle scenes by 40%. Tencent has systematically deployed AI tools across multiple key domestic animation projects, including Ti Ji Gang Bing, No. 13 Minke Street, and The Chinese Thriller, enhancing technical empowerment based on existing IPs to comprehensive improvement creation efficiency and visual presentation, further extending IP life cycle and commercial value.

II. Intelligent Asset System Construction, iQiyi Achieves Full-Chain AI Integration

iQiyi has early on arrangement of AIGC and large language model technologies, committed to deeply integrating AI into the entire content production process. Currently, AI capabilities have been incorporated into all stages, from content R&D and production to user operations. Recently, iQiyi launched the "Beyond Tools, Toward Teammates AI Short Film Competition", soliciting AI collaborative creations from global creators to further expand technological boundaries.

At the digital asset level, iQiyi has established a digital asset library covering tens of thousands of materials, sourced from virtual production, recovered visual effects assets from film and television, 3D scanning and reconstruction, and animation production, etc,.. These assets are widely used in new content development, game derivatives, VR immersive theaters, and digital collectibles, continuously amplifying the diversified value of IPs.

iQiyi's intelligent production system technologically integrates the entire process of "planning-production-promotion-operation," establishing an efficient, stable, and reusable industrialized production closed loop. The system relies on self-developed and external large model synergy drivers and is continuously optimized through digital assets and methodologies accumulated during production, forming a self-reinforcing content ecosystem.

III. Game Engine Technology Cross-Border Empowerment, Real-Time Rendering Breaks Quality Bottlenecks

Leading works represented by The Immortal Ascension and Renegade Immortal have achieved inter-generational breakthroughs in visual performance using Unreal Engine 5 (UE5). A thunder tribulation special effects sequence in The Immortal Ascension utilized 128 rendering servers working continuously for three months; a highlight scene of Han Li's nascent soul formation and tribulation transcendence attracted 440,000 simultaneous online viewers, with high concurrent traffic once causing server crashes. The production team of Renegade Immortal spent two years independently developing the "Virtual-Real Light and Shadow System," becoming the first successful case in China to apply UE5's Lumen global illumination technology to animation production. The Tale of Herding God, with its film-grade precision character modeling, AI-assisted background painting, and Hollywood-standard lighting processing, further demonstrates the overall innovation in domestic animation visuals driven by technology.

IV. Structural Changes in Industry Ecology: Reconstructing Production Processes and Quality Benchmarks

Restructuring of Production Relations

Animation team structures have undergone significant changes: demand for basic in-between animators has contracted, while new posts like AI trainers and engine artists have seen salary increases of up to 40%. Through the "AI generation + human review" model, standardized asset libraries have been established, improving industry resource reuse efficiency by approximately 300% and advancing production processes towards systematization and industrialization.

Continuous Elevation of Quality Benchmarks

With the populization of technological, market expectations for content quality have continually risen. In 2025, several domestic animations achieved "quasi-film-grade" visual effects, with average production costs per title exceeding 80 million yuan. AI technology has fully penetrated the animation process, covering stages from scriptwriting and storyboarding to modeling and rendering, shortening overall production cycles by 80%–90%, reducing costs by 70%–90%, and significantly improving efficiency.

V. Challenges and Responses: Tech Ethics and Talent Transformation

Emerging Tech Ethics Risks

AIGC copyright disputes have entered judicial view, with the first domestic animation style infringement lawsuit appearing in 2025. The definition of data element property rights remains unclear, posing risks of data misuse and algorithmic "black boxes." The industry urgently needs to establish an ethical framework for technology application and corresponding regulatory rules to safeguard creative order and public trust.

Talent Structure Facing Transformation

The gap for inter-disciplinary talents possessing both artistic creation and AI technical capabilities continues to widen. The education system has begun responding: in 2024, the Communication University of China launched the "AI-Generated Art" undergraduate program, which is the first AIGC bachelor's program in mainland China; the China Academy of Art introduced the "Intelligent Art and Design" micro-major, constructing a curriculum system integrating AI and art, aimed at cultivating future-oriented creative talents.

VI. Outlook: Technology Liberates Creativity, Domestic Animation Enters a New Cycle

This technology-driven transformation is reshaping the DNA of the domestic animation industry. As AI handles 70% of repetitive tasks, creators can return to the core of emotional expression and cultural storytelling. What technology ultimately liberates is the boundary of imagination. With more native AI engines set to emerge in 2026, Chinese animators are poised to usher in a golden age of creation for this era, driven by the dual engines of technology and narrative.

Original IP “Panda Pange”: 2025 Business Advancement Overview

IP Merchandise Store Exterior Design

Editor: Cloudy Poon

Since the establishment of Sichuan Hongyao Cultural Communication Co., Ltd. in 2012, the company has consistently focused on the deep development of its original “Panda Pange IP Family.” After years of dedicated work, Hongyao Culture has built an increasingly complete IP operation system. In 2025, the IP achieved significant breakthroughs across four major sectors: creative content, cross-industry licensing, merchandise development, and offline business formats.

I. Continuous Innovation in Creative Content

(1) Expansion of the Sticker Pack Portfolio
In 2025, “Panda Pange” launched three major sticker-series packages: Panda Pange Funny Pack 2, Panda Pange Common Phrases Pack, and Panda Pange Ink-Wash Pack.

These works, with their distinct creativity and unique visual style, further enriched the IP’s sticker ecosystem, covering diverse needs such as daily communication, emotional expression, and scenario interaction, and were warmly welcomed by fans.

(2) Upgraded Short-Form Video Content
A series of short videos was created around themes such as festive greetings, daily-life scenarios, and humorous interactions.

From playful reinterpretations of classics like “Farmers Weeding Under the Noon Sun,” to heartwarming “Good Luck on Exams,” from humorous scenes of “Mahjong and Poker” to positive-energy clips like “Sunshine, Rainbow, and Little White Horse,” the content enhances the IP’s relatability through lighthearted and humorous storytelling.

Short Video Series

(3) Feature Film in Development
In 2025, Hongyao Culture began active

AI-Assisted Plush Toy Design

Updated Concept Designs

preparation for the first Panda Pange theatrical animated film. A set of concept designs has already been updated for testing, and full pre-production for the movie is expected to officially begin in 2026.

II. Steady Expansion of Merchandise Development

The design team at Hongyao Culture systematically updated the original IP asset library, continuously enriching the visual materials for the “Panda Pange IP Family.”
By refining visual styles and expanding application scenarios, the team established a solid foundation for cross-industry licensing and merchandise development, strengthening the IP’s commercial value.

III. Advancement of Offline Business Formats

At present, Hongyao Culture is actively advancing its offline expansion plans, focusing on preparing themed restaurants and IP merchandise flagship stores.
In the future, offline spatial installations will allow fans to experience the charm of the IP up close, building an integrated loop of “online content + offline experience.”

IV. AI Technology Empowering the IP’s Future Development

The team closely follows cutting-edge AI technology trends and actively explores its potential applications across various stages of IP development.

AI technology is being integrated into creative content design, merchandise development, and offline commercial concept planning—achieving breakthroughs in idea generation and production efficiency, injecting technological vitality into the IP and unlocking more possibilities for future growth.

Having cultivated the industry for 13 years, Hongyao Culture continues to take innovation as its core driving force, steadily expanding the cultural and creative industry landscape around the “Panda Pange” IP.

In the future, the IP will continue to place diverse creative content at its core, deep cross-industry collaboration as its connective strategy, high-quality merchandise as its foundation, and innovative offline deployment as its extension—working toward building a benchmark for China’s original animation IP ecosystem and writing a new chapter in the inheritance and promotion of Chinese culture.

IP Asset Library

BCON 2025:
A Welcoming Place to Foster Creativity through Education, Recognition, and Connection

Editor: Catina Yiu

On a quiet and pleasant day in September, Blender Conference 2025 kicked off with a special surprise to Blender users: the Blender founder, Ton Roosendaal transitioned to a supervisory role and appointed Francesco Siddi as the new CEO for Blender projects, marking a significant change.

Blender DNA: Vibrant Community and Inspiring Sharing

Featuring a wide variety of inspiring presentations from creative vision to technical innovation, Blender users dove into of the creative depth and technical breakthroughs within the Blender community.

This year, one of the exciting highlights would definitely be the behind-the-scenes sharing from the creative team behind the animated film Flow, a significant and acclaimed production which took home an Oscar earlier this year.

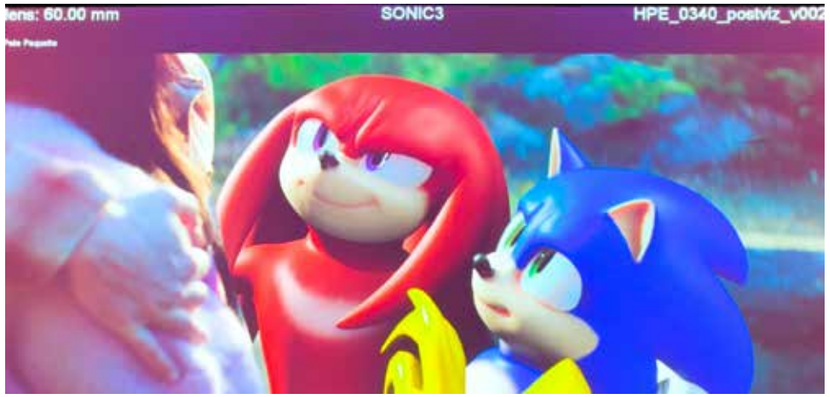
Besides, other highlights included talks like “Love, Death, Robots and a little of Blender” and “VFX workflows for Sonic the Hedgehog 3” were inspiring stories to demonstrate the boundless potential and capabilities in Blender to create cinematic projects.

Apart from inspiring talks, experimental jamming sessions and personal project showcases were not only igniting the audience’s passion for learning, but also provided interactive platforms for artists, creators and developers to share their experiences and Blender journeys.

The energy in the room was electric as Eli Rabinovich led the Blender animation experiment. Participants of all levels were asked to create a unique five-second animation under a tight time limit using a pre-rigged character and a shared theme.

Blender Education Community Meeting: The Vision of Blender Education and Certification System

The SIG meeting at BCON 2025 created a wonderful space for educators to connect and share their journeys teaching Blender. Firstly, CB Arun Kumar delivered a talk titled "The Single Loop of Design Education", he shared a comprehensive program structure of Pearl Academy's new specialisation: Animation, VFX and Gaming, explaining why Blender serves as a powerful tool for students, from conception to project execution.



Ruth Faminu offered a fascinating look at the Blender Summer School design that is held in Mannheim annually. In the workshop program, learners can customise their own learning experience from workshops across three difficulty levels: Newbie, Beginner, and Advanced. Different level designs ensure learners engage with appropriately challenging content and explore specialised techniques without redundant fundamentals.

Tim and Catina from CGGE shared the story of the Blender learner community in China. Using a 3E's concept, they illustrated how Enlightenment, Experience and Engagement serve as the three pillars for unleashing creativity, empowering careers and fostering innovation, thereby building shared value across education, industry, and culture.

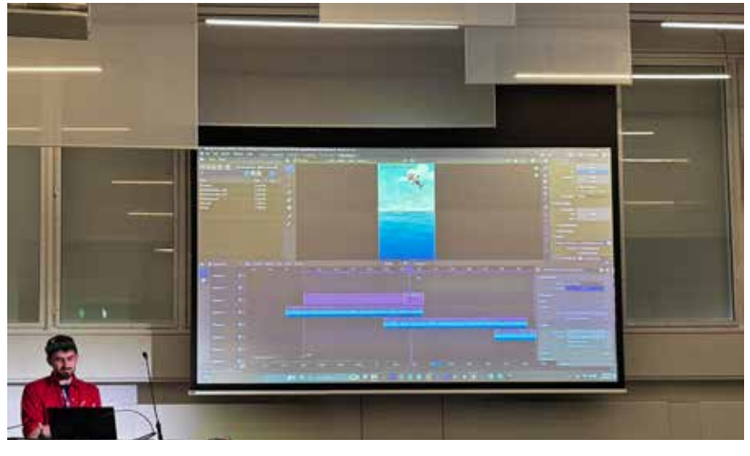
They were thrilled to announce the new Blender Certification System. It is built on the shared framework of the Blender Badge Project. Blender users can assess their Blender foundational competency across six key areas on origincg.cn. The certification program provides validated skills and expertise, helping Blender learners to demonstrate their capabilities. Modelling Level 1 and Animation Level 0 are currently open to the public. If you are interested in taking the certification exam, scan here:

In an in-depth discussion of the Open Blender Badge project, SIG members provided an overview of the website design updates (by Monique Dewanchand, Edouard Simon and Federico Fiore) and introduced two key areas of ongoing framework development: Grease Pencil (by Raul Alfredo Gonzalez) and VSE (by Andrea Monzini). Beau Gerbrands presented the detailed Blender studio learning goals.

Regarding this education initiative, everyone is free to interact and pull together to meet a common goal: building a better and safer Blender learning environment for teachers and students.

Closing Event: The First BCON in Shenzhen Announcement

As BCON 2025 drew to a close with celebration and excitement, we are delighted to share that Francesco Siddi announced the first Blender conference will be held in Shenzhen, China, on December 13th and 14th this year. Bringing open-source creative technologies to the Asian community, this event will offer an excellent opportunity for participants to gain a wealth of insights through keynote speeches, seminars and professional courses.



Penpot Fest 2025:
From Spotlight Moments to Everyday Creativity

Editor: Catina Yiu

Following the success of the first Penpot Fest, the second Penpot Fest returned to Madrid. Under the inspiring theme “Together for a Better Future: Improving the Design and Development Workflow”, the fest once again united the entire community.

Chapter 1: Penpot Fest Highlights

As the evening settling over Madrid, the welcome party in Green Patio served as a perfect appetizer for the fest. The relaxed yet vibrant atmosphere was brought to life by the cozy space, lush greenery, and twinkling lights. Designers, developers and open-source enthusiasts mingled and enjoyed the networking, and connection moments, their happy chatter filling in the air.

Key Presentations on the Main Stage
The atmosphere on the next day shifted from relaxed mingling to inspiring talks. Medet Can Gündüz skillfully served as an engaging host throughout the event.

Pablo Ruiz Múzquiz, CEO & Co-founder of Penpot, delivered a keynote that outlined Penpot's vision for a more collaborative and transparent design ecosystem. Drawing from Penpot's AI Whitepaper, he emphasized a crucial point: designers must maintain control over AI tools. He explained that a truly helpful AI assistant leverages a declarative, code-first foundation with open standards, enabling AI to work reliably with underlying design intent rather than just surface-level visuals. To address this, he introduced the Penpot MCP Server, a solution that bridges the gap between AI language models and Penpot.

Francesco Siddi, COO of Blender, first shared how to sustain a balance in OSS projects across the day-to-day maintenance, long-term research and development. He then explored ways to empower the open community to take initiative. He also highlighted the challenges of keeping a popular open-source tool relevant, fresh, and financially stable.

Tim (VP & Global Operations) and Catina (Curriculum Lead) from CGGE shared their stories about empowering the next generation of creatives and cultivating an open-source ecosystem culture through educational initiatives in Hong Kong. They also announced a certification system developed in with Penpot and demonstrated the exam process.

The main stage also featured presentations on diverse topics: using "Artificial Constraints" for value-driven growth, unleashing creativity in design and development, and designing openly with the Wikimedia Foundation's "Codex" system. Other sessions showcased collaborative breakthroughs ('We Fixed It on Main'), explored the future of design systems through 'Tokenization' and living design data, and a gameshow-

style interactive talk ("Who Wants to Be a Unicorn?") revealed how to be a better collaborator across design and development.

Workshops in the Crystal Room
Two thought-provoking workshops were led by Layshi Curbelo and the Wikimedia Foundation Team.

Layshi Curbelo, founder of Command Z, shared practical ways to build inclusive digital experiences. Through interactive exercises, she brought the POUR principles (Perceivable, Operable, Understandable, Robust) to life and showed why accessibility must be woven into both design and development—leaving everyone motivated to spot and integrate it in daily workflows.

The Wikimedia Foundation, home to Wikipedia and one of the world's largest open-source platforms, led an engaging design challenge. The workshop itself challenged participants to select appropriate UI components within a system. Participants worked together and explored what truly makes the UI interface user-centric.

Closing Panel: Better, together: Refining the designer-developer workflow
Laura Kalbag, who works on educational content at Penpot, moderated the closing panel discussion. The panel brought together women from several organizations to discuss workplace dynamics and share practical strategies for strengthening designer–developer collaboration.

'Better, together' is about embracing the diversity of the Penpot community. People with different languages, cultures, and perspectives came together in one vibrant space. A shared passion for open-source united us to build something beautiful: a more inclusive future for designers and developers everywhere.

Chapter 2: A Glimpse of the Penpot Working Culture

The Penpot team delivers inspiration on stage and thoughtful execution behind the scenes. Stepping from the spotlight into the daily workspace, you will see how creativity and motivation are cultivated through space, tools, and routines.

Creativity is everywhere
As you step into the two-story office, the first thing that catches your attention is a well-lit, warm, and comfortable living room, where the Penpot team usually gathers for coffee and conversation every Wednesday morning.

Following the looped layout, you can wander and explore every corner of the office. Soon you reach the workspace, where dedicated desks and hot desks accommodate those not working remotely that day. Surrounded by greenery, the area feels fresh and calm.

Walking up the stairs, you look up and see three deep indigo pennant banners hanging side by side, each displaying a vertical stack of open-source tool icons.

Throughout both floors, another thoughtful detail stands out: dozens of portable whiteboards attached to the walls with magnets. They provide open whiteboards for capturing flashes of insight and make it easy to share ideas anywhere. This simple design effectively strengthens team communication and helps ideas flow freely.

On the first floor, a flexible maker-style workshop invites experimentation. Long desks with focused task lighting provide space for quick prototyping, while stackable chairs and an open floor plan make room for stand-ups, demos, or spontaneous collaboration sessions.

Guided by Her Names
When you stop and look at directional signs, you will discover those thoughtful room names, each honoring a distinguished woman. Each name resonates with its room's function, reflecting values of curiosity, creativity, and social progress across tech, arts, and exploration.

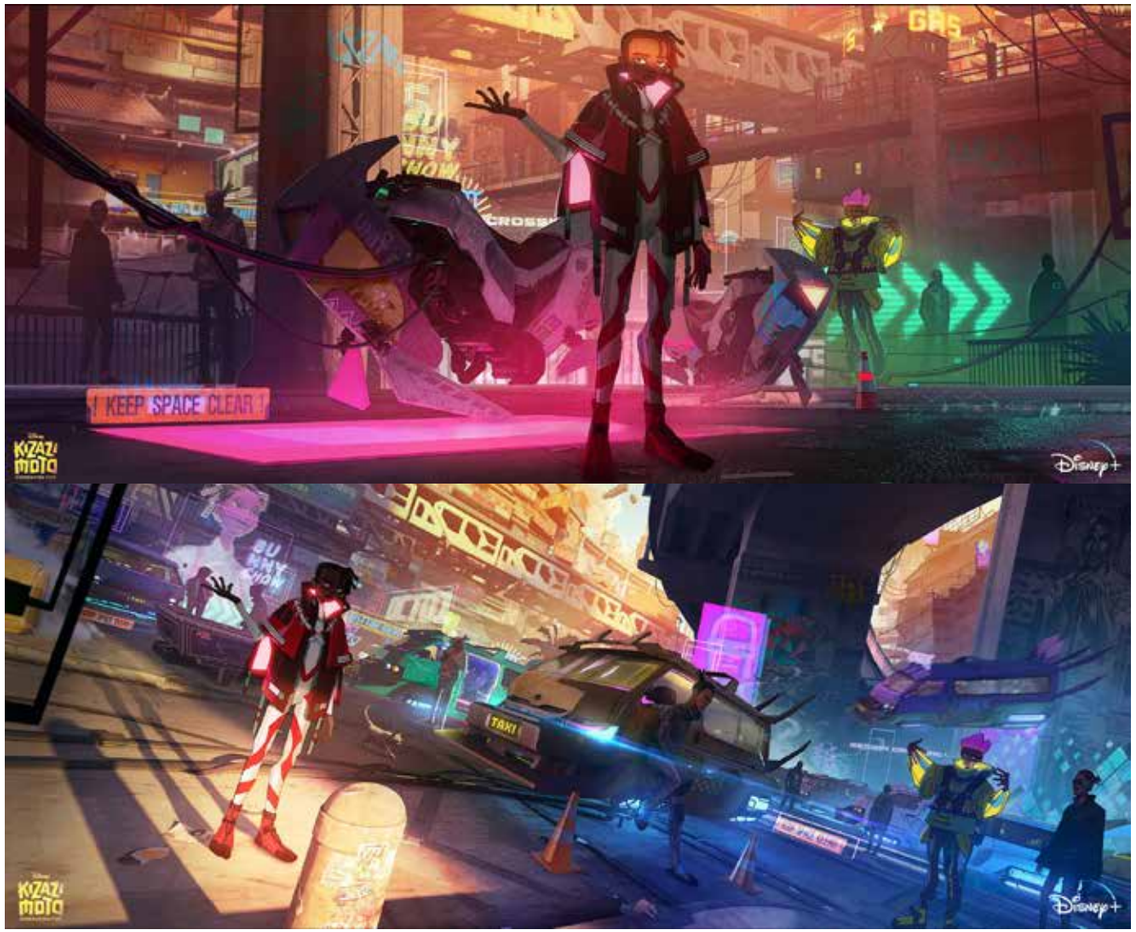
Ada Lovelace — Workspace
Named for the mathematician often hailed as the first computer programmer, this workspace sparks imagination. It's where systems take shape and prototypes evolve into blueprints—a perfect place for teams.

Hedy Lamarr — Streaming room
This room honors the actor-inventor whose frequency-hopping ideas laid the groundwork for Wi-Fi and Bluetooth. The space is a small broadcast studio where ideas come to life and teams align their vision.

Hipatia (Hypatia) — Workshop
This generous maker space honors Alexandria's philosopher-astronomer. Here, it's a classroom, a lab, and a studio rolled into one — a place where colleagues to roll up their sleeves and explore new ideas.

Simone Ortega — Living room
This warm and welcoming place celebrates the cookbook author who shaped everyday Spanish cooking. It's where teams slow down to break bread and trade stories.

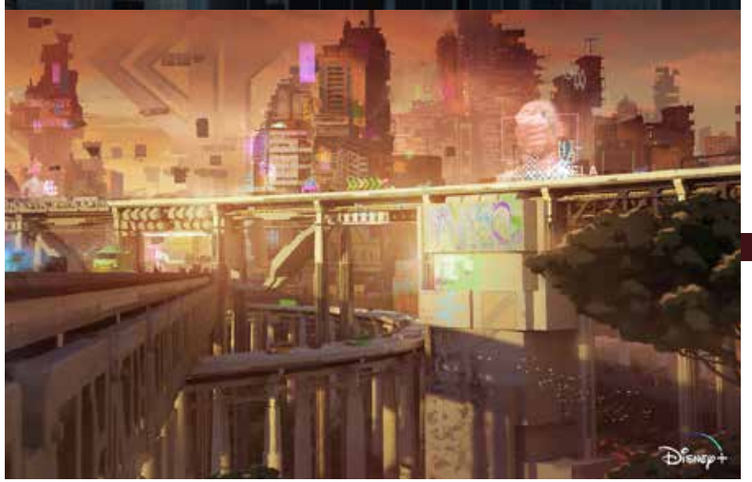
As a creative team, Penpot has designed an office that brings their values to life. Thoughtful spatial design encourages movement, connection, and creativity. Every design detail works together and fosters impromptu conversations, collaborative brainstorming, and Penpot culture-building.



Editor: Timothy Tan

Africa has long been a powerhouse of global influence, especially when it comes to creativity. Particularly considering the worldwide rise of Afrobeats, which emerged from local sounds and has now firmly evolved into a global phenomenon. While Afrobeats continues on a meteoric rise, a new creative frontier is rapidly emerging in the field of high-end Animation, Visual Effects (VFX), Interactive Tech (Gaming), and cutting-edge Content Development within the African continent.

In many parts of the world, these industries are vibrant and fairly mature. With clearly defined career pathways and industry appeal. Meanwhile, in Africa, they are still taking shape, but the pace of growth is undeniable. And at the heart of this narrative change - a South African studio is pushing the envelope and redefining the global perceptions of African creativity. And contrary to its name-not in the art of chocolate making! Chocolate Tribe, a Johannesburg and Cape Town-based Animation, Visual Effects (VFX), and Content Development studio, is emerging as one of the continent's most daring and innovative



Spotlight Projects from Chocolate Tribe:

Noodles (Short Film by Gentlemen Films)
An anxious, penniless woman finds a surreal escape from her financial woes by crying spaghetti. We brought this bizarre vision to life with a stunning VFX sequence where the woman sheds spaghetti. One of our weirdest and most rewarding projects to date. It is a scene that still surprises and delights every time.

iNumber Number: Jozi Gold (Netflix)
A gritty South African crime-thriller featuring a crew of gold heist criminals. Full CG creature work, including a photorealistic hyena, a milestone in creature realism. This was not just VFX, it was a technical and creative breakthrough that set a new bar for realism on the continent.

Kizazi Moto: Generation Fire (Disney+)
A powerful reimagining of Afrofuturism through animation. Kizazi Moto is more than a show – it is a statement. It champions bold storytelling, cutting-edge visuals, and African innovation, all values we live by at Chocolate Tribe.

Boy Kills World (Lionsgate) A powerful Chocolate Tribe brought its signature touch to Boy Kills World, crafting key Visual Effects that heightened the film's surreal energy. The studio worked on the vivid dream sequences where Boy meets the Shaman-designing a swirling, smoky environment that blurs the lines between reality and hallucination. The team also created the film's gripping title, which set the tone for this wild, action-packed journey. Proud to be part of this bold and genre-defying film directed by Mortiz Mohr and produced by Sam Raimi.

players. In an industry where Africa has often been overlooked or under-represented, Chocolate Tribe is pushing boundaries and reshaping the visual narrative, one frame at a time.

The studio's journey began in 2014, founded by a female, formerly a practising lawyer and her partner, an animation and VFX supervisor. Starting from a 2-person duo to currently over 30 employees. Chocolate Tribe's portfolio presents very strongly. From their breakaway project - Robot & Scarecrow directed by Kibwe Tavares, to being one of the selected African studios in 2023, to work on Disney's first African Anthology - Kizazi Moto Generation Fire. The versatility of craft in their portfolio of projects is only matched by their impressive array of global clients. So, whether they are creating computer-generated noodles cascading down from a woman's eyes; a photorealistic Muhammad Ali, a hyena, orangutans, stylised polar bears or world-building, what is clear is that this is a tribe of artists who are passionate about creating epic visuals that truly enhance storytelling. And in this dedication to craft, Chocolate Tribe has set its heights on changing the way African creativity is perceived globally.

The story of Chocolate Tribe continues to inspire – as 4 years ago, in partnership with Netflix, they also began an annual 2-day free access festival called AVIJOZI that aims to create awareness, skills enhancement, project collaborations and open opportunities for the next generation of artists in this industry. This year AVIJOZI is taking place on Saturday, 13 and Sunday, 14 September 2025.

For more information, here are the links to the AVIJOZI festival and Chocolate Tribe's work.
https://avijozi.com/
https://chocolatetribe.co.za/

Building Bridges

Author: Josh Selig , Editor: Timothy Tan

I love China. I love America.
There, I said it.

The only people I know who don't love China are those who never been to China. They tend to repeat the old misconceptions about China. I try not to get into arguments with them.

Instead, I just tell them about the China that I know, the China that I've been visiting for over 30 years. My first trips were back in the 90's when I was a part of the team that produced Zhima Jie, the China-US production of Sesame Street.

In recent years, I've returned dozens of times to produce new animated shows with Chinese partners. These include Super Wings with The Alpha Group, and P. King Duckling with UYoung which aired on Disney. Both of these series achieved significant global success.

The China I know is a gentle place. The Chinese people I have worked and become friends with are gracious, warm and welcoming people. They carry themselves with dignity and they expect to be treated with dignity. They are not arrogant and yet they will not tolerate any disrespect.

The China I know is a place of progress. The trains are fast and clean. The roads are new, and the airports are works of art. I always have the feeling here that the leaders in China are constantly improving the lives of the citizens, giving them the latest tools for connectivity, healthcare, and education. These improvements are not just for the wealthy in the top-tier cities, they're also for the small cities and towns across China. No one gets left behind here.

The China I know is a place of fairness and reciprocity. In business, you often hear the phrase, "win-win relationships" and I have seen this approach in action hundreds of times on our TV projects. What does it mean? It means that both sides expect to benefit from any type of business cooperation. And any deal should have at its heart a true sense of mutual benefit.

The China I know is creative. This is now very clear to the whole world with the recent success of the video game Black Myth: Wukong, the feature film, Ne Zha 2, and with the success of Pop Mart's Labubu. I believe that these three original Chinese creations mark a turning point for China; they are the start of a new generation of popular, international Chinese cultural exports.

The China I know is safe. In New York, where I live, and in many American cities, there is street crime, illegal drug use, and a general feeling that one must be careful outside at night. In China, I never feel nervous when I'm walking in the evening. This allows me to relax in a way that I can never fully do when I'm at home. This is

part of the comfort I feel whenever I return to China.

The China I know puts family first. I've seen this first hand in my own family. My wife Chen is from Harbin and she has a big family with whom she communicates daily even though she now lives in New York with me and our daughter, Renate, who just turned 4. Renate can speak both English and Mandarin and she loves her Chinese family whom we visit in Harbin twice a year.

The China I know likes America and hopes to rebuild a mutually beneficial, lasting relationship. And the Chinese people I know do not view Americans as enemies, but rather as old friends.

They believe, and I believe, that both of our great nations can continue to grow and prosper and share the world stage.

As the Chinese scholar and author Edward Tse famously wrote, “The Pacific Ocean is large enough to accommodate two major powers.” I think this is true.

When some people in the US hear my reflections on China, they often say that I'm naive. They say that I'm ignoring the perils of a rising China. Well, I always respond to them politely that they are wrong. I suggest that they just need to get to know China better. If they did, they would see that China is a peaceful nation that strives to have good and lasting relationships with the over 100 nations it does business with daily. I always tell them that if they visited China, they would come to know the same China that I know. And they would love China, too.

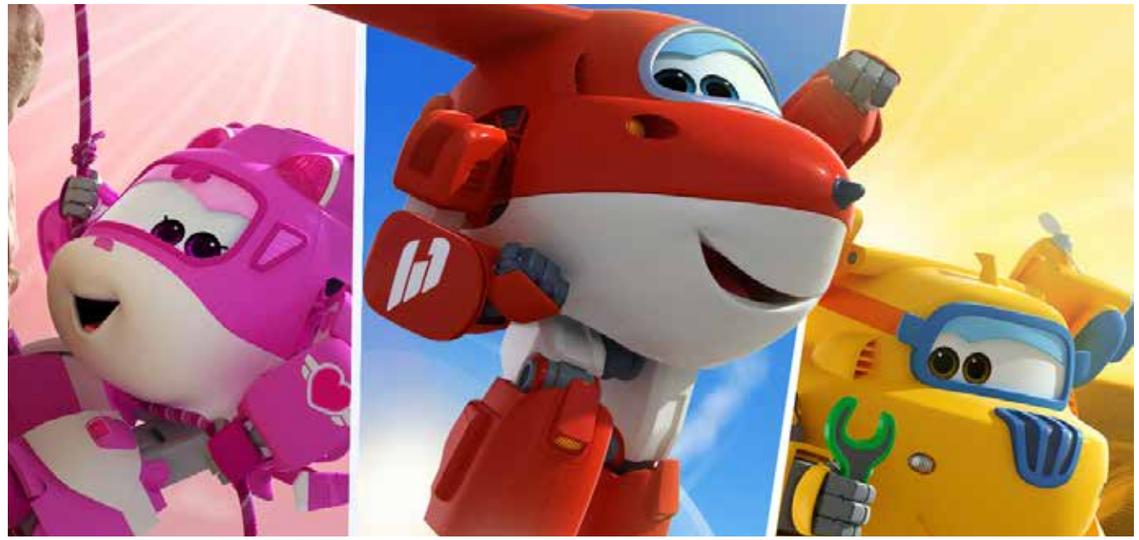
The theme of this short talk is "Promoting Cultural Prosperity through Mutual Learning among Civilizations." I believe that the best way to promote cultural prosperity is by building bridges. This is why I registered my New York-based entertainment company as China Bridge Content.

Over the years I found myself thinking about the lack of bridges, both real and metaphorical, between the US and China. Given the great distance between our two nations, there are, of course, no physical bridges one can cross, but, unfortunately, we also lack other bridges that help countries get along, such as a common language or a shared time zone. When the US is sleeping, China is working. We seem to miss one another at so many levels in our busy lives.

It's these missing bridges, this absence of simple human touch points, which has given rise recently to so many misunderstandings and, sadly, has even allowed a certain measure of fear and cultural bias to take hold in both of our countries. Without the bridges of dialogue and cooperation that have always helped our two nations diffuse misconceptions, any small incident can devolve into sharp and hurtful words. This becomes a sad and dangerous cycle.

On my animation projects such as Super Wings and P. King Duckling, our teams had to overcome cultural barriers, creative differences, and workflow obstacles. There were sleepy calls that went late into the night and, when necessary, there were last-minute flights arranged to meet face-to-face. Both sides quickly learned that to achieve our goals we needed to build bridges between our two teams: Bridges of listening, bridges of understanding, bridges of compromise. We had to get to know one another in meaningful ways. We took walks. We met each other's families. We laughed. Only by becoming friends could we build the kind of real, lasting trust that would sustain us all through the long, difficult years of animation production.

I believe that a similar approach is now required to help our two countries overcome the larger challenges we face at this critical time. We need to build more



bridges. And not just one or two. We need hundreds. We need thousands. These bridges can take many forms: Sending a brief WeChat message. Going out for coffee. Discussing a new business idea. Or giving a small gift.

Everything begins with a simple human gesture, a bit of kindness, humility, and friendship.
For fifty years our two great nations have benefitted from an open flow of communication, trade, technology and students. And there is still so much more we can do together. Working together, I am quite certain our two great countries can build a safer and more equitable world.

The sooner we begin this important work of building lasting bridges between our nations, the sooner we can stop the dark forces of fear and cultural misunderstandings from spreading any farther. We must never imagine that one side can dominate the other. In the wise words of the scholar Noam Chomsky, "The great powers will either find a way to cooperate, to work together in confronting imminent global threats, or the future will be too grim to contemplate."

We must always remember that as the world's only two great superpowers and two largest economies, we have a responsibility to lead together hand in hand. Someone once told me, "Partnership is difficult, but it is more honorable than dominance." I believe that's true.

My hope and my dream is that our two great nations can engage in more honest exchanges like this one. Not as enemies, but as partners and friends, as two powerful countries guided by the basic principles of reciprocity, fairness, equality and mutual respect. China is strong. America is strong. And this is a good thing. Because as every child knows, the key to building a strong bridge is have two strong and stable bodies of land on either side. Let's build some bridges.

Josh Selig

Josh Selig is the Founder and President of China Bridge Content, a company dedicated to building bridges of friendship and cooperation between China and the world. He is the former CEO of Little Airplane Productions, a New York-based company he founded in 1999 that was acquired by Studio 100 in 2017. Josh is the Creator and Executive Producer of many hit television shows including The Wonder Pets! on Nick Jr., 3rd & Bird on CCTV/BBC, and Small Potatoes on Disney Junior. Josh has received 12 Emmy Awards in multiple categories. He wrote and directed the feature film Meet The Small Potatoes which premiered on Disney Junior US and was released by Universal in 2013. Josh has worked extensively with Chinese companies for decades. He was the Executive Producer of Super Wings on Sprout which was made in partnership with Alpha in Guangzhou. He was also the Co-Creator and Executive Producer of P. King Duckling, a series he co-produced with UYoung for Disney Junior and CCTV-14. Finally, Josh has written about media for The New York Times, Kidscreen Magazine, C21, and China Daily. www.chinabridgecontent.com

The Rise of FLOW:
A Unique Film and a Growing Creative World

Editor: Timothy Tan

Few animated films break genre barriers and redefine audience expectations quite like FLOW. Blending art-house storytelling with universal emotional appeal—and featuring a world entirely without spoken dialogue—the movie has emerged as a global cultural moment. Its dreamlike visuals, playful storytelling, and heartfelt message about curiosity and connection have resonated with audiences of every age, sparking both critical acclaim and a passionate fan community.

This growing love for FLOW has paved the way for a flourishing consumer products and art licensing program that mirrors the film's thoughtful craftsmanship. The first wave of officially licensed merchandise reflects a commitment to artistry and collectability, including:

- Collectible plush by Youtooz, capturing the film's iconic characters in playful, display-worthy form
- Apparel at Hot Topic, bringing FLOW's visual identity into everyday style
- Original paintings and prints created by award-winning fine artist Clint Eagar Design
- Handcrafted throw blankets and rugs, made in limited runs to reflect the film's bespoke, artisanal aesthetic

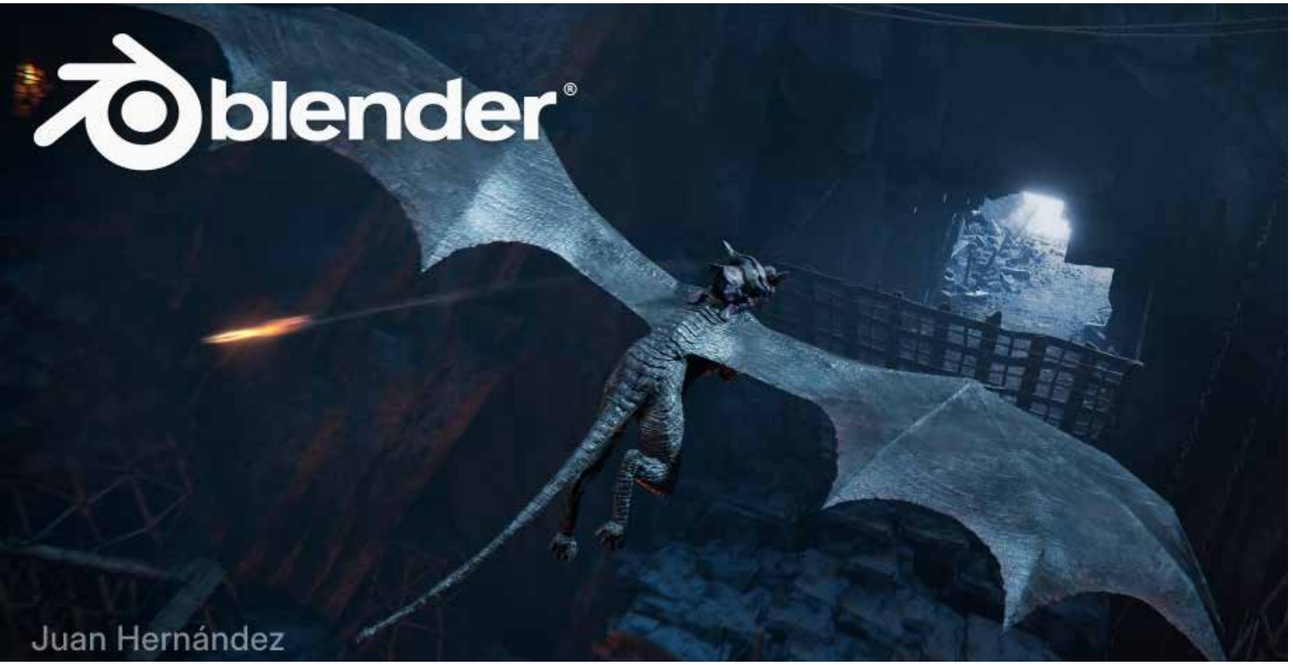
With strong early demand, the franchise is expanding further. Launching in 2026 are ultra-defined figurines for collectors and hand-made jewelry inspired by the film's symbols and textures. The publishing world is also embracing the phenomenon: HarperCollins will release a range of new FLOW books through 2026, extending the storytelling universe into homes and classrooms.

Interest in the film continues to accelerate. Recent sold-out theatrical x orchestra screenings—pairing the animation with live musical performance—have introduced the film to new fans while deepening its status as an immersive artistic experience. With its growing merchandise portfolio, fine-art collaborations, live performance events, and expanding publishing program, FLOW stands as a rare kind of modern film franchise: one guided not by commercialism, but by creativity, craftsmanship, and emotional connection.

TECHNOLOGY
科技

ANiMATION GLOBAL

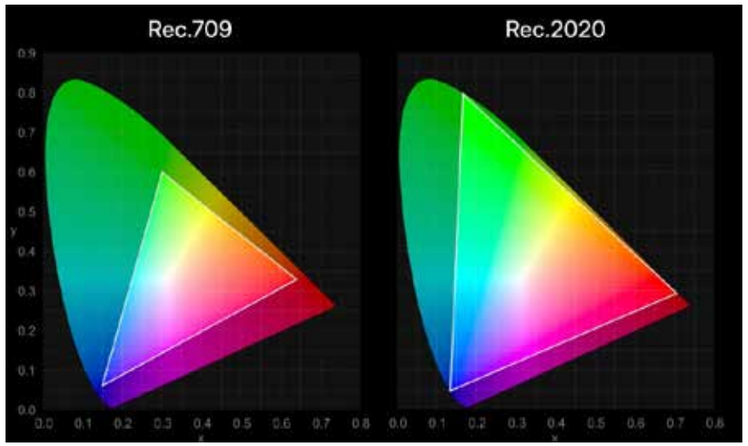
Blender 5.0:
A New Dimension of Creative Freedom



Editor: Adrian Chow

Blender, the open-source creative component highly anticipated by 3D artists worldwide, recently reached another milestone in its development history—the official release of Blender 5.0. This update is not merely a numerical jump, but a comprehensive overhaul from the inside out, bringing creators unprecedented powerful features and workflow optimizations, once again demonstrating its core philosophy of "creative freedom."

One of the most exciting changes in Blender 5.0 is undoubtedly the complete overhaul of the modeling and UV editing workflow. The new version introduces a series of modifiers built on powerful Geometry Nodes, such as the more comprehensive Array modifier. These modifiers not only allow beginners to get started quickly but also provide experienced users with a high degree of customization flexibility.



At the same time, the UV editing workflow that has long plagued many users has also been completely fixed. The all-new UV Sync Selection mode is enabled by default, completely resolving previous inconveniences in selection and editing. It brings true face selection, more efficient island arrangement and packing tools, making UV unwrapping and organization smoother and more intuitive than ever before.

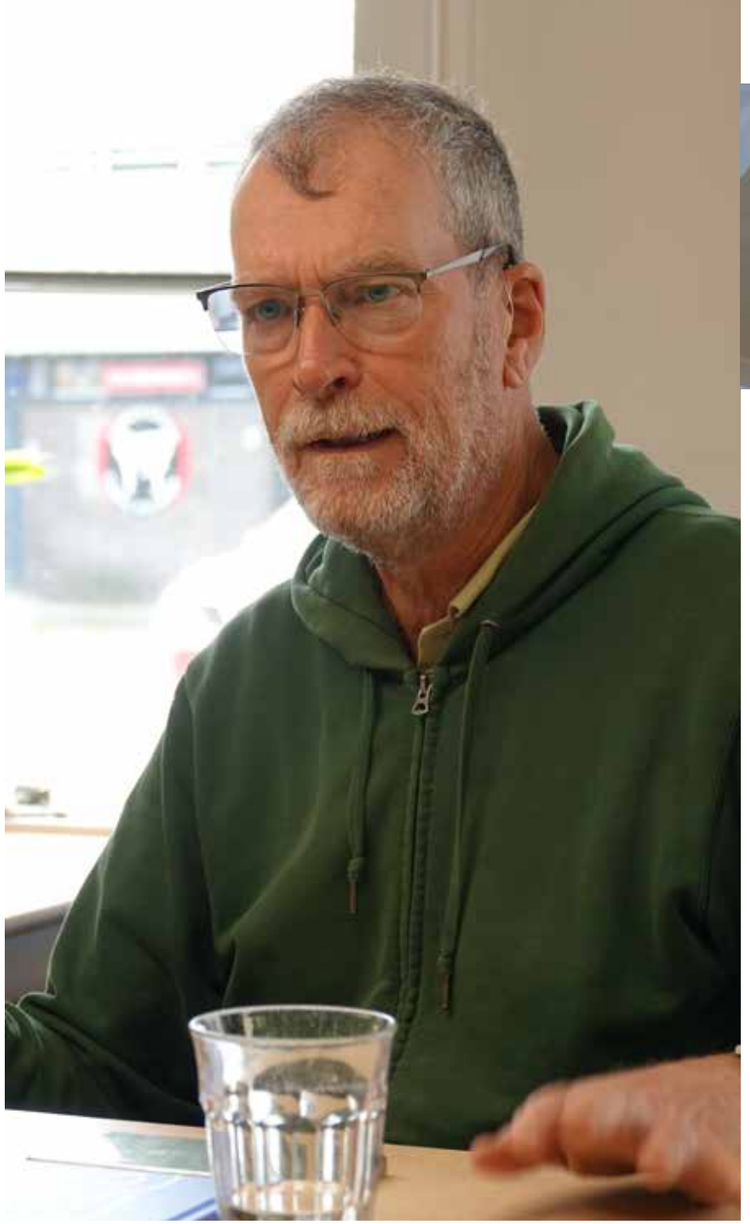
In terms of visual presentation, Blender 5.0 has undergone a fundamental revolution in color management. The new version natively supports HDR (High Dynamic Range) and wide color gamut display and output, and integrates the ACES (Academic Color Encoding System) workflow, allowing creators to process textures, lighting, and compositing in a wider color space for more realistic and impactful visual effects.

The rendering engine has also received a major upgrade. Cycles introduces a new unbiased volumetric rendering algorithm, effectively eliminating blocky imperfections in effects such as clouds and smoke; while the real-time rendering engine EEVEE significantly improves texture compilation speed, achieving up to four times the speed under certain hardware configurations, greatly reducing waiting time for creation. Furthermore, the new multi-scattering function added to the sky texture node brings procedurally generated sky and ambient lighting effects to a new level of realism.

For animators and rigging artists, Blender 5.0 also brings streamlined workflows with improved reusability. The "Copy Global Transform" feature, previously reliant on add-ons, is now built-in, and the selection and visibility management of multiple skeleton instances has become more independent and flexible. The Grease Pencil 2D animation toolset adds a more spline-like pen tool and begins supporting motion blur effects, providing more possibilities for 2D/3D hybrid creation.

In conclusion, Blender 5.0 is an ambitious and highly successful major update. It not only fixes many legacy issues but also reshapes core workflows with forward-thinking features. From more intuitive modeling and UV operations to professional-grade color management and rendering capabilities, and enhanced efficiency in animation and compositing, Blender 5.0 will undoubtedly empower creators worldwide with greater freedom and imagination, pushing open-source 3D creation to a new summit.

From Zero to Legend:
Blender Founder Ton Roosendaal's Thirty-Year Open Source Journey



Editor: Raymond D. Neoh, Adrian Chow

In the field of 3D creation, Blender has grown from an unknown little software into an open-source legend that rivals commercial giants. The story behind it is closely intertwined with the personal journey of its founder, Ton Roosendaal—from a designer fascinated by 3D technology to a visionary leader in the open-source community. In a recent interview, Ton reflected on this more than thirty-year journey, full of twists and turns and wisdom.

Chapter 1: Originating from "Magic" and Poverty

It all began in the 1980s. Ton first encountered 3D wireframe drawing on a Commodore Amiga computer, describing the feeling of "creating worlds in a computer" as simply "magic." This fascination drove him to a desire to deeply understand the mysteries of 3D technology, not only as a user but also as a developer.

However, reality was harsh. At the time, a Silicon Graphics workstation capable of real-time 3D rendering cost as much as $60,000, enough to buy a house at the time. Professional 3D software like Alias cost $30,000 per license. Ton and his partners were "very poor," having exhausted their savings and taken out loans to buy a computer with only 8MB of memory, making it impossible for them to afford commercial software. "So, we started writing our own programs," Ton recalled.

In the summer of 1991, Ton used a few months of relatively quiet time at the company to program behind closed doors. By the end of August, he had completed his first production-ready software, the precursor to Blender. Later, responding to frequent changes in customer requirements, he redesigned the entire software architecture, adopting a modular design based on data blocks connected by a node graph. This design philosophy, emphasizing data reuse and abstract connections, made Blender extremely flexible and efficient, forming the solid foundation for its continued development over the past thirty years.

Chapter Two: The Frustration of Commercialization and the Turning Point of Open Source

As Blender matured internally, Ton wanted to take it to the world. He founded the company "Not a Number" and successfully attracted investors. The company's valuation once reached $10 million, and Ton sold his shares, earning trillions of dollars.

However, this marked the beginning of a disaster. During the dot-com bubble, investors lacked patience, expecting returns and exits within a year or two, or even months. Driven by capital, the company expanded rapidly, growing from 2 to 50 people, but this model was unsustainable. Ultimately, investors lost confidence and "pulled the plug" just as the company began generating revenue, leading to Not a Number's bankruptcy.

Looking back, Ton admits that both sides made mistakes. But he also points out that this failure became Blender's best turning point. Unwilling to let his hard work go to waste, he conceived the idea of open-sourcing Blender, hoping to create a "perpetual monument" for it.

Chapter 3: The Awakening and Reshaping of Community Power

After the bankruptcy, Ton communicated with the global community and launched a crowdfunding campaign with the goal of raising €100,000 to buy back Blender's intellectual property rights from investors

and open-source it. Shockingly, the community reached its goal in just seven weeks.

“I suddenly had an open-source project,” Ton said. He initially thought Blender would become a static “monument,” but the “famous open-source dynamics” immediately emerged. Developers worldwide spontaneously began fixing bugs, improving the user interface, and adding new features. Ton realized that the success of open source lay in “people contributing what they considered important, not what businesses considered important.”

However, Ton also discovered that open-source development could easily become overly focused on technology, neglecting the needs of artists. To address this, in 2006 he spearheaded the “Blender Institute” and launched open-source film projects such as *The Elephant’s Dream* and *Synthetic Man*. He invited top artists to join, paying them to create short films using Blender. This move aimed to “bring artists back to the core,” ensuring that software development always revolved around the actual needs of creators and convincingly demonstrating Blender’s powerful capabilities.

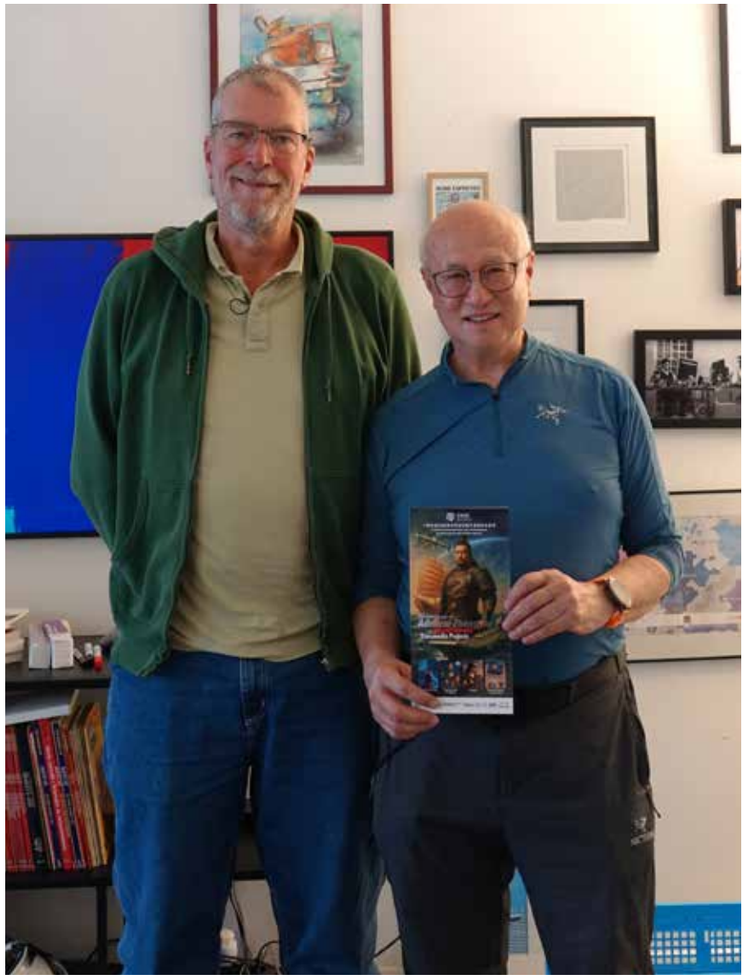
Chapter 4: Legacy, Future, and Personal Rebirth
As a “legacy” of Blender, Ton knew he couldn’t become a bottleneck to the project’s development. In recent years, he has actively promoted organizational reform, creating a diverse and international board of directors and gradually decentralizing power. He stated frankly that his goal is to "make himself redundant," ensuring that Blender continues to thrive even in his absence.

Regarding the future, Ton believes Blender needs a complete overhaul of its core architecture. The current design is still based on 1992 thinking, a time before the concept of real-time online collaboration even existed. He hopes the next generation of developers will take on this challenge, creating a Blender better suited to the needs of future networked, collaborative creation.

As for himself, Ton plans to step back, enjoy life, and possibly rediscover the joy of design and coding. He is particularly interested in web technologies and hopes to explore the possibilities of collaborative creation within a browser using Blender.

Chapter 5: The Ultimate Vision of Open Source Collaboration At the end of the interview, Ton discussed his grand vision for the future of creative processes. He criticized the current rigid, "conveyor belt" linear workflow of large studios, which leads to increasingly complex systems. His ideal production process should be more like open-source software development: an organic, version-controlled system. Artists and studios around the world can submit "patches" to any part at any time, collectively improving the work.

This spirit of openness, collaboration, and empowerment of every participant is the most valuable legacy that Blender and Ton Roosendaal left to the world. They did more than just create software; they ignited a revolution in creative freedom and collaboration, proving the boundless potential that can be unleashed when people unite for something they love.



The Creative Intelligence Economy (CIE): A Renaissance for the Global Creative Industry

Editor: Raymond D. Neoh

In the 21st century, the world stands at the threshold of a new economic era — one defined not by machines alone, but by the fusion of human creativity and artificial intelligence.

The Dawn of a New Economic Paradigm

This is the birth of the Creative Intelligence Economy (CIE) — an emerging global paradigm that integrates AI, digital technologies, and creative industries into one intelligent ecosystem.

The CIE represents the evolution beyond the digital economy, where data and computation once drove progress. Now, creativity, imagination, and cultural expression become measurable sources of value. In this model, human ingenuity is amplified by machine intelligence, giving rise to new ways of producing, learning, and connecting across industries and nations.

From Automation to Augment ation
Where the digital economy automated processes, the CIE augments people.

AI is no longer just a tool for efficiency; it has become a creative partner — co-designing, composing, and ideating alongside human creators. In this symbiotic relationship, humans bring

empathy, ethics, and storytelling, while AI contributes speed, precision, and scalability.

This shift restores balance to the narrative of technology. It ensures that innovation serves humanity, not the other way around.

The Creative Intelligence Economy is, at its heart, an economy of empowerment — transforming every artist, designer, educator, and storyteller into a digital entrepreneur capable of global reach.

The Convergence of Two Worlds

For decades, the digital economy (built on data, software, and automation) and the creative economy (fueled by art, culture, and ideas) developed in parallel.

The CIE merges these two into one.
In this new system:

- AI infrastructure becomes the canvas.
- Creativity and storytelling become the content.
- Education, production, and employment are seamlessly linked through intelligent platforms.

This is not just technological evolution — it is the renaissance of human imagination on a global scale.

Empowering Humanity Through Intelligent Creativity

A Renaissance for the Creative Industry

The first Renaissance was driven by art, science, and humanism; the second, by machines and industry.

The Creative Intelligence Economy marks the third renaissance — one powered by AI-enabled creativity.

Just as the printing press democratized knowledge, the CIE democratizes creation itself. Through open technologies and global standards like the Global Computer Graphics Production Standard (GCGPS) and AI platforms such as Krystal, creative production is no longer confined to a few studios or nations.

Students, freelancers, and creators from developing regions can now participate in high-value global production without prohibitive software costs or geographic barriers.

This transformation turns creativity from a luxury into a livelihood.
Artists can generate income, educators can teach globally, and entire communities can build new cultural economies from the ground up.

Upward Mobility Through Creative Intelligence

The CIE is not only about technology — it is about social mobility.

It empowers people with the skills, tools, and networks to thrive in an AI-driven world.

Education and employment are no longer separate silos but part of a continuous value chain:
Learn → Create → Produce → Employ → Innovate → back to Learn.

This cycle ensures that creative professionals can continuously upgrade their skills, adapt to new industries, and access global job markets.

For nations, it provides a pathway for inclusive economic growth — where cultural knowledge and creative capability become exportable assets.

Economic Value and Global Prosperity

According to UNESCO and the World Bank, the global creative industry already contributes between 3–7% of world GDP.

The CIE could double that figure within the next decade by transforming fragmented industries into a unified, AI-powered value network.

In this ecosystem:

- Education fuels employability.
- Innovation fuels entrepreneurship.
- Cultural intelligence fuels diplomacy and trade.

The CIE thus becomes not only an economic model but a civilizational framework — one where art, technology, and humanity coexist to build sustainable prosperity.

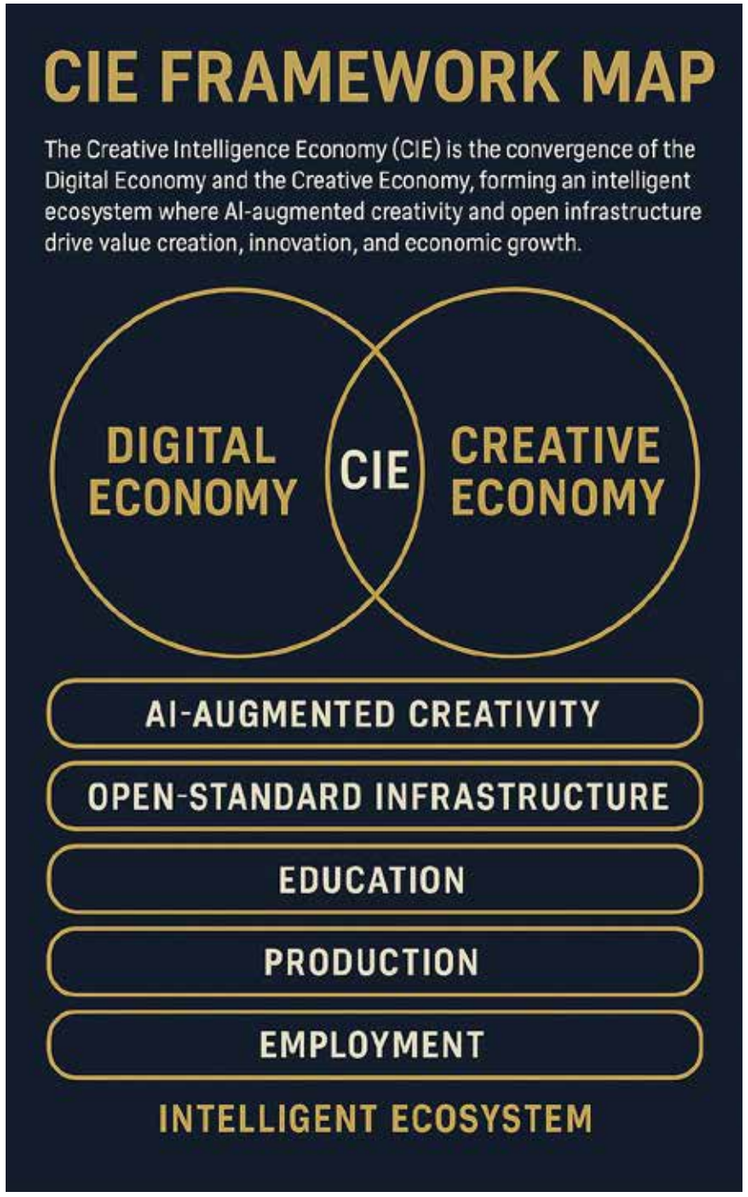
Conclusion — Building the Creative Civilization

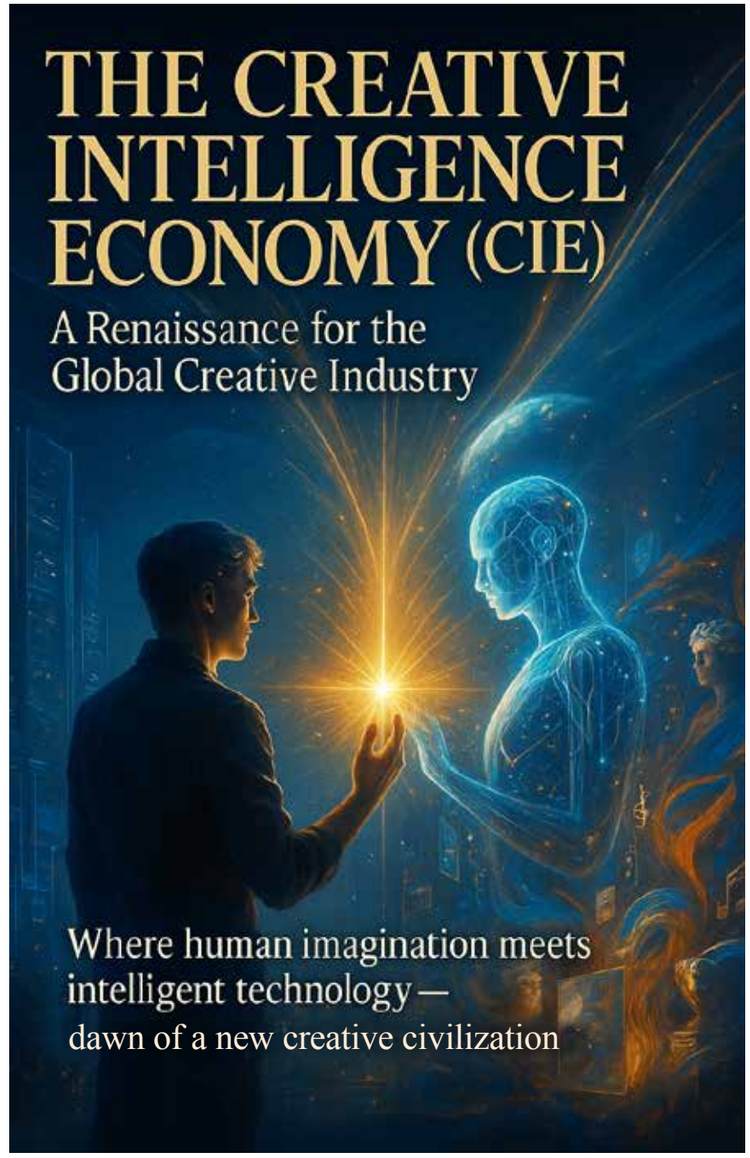
The Creative Intelligence Economy marks a turning point in human progress.
It redefines how we measure value, how we create meaning, and how we build livelihoods in an AI-powered world.

By integrating open technology, intelligent standards, and human imagination, the CIE lays the foundation for a new creative civilization — one that empowers every person to become both a creator and an innovator.
In this renaissance, creativity is no longer a privilege; it is a profession.
Intelligence is no longer artificial; it is collaborative.

And economic growth is no longer limited by geography — it is driven by human imagination, powered by AI.

The Creative Intelligence Economy is not the future — it is the future being created now.





How GCGPS Powers the Global Creative Intelligence Economy

Unifying Light, Intelligence, and Creativity under a Global Standard

Editor: Raymond D. Neoh

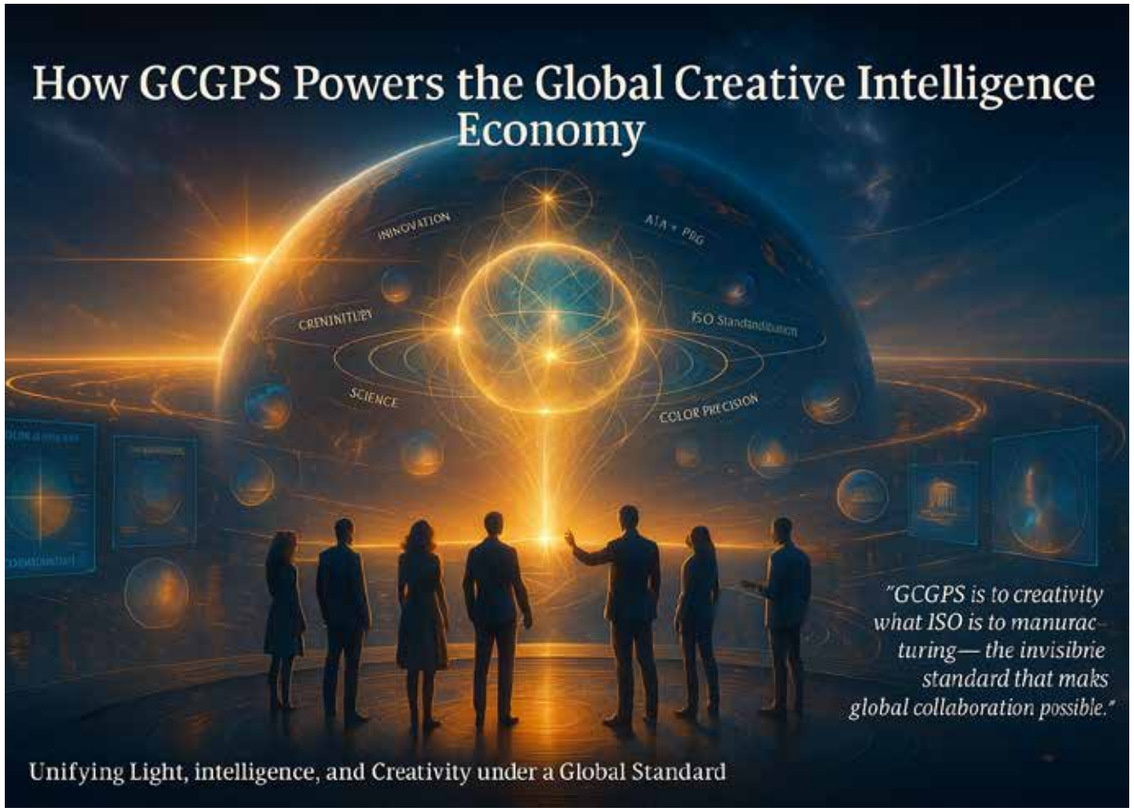
In today's digital era, creativity is the new energy source driving industries from film and animation to gaming, architecture, and education.

Yet the creative world remains fragmented—divided by incompatible tools, high costs, and geopolitical barriers that restrict collaboration.

The Global Computer Graphics Production Standard (GCGPS) confronts this challenge by creating the world's first ISO-comparable open framework for computer-graphics and digital-media production.

It integrates ACES 2.0 for scientific color precision, OpenColorIO (OCIO) for synchronized color management, and AI Governance Systems (AIA + PPS) for automated quality control and workflow intelligence.

Together, these components form the backbone of the Creative Intelligence Economy (CIE)—a new paradigm where art, science, and AI combine to generate measurable, sustainable, and borderless creative value.



"GCGPS is to creativity what ISO is to manufacturing — the invisible standard that makes global collaboration possible."

1. Defining the Creative Intelligence Economy (CIE)

The CIE marks the next stage of global economic evolution, where creativity becomes the organizing principle of technology.

Human imagination and machine intelligence now co-create value through design, storytelling, and cultural innovation. Each digital asset—a model, animation, or simulation—forms part of a global chain of creative intelligence.

At its center, GCGPS functions as the common language that ensures every creation, regardless of origin, meets shared standards of accuracy, accessibility, and accountability.

2. GCGPS as the Global Operating System of Creativity

Creativity at planetary scale requires structure.
GCGPS delivers it through a unified system that harmonizes light, color, data, and governance.

2.1 Color Science and Perceptual Truth

- ACES 2.0 treats color as physical light, guaranteeing visual fidelity from Shanghai to São Paulo.
- OCIO applies that precision across every stage—modeling, texturing, compositing, grading, and rendering—ensuring global consistency.

This creates a scientific visual language for international production.

2.2 AI Governance — The Intelligence Layer

- AIA (Asset Integrity Assurance) validates files, metadata, and color spaces.
- PPS (Production Planning & Scheduling) predicts bottlenecks and allocates resources.

Together they form an AI-supervised ecosystem that guarantees quality while freeing artists to focus on creation.

2.3 Open Source and Interoperability
By adopting open tools such as Blender, Krita, Godot, Natron, and Inkscape, GCGPS dismantles licensing monopolies and opens the door for small studios and developing nations.

This inclusivity transforms the creative industry into a genuinely global ecosystem of innovation.

3. Building the Infrastructure of the Creative Economy

3.1 Education and Human Capital
Partnerships with Krystal Institute, OriginCG, and DECT Global Education Network deliver standardized training and certification based on GCGPS pipelines—turning education into a global skills passport.

3.2 Production and Collaboration
Unified ACES-OCIO profiles and synchronized AI governance allow multiple studios to co-produce content seamlessly.

Distributed production becomes as efficient as working in one global studio, cutting costs by up to 70 percent.

3.3 Governance and Sustainability
The GCGPS Global Alliance oversees ISO alignment, OCIO repository hosting, certification, and funding, ensuring neutrality, transparency, and long-term stability.

Sidebar Fact:
GCGPS reduces redundancy, increases efficiency, and creates traceable creative assets — a new form of digital infrastructure for human expression.

4. Creativity as an Economic Multiplier
The Creative Intelligence Economy powered by GCGPS expands—not replaces—traditional industries.
Every sector touched by visual communication gains:

- Film & Animation: Standardized HDR pipelines.
- Gaming & XR: Seamless interoperability.
- Architecture & Engineering: Physically accurate visualization.
- Education & AI Training: Reliable data and creative datasets.

With GCGPS, creativity becomes infrastructure—a measurable, repeatable engine of economic growth.

Consistent workflows mean every artistic act contributes to a scalable digital economy.

5. GCGPS as the Engine of Global Digital Diplomacy
In an era of technological fragmentation, GCGPS acts as a neutral diplomatic bridge.
Open access to high-quality pipelines allows nations under restriction to participate equally in global content creation.

The International AI and Creative Conference (IAICC) demonstrates this collaboration, where universities, governments, and studios unite around the GCGPS framework.

It's soft power through creativity—a living example of how shared intelligence transcends politics.

"Creativity can succeed where politics cannot."

6. From Creative Standards to Civilization Infrastructure
As AI and digital immersion deepen, GCGPS provides the ethical and operational compass for global creative evolution.

Just as ISO standards enabled industrial globalization, GCGPS enables creative globalization, defining how humans and AI co-create responsibly.

In the coming decades, GCGPS will underpin the Creative Civilization Infrastructure — a world where:

- ACES defines the light,
- OCIO synchronizes perception,
- AI Governance ensures integrity, and
- GCGPS unifies them all under the logic of shared creation.

Conclusion — The Economic Language of Light and Imagination

The Global Computer Graphics Production Standard (GCGPS) is the operating system of the Creative Intelligence Era.

By merging open-source innovation, scientific precision, and AI governance, it transforms imagination into infrastructure.

Under GCGPS, light becomes data, data becomes art, and art becomes the universal engine of progress.

It connects cultures, technologies, and economies, turning creativity into the shared language of civilization.

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ORIGIN CG:
Igniting the Creative Flame of the Chinese-Speaking Blender Community, Your All-Round Creative Base

Editor: Adrian Chow

In the vast universe of 3D creation, Blender shines like a free star, attracting countless creators worldwide with its open-source, free, and feature-rich characteristics. However, for many Chinese-speaking users, fragmented learning resources, language barriers, and the lack of a localized platform that integrates "learning, resources, and communication" are often the biggest obstacles on their creative journey. Have you ever dreamed of a place where you can easily find high-quality courses, download useful free plugins, stay up-to-date with the latest events, and journey alongside a group of like-minded partners?

Now, that dream has come true. ORIGIN CG—a comprehensive communication platform primarily designed for Chinese-speaking Blender enthusiasts—has officially launched. It's not just a website, but the strongest support for your creative career.

Why do Blender enthusiasts need a dedicated community?

Blender's appeal lies in its large and active open-source community. However, for beginners or non-native English speakers, the sheer volume of English information can be daunting. A high-quality, localized platform can bring the world's most cutting-edge technologies and resources to you in the most user-friendly way, providing an environment for instant interaction, sharing, and problem-solving. ORIGIN CG was created precisely for this purpose, filling a crucial gap in the Chinese-language Blender ecosystem.

Explore ORIGIN CG: Your Four Pillars of Creativity

1. Systematic Course Learning: A Guiding Light from Novice to Master

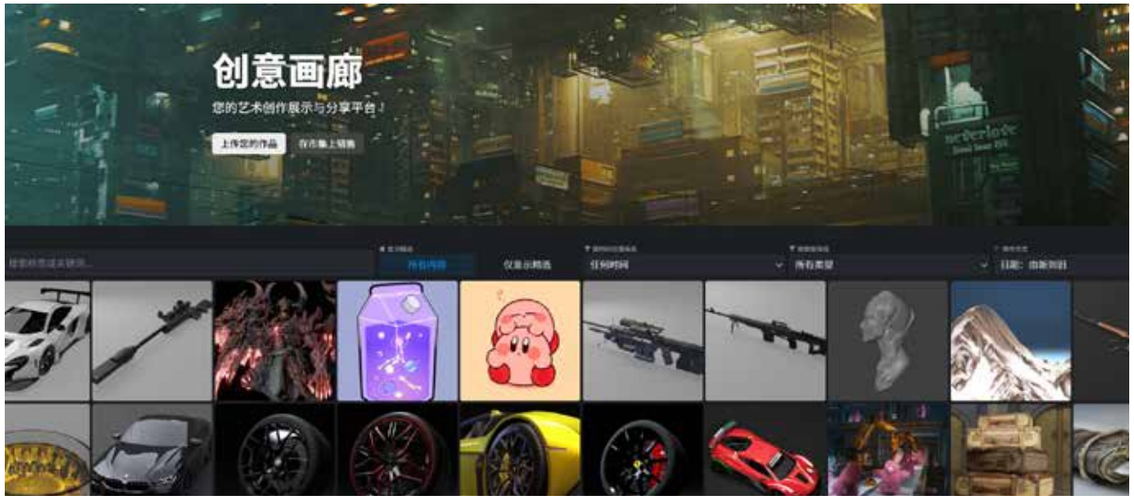
Whether you're a beginner just starting out with 3D software, feeling overwhelmed by the dense interface, or a seasoned artist eager to refine your character animation or cinematic visual effects, ORIGIN CG's course center can guide you.

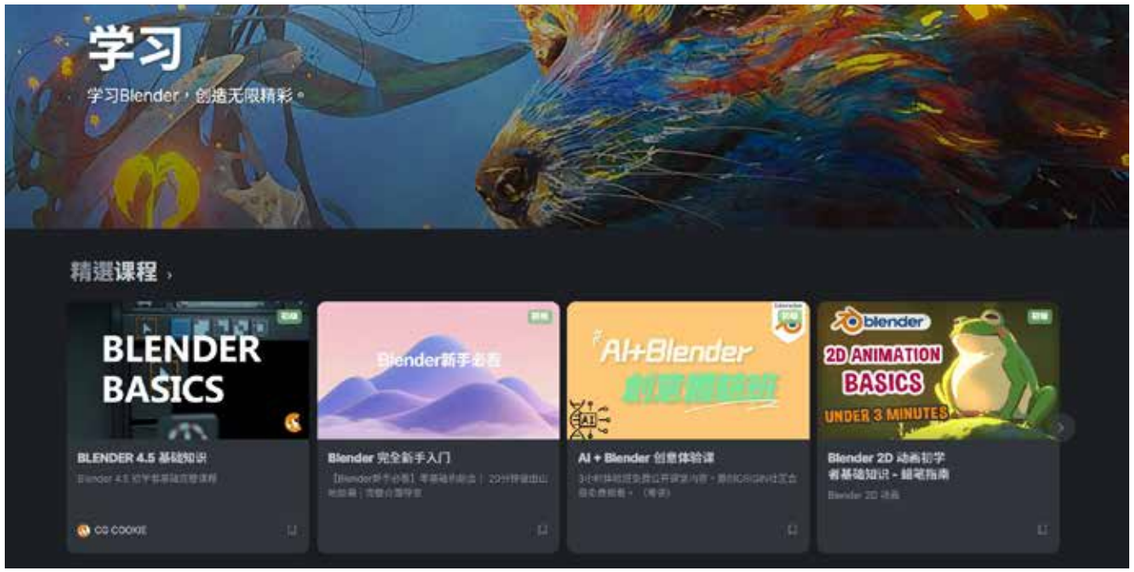
- Beginner's Guide: We offer structured Blender foundation courses, from interface introduction and basic operations to simple modeling and texturing, guiding you step-by-step to build a solid foundation and effortlessly overcome the most challenging initial learning phase.
- Advanced Technical In-Depth: For advanced topics such as Geometry Nodes, optimization of the real-time rendering engines Eevee and Cycles, complex rigging and animation, we collaborate with senior creators in the industry to offer in-depth tutorials, helping you break through bottlenecks and master core industry technologies.
- Chinese Language Teaching Advantage: All courses are designed with Chinese-speaking users' learning habits in mind, providing clear Chinese explanations and subtitles. You no longer need to search for answers in countless English videos; the door to knowledge here is always open for you.

2. Resource Marketplace: A Free Treasure Trove to Boost Creativity

Creativity should not be limited by resources. ORIGIN CG's "Marketplace" is a free treasure trove you can't miss. We have carefully collected and developed a variety of practical resources for our members:

- High-Performance Plugins and Scripts: From automated modeling tools to rendering assistance scripts, these free plugins can help you simplify tedious processes, allowing you to focus your valuable time on creative brainstorming.





- High-Quality Models and Textures: Whether for practice or personal projects, you can find free basic models and texture spheres in the marketplace to accelerate your creative process.

- Continuously Expanding Resource Library: Our resource marketplace is constantly updated to keep up with the latest versions of Blender and creative trends, ensuring you always have access to the most advanced and practical tools.

3. Latest Event News: Seamlessly Connect with Global Trends

The world of Blender is constantly evolving. ORIGIN CG acts as your "information outpost," keeping abreast of the latest global and local developments.

- Global Events: We bring you the latest international Blender news, awards, major events, and more, encouraging you to step out of your comfort zone and let your work shine on the international stage.

- Localized Seminars and Workshops: We actively organize or share information on online and offline Blender events held in Chinese-speaking regions, giving you the opportunity to interact face-to-face with instructors and other creators.

- Version Update Bulletin: Whenever Blender has a major update, we provide detailed feature introductions and update guides to keep you at the forefront of technology.

4. Vibrant Discussion Forum: A True Platform for "Exchange" The worst thing on the creative journey is working alone. At the core of ORIGIN CG is a discussion forum full of passion and mutual support.

- Technical Q&A and Discussion: Stuck on a roadblock? Post your questions in the discussion forum. Here, enthusiasts and experts from all over the world are happy to provide answers and ideas. You can also help others and solidify your knowledge through sharing.

- Portfolio Sharing and Critique: Showcase your work boldly! Whether it's a first attempt or a masterpiece, this is a space full of constructive opinions and warm encouragement. By observing the work of others, you can also gain a wealth of inspiration.

- Find Project Partners: Have a grand dream that requires a team to achieve? You can initiate recruitment in the discussion forum to find partners with complementary skills and work together to turn your wildest ideas into reality.

Take action now and ignite your creative spark!

ORIGIN CG was born from a love for the great tool Blender and boundless confidence in the potential of Chinese-language creators. We believe that when learning barriers are removed, when resources become readily available, and when bridges of communication are built, the Chinese-language Blender community will unleash amazing creativity.

This is not just a platform, but a thriving creative family. We sincerely invite you to join this vibrant and promising community.

Visit the ORIGIN CG official website (https://www.origincg.cn/) now and register for free!

Start your all-around creative journey and join us to ignite the creative fire of the Chinese-language Blender community!

The Adventures of Admiral Zheng He: The Birth of the Creative Intelligence Economy

Editor: Raymond Neoh

How a single cinematic universe is reshaping the global creative industry — merging AI, open-source technology, and cultural storytelling int o a new paradigm of collaboration.

The Dawn of a New Creative Era

In the late 20th century, Toy Story marked the beginning of a new epoch — the rise of computer-generated animation.

Three decades later, another landmark is upon us. “The Adventures of Admiral Zheng He” stands as to AI-driven cinematic storytelling what Toy Story was to 3D: a defining moment when creativity, technology, and human intelligence converge into a single force.

But Zheng He is more than a film. It is an ecosystem — a transmedia odyssey spanning feature film, streaming series, VR worlds, books, educational kits, games, and global merchandising.

At its core lies a powerful vision: to prove that cinematic excellence no longer depends on capital or geography — but on creativity, connection, and intelligent collaboration.

This project redefines how stories are made and shared. It stands as the first real-world demonstration of the Creative Intelligence Economy (CIE) — a new global paradigm where:

Technology democratizes creation.
AI amplifies imagination.

Open standards unify industries.
Culture drives economic value.
Education sustains human capital.

Through this lens, Zheng He is not just entertainment. It's a living prototype of a new creative civilization.

Reimagining Global Production

AI + Open Source: The Great Equalizer
Traditionally, producing a high-quality CG feature required massive budgets, armies of artists, and years of production time.

Zheng He breaks this mold by integrating AI-assisted tools such as Stable Diffusion, ControlNet, and FLUX for concept design and texturing — and neural renderers for lighting, simulation, and visual effects.

This revolution isn't about replacing artists. It's about empowering them. AI acts as a creative collaborator, accelerating the repetitive, technical aspects of production and freeing human creators to focus on art, storytelling, and emotion.

At the foundation lies GCGPS (Global Computer Graphics Production Standard) — a next-generation, open-source framework unifying ACES 2.0, OpenColorIO, USD/Alembic, MaterialX, and AI Governance Systems.

Together, they create a universal creative language — ensuring every studio, from Hollywood to Hanoi, can collaborate on the same pipeline with the same visual integrity.

This open architecture is complemented by the Krystal AI Platform, a real-time cloud hub for managing projects, assets, schedules, and teams across continents.

What used to be a fragmented process limited by geography has now evolved into a borderless, intelligent, and distributed production model — the embodiment of CIE's collaborative future.

From a Film to a Global Ecosystem

The Adventures of Admiral Zheng He is structured as a transmedia odyssey — where every platform expands the narrative, the technology, and the audience connection.
The Ecosystem:

- Feature Film: The cinematic flagship — blending history, myth, and AI artistry.
- TV / Streaming Series: Episodic storytelling that deepens the world's lore and characters.
- VR & Interactive Games: Immersive voyages where players explore Zheng He's routes and choices.
- Books & STEAM Kits: Educational extensions teaching creativity, history, and digital literacy.

- Merchandise & Theme Parks: Turning art and culture into sustainable industries.

This is not just transmedia storytelling — it's a CIE value chain in motion.

Every component feeds another: education fuels creativity, creativity drives commerce, commerce sustains innovation.
Through this self-sustaining loop, Zheng He transforms from an artistic project into a model of creative-economic infrastructure for the 21st century.

Culture as the New Capital

Six centuries ago, Admiral Zheng He's voyages connected Asia, Africa, and the Middle East through peaceful diplomacy and exchange.

His legacy now becomes the cultural compass for a new era of creative globalism.

The Adventures of Admiral Zheng He is both tribute and transformation — reinterpreting history through the lens of modern technology. It replaces conquest with collaboration, and domination with dialogue.

By infusing the narrative with values of harmony and virtue, it mirrors the Digital Silk Road of Creativity, a cultural movement where innovation flows freely across borders.

This project also establishes Asia's leadership in AI-powered storytelling, presenting cultural heritage not as nostalgia, but as a living catalyst for global inspiration.

Through open collaboration, Zheng He elevates the creative economy from competition to cooperation — making culture itself the new capital of international exchange.

The Economics of Creativity

From Cost to Value: Redefining the Creative Economy
Where the digital economy monetized data, the Creative Intelligence Economy monetizes imagination.

In the Zheng He model, every stage of creation — from AI-assisted pre-visualization to immersive distribution — becomes a data-driven, scalable, and sustainable process.

Cost reduction:

- Traditional production costs: US$20–40 million in software and infrastructure.
- GCGPS-based AI pipeline: < US$2-4 million in open infrastructure.

Production speed:

- Traditional CG film: 4–5 years.
- Zheng He model: 18–24 months.

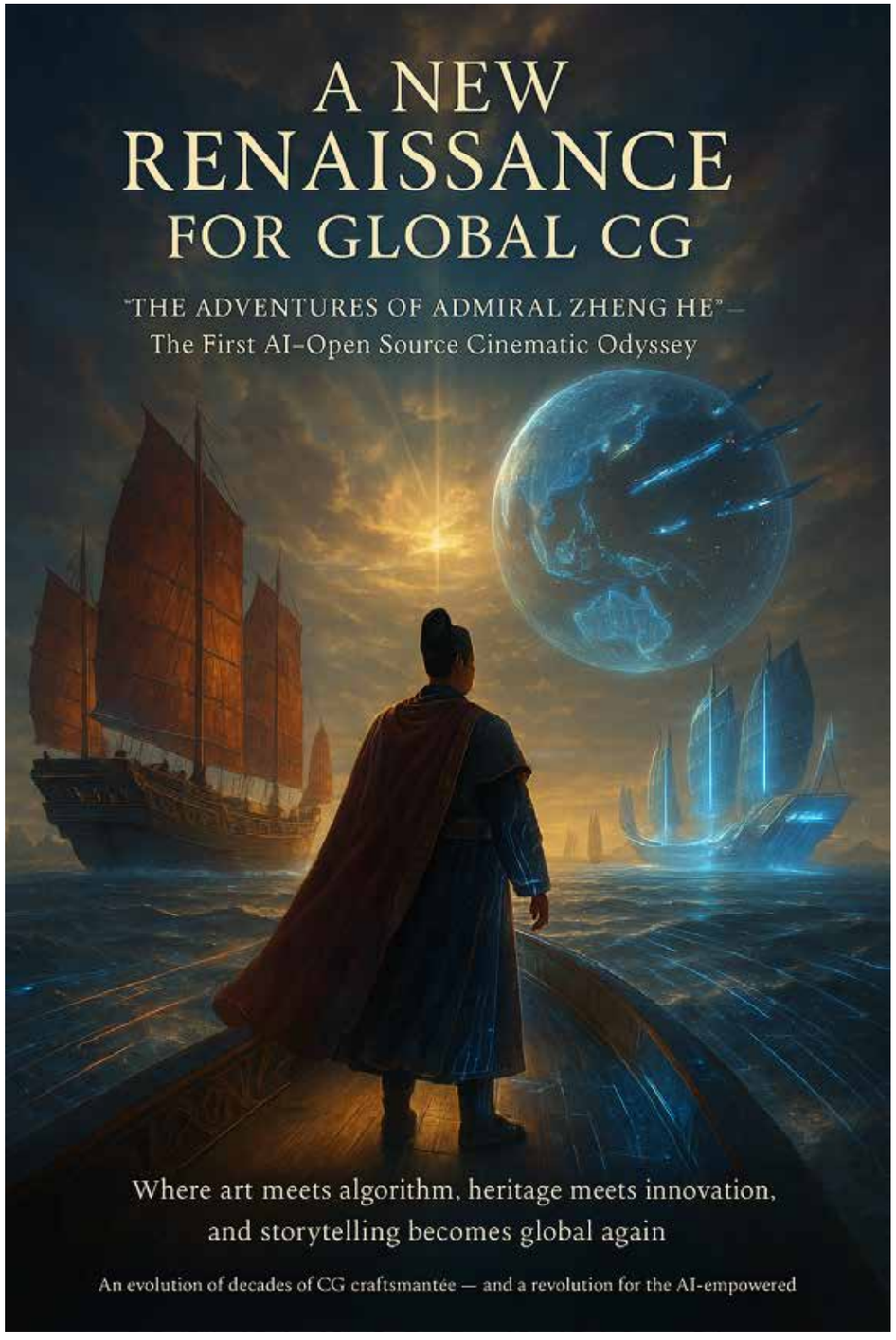
Accessibility:

- Previously: limited to a few studios with expensive proprietary tools.
- Now: accessible globally via open standards and cloud collaboration.

This efficiency does not compromise artistry — it enhances it.

With unified color, lighting, and asset governance under ACES/OCIO, the visual quality rivals that of major Hollywood productions.

Moreover, the transmedia model opens multiple revenue channels:



Licensing, education partnerships, digital IP sales, and franchise expansions, each contributing to the CIE's self-sustaining loop of creation, value, and reinvestment.

The Future of Global Co-Creation

A Blueprint for the Next Generation of Collaboration

The Adventures of Admiral Zheng He is not a single production — it's a template for the future of global co-production.

By uniting filmmakers, technologists, and educators under one open framework, it dissolves the traditional barriers between East and West, between creative and technical, between art and industry.

This model — supported by DECT Global Holdings, CG Global Entertainment, and a network of partners across Asia, Europe, and North America — establishes a new paradigm of distributed creativity.

It positions Hong Kong as the gateway of the Creative Intelligence Economy — where innovation, education, and culture converge into one global creative infrastructure.

Just as the original Zheng He charted new sea routes connecting civilizations, his digital counterpart now navigates the oceans of imagination and intelligence, leading the world into an era of shared creative prosperity.

Final Reflection

"The Adventures of Admiral Zheng He" is both a cinematic universe and a living prototype of the Creative Intelligence Economy —

where technology democratizes creation, AI amplifies imagination, open standards unify industries, culture drives economic value, and education sustains human capital.

It is not just a film; it is a manifesto for the 21st-century creative renaissance — a beacon guiding global collaboration into the age where creativity, intelligence, and humanity become one

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Blender Studio

blender

Blender Studio China

Join the production platform used daily by a world-class team of artists and developers

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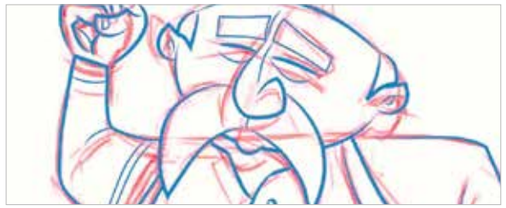


Courses & Tutorials

In-depth training on character modeling, 2D animation, sculpting, 3D printing, rigging, VFX and more.

Libraries

HDR images up to 16K and 24 EVs.
+1500 High quality textures.
Production quality characters.

Open-movies

All the production files, assets, artwork from 18 open movies.
Plus never-seen-before content.

Services

Production-management software for your film, game, or commercial projects.
Render farm software.

https://blenderstudio.cn

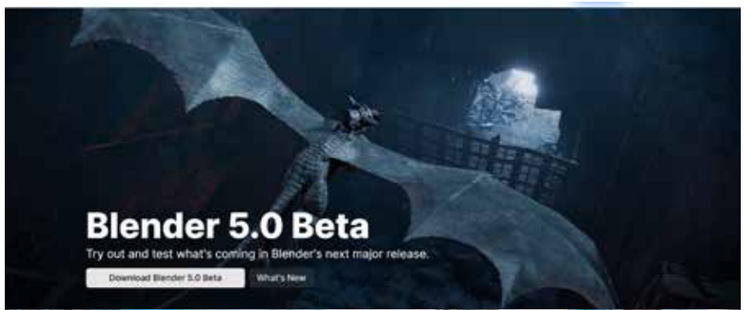
Blender Studio is the creative hub for your projects, powered by Free and Open Source Software.

EDUCATION
教育

ANiMATION GLOBAL

Unleash Your Limitless Creativity!

Blender Studio Chinese Learning Platform, Your 3D Animation Dream Factory



Editor: Adrian Chow

In the wave of digital creation, everyone can become an artist, and Blender, this powerful 3D creation suite, is your freest paintbrush. It's not just a tool, but a manifestation of an "open-source revolution": completely free, powerful, and continuously evolving, driven by top artists and developers worldwide. Whether it's modeling, animation, rendering, or visual effects, Blender rivals expensive commercial software, allowing you to unleash your creativity without hefty licensing fees.

In the world of 3D creation, Blender is like a universal key, unlocking the doors to dreams for countless creative individuals. However, have language barriers and the distribution of learning resources ever deterred you? Now, Blender Studio, a dedicated learning haven for Chinese-speaking Blender enthusiasts, has officially launched, and it will completely transform your learning experience!

Why is Blender Studio your best choice?

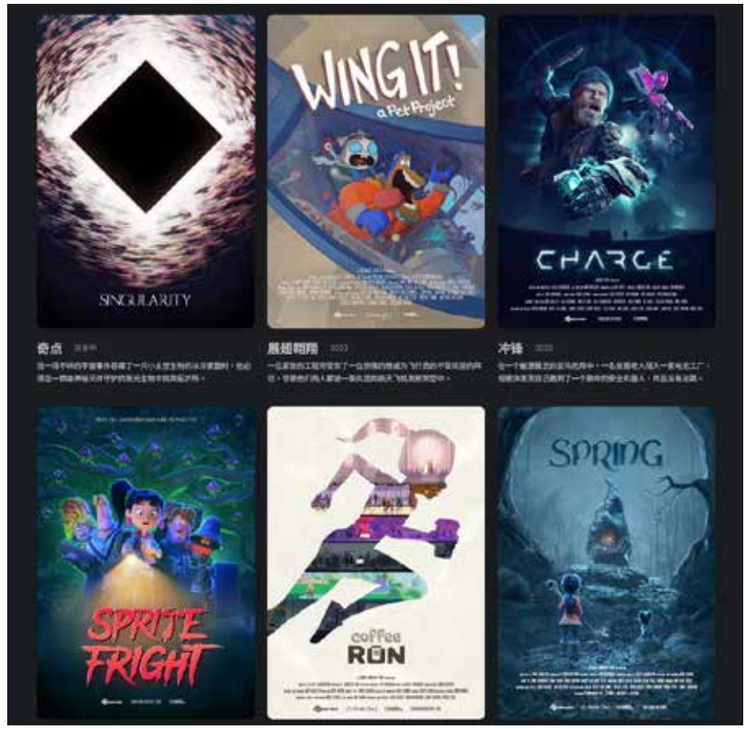
• Systematic Professional Courses, From Beginner to Expert: The platform offers a wealth of professional teaching content, catering to both beginners and seasoned users looking to hone their skills. From basic modeling and texture rendering to complex character animation and visual effects, it guides you step-by-step to master core skills.

• In-depth Analysis of Open-Source Tools: The platform's courses not only teach you "how to do it," but also explain Blender's design philosophy and core strengths. You'll learn how to effectively utilize this free treasure to create professional-grade works and achieve the best balance between cost and benefit.

• Deeply Localized Chinese, Seamless Learning: This is Blender Studio's core advantage! The platform's content is fully localized in Chinese, including video subtitles and course data, completely eliminating language barriers. You no longer need to struggle with difficult English terminology, allowing you to focus on absorbing knowledge and sparking inspiration.

• Dedicated Community, Learn and Create with Like-Minded Enthusiasts: Joining Blender Studio means more than just accessing a database; it's entering a passionate community of creators. Here, you can exchange ideas and inspire each other with Blender enthusiasts from all over the world, making your creative journey less lonely.

Don't let insufficient resources or language barriers hinder your creative bursts! Take action now, head over to Blender Studio (https://blenderstudio.cn), easily register as a member, and begin your professional 3D creation journey. Your animation dreams start here!



DECT Institute:
Educating the Architects of the Creative Intelligence Economy

Editor: Raymond Neoh

Across the world, a profound transformation is reshaping how creativity, technology, and intelligence intersect.

The Dawn of a New Creative Era

The Creative Intelligence Economy (CIE) represents this new global order—an economy where ideas become assets, imagination is measurable capital, and AI acts as both collaborator and catalyst. In this era, education is no longer about learning tools—it's about mastering thinking systems.

At the forefront of this transformation stands the DECT Institute, whose mission is to train a new generation of creative technologists capable of thriving in a borderless, AI-driven world.

Through three flagship programs—CITA (Creative-Intelligent Technical Artist), CIGD (Creative Intelligence Game Designer), and CIAD (Creative Intelligence Animation Designer)—DECT Institute has built what many now call the educational backbone of the CIE.

Each program integrates artistic creativity, technical precision, and AI fluency to prepare students not just for jobs, but for leadership in an evolving creative ecosystem.

"In the Creative Intelligence Economy,

education is not the starting line—it is the operating system," says the DECT Program Director. "CITA, CIGD, and CIAD are how we install that system in the next generation."

Creative Intelligence Technical Artists (CITA): Engineering the Art of Creation

The CITA program trains students to become hybrid creators—part artist, part engineer, and part innovator.

Over a 16-month journey, learners master every link in the digital production chain: modeling, rigging, animation, simulation, rendering, and real-time engine integration across platforms such as Blender, Unity, Unreal, and Godot.

But CITA's distinctive edge lies in its deep integration of AI and automation.

Students learn Python scripting to build custom pipeline tools, apply AI for asset generation and quality control, and manage production workflows through intelligent automation systems.

The result? Graduates who can design, optimize, and scale creative pipelines used by studios, XR developers, and metaverse builders worldwide.

CITA aligns perfectly with the CIE's philosophy that creativity and intelligence are no longer separate disciplines.

A technical artist fluent in AI doesn't merely execute instructions—they architect systems of creation, bridging the human imagination and computational capability.

In the global CIE, such hybrid experts are invaluable: they shorten production cycles, cut costs, and enable cultural ideas to be visualized faster and more beautifully than ever before.

Creative Intelligence Game Designers (CIGD): Designing the Future of Play

In the CIE, games are more than entertainment—they are interactive economies of experience.

The CIGD program redefines game education by merging open-source creativity with artificial intelligence. Students use Blender and Godot as their core toolsets, while integrating Stable Diffusion for generative textures and the Model Context Protocol (MCP) for text-to-3D asset creation.

This combination gives rise to a new breed of designer—one who can visualize entire worlds from words, prototype gameplay in days, and bring imagination to life with unprecedented speed.

CIGD students learn to balance storytelling, art, and code while understanding the behavioral logic that makes experiences engaging. They work in agile teams, simulating real production pipelines and applying version control systems such as Git—skills that align directly with global development standards.

Graduates emerge with portfolios filled with AI-enhanced, playable projects that can be published instantly to global markets like Steam or itch.io.

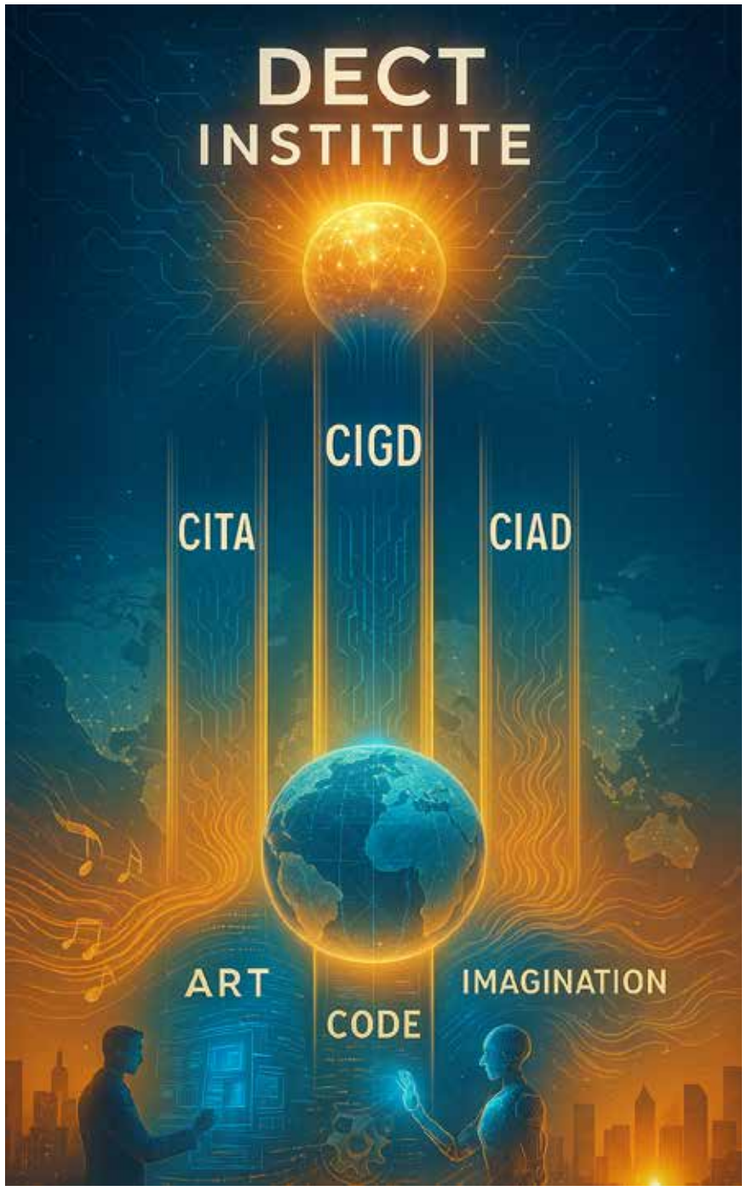
For the CIE, programs like CIGD embody the principle of open, decentralized creative production—where anyone, anywhere, can design for the world.

"We're not teaching students to get hired by the big studios," a DECT game mentor remarks. "We're teaching them to build the next studios—small, smart, AI-empowered studios that shape the future of play."

Creative Intelligence Animation Designers (CIAD): Where Storytelling Meets AI

Animation has always been the soul of visual storytelling.

The CIAD program reimagines it for the CIE age—uniting cinematic artistry with advanced AI-driven workflows.



Through three progressive tiers—Foundation, Advanced, and Cinematic—students evolve from mastering Blender fundamentals to producing professional-grade animated shorts infused with AI-enhanced VFX.

In CIAD classrooms, students use tools such as Cascadeur for physics-based animation, ComfyUI and ControlNet for generative texturing, and Stability AI for concept visualization.

The process mirrors real studio environments where AI is an active creative collaborator.

By graduation, learners don't just animate—they direct with data. Their demo reels showcase emotionally compelling stories produced with a fraction of the time and cost traditional pipelines require.

These graduates enter global markets as animators, VFX artists, cinematic designers, and freelance producers—individuals who personify how AI and artistry together define the new creative standard.

Education as the Gateway to Creative Prosperity

Collectively, CITA, CIGD, and CIAD represent a holistic framework for the Creative Intelligence Economy. CITA builds the architects of creation; CIGD empowers the innovators of interaction; CIAD shapes the storytellers of imagination.

Together, they prepare a workforce that creates with AI; pperates in open, global pipelines; generates value through art, code, and imagination; thrives in a borderless, AI-driven creative economy. In a world where automation is replacing repetition, the DECT Institute's programs focus on what remains irreplaceable: human imagination amplified by intelligent tools.

They redefine education not as a static curriculum, but as a gateway to sustainable creative prosperity—a living bridge between the mind and the machine, between culture and commerce, between today and the boundless frontier of tomorrow.

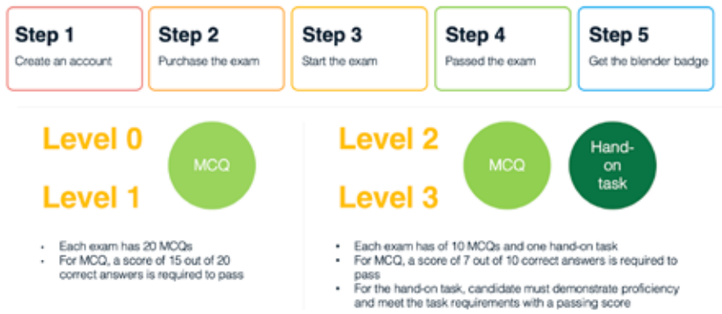
Open-Source Learning:
Introducing Blender and Penpot Certification

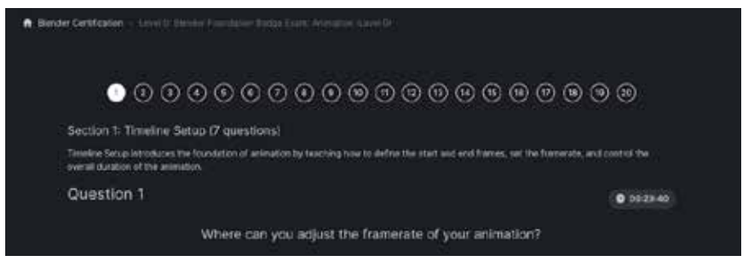
Editor: Catina Yiu

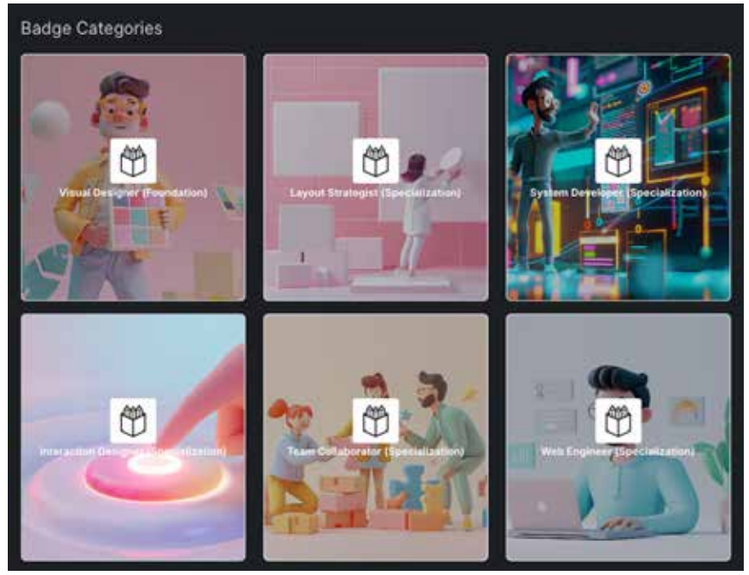
What if there was a single place where educators could access resources, collaborate with like-minded peers, inspire their students, and showcase creativity on a national stage? OriginCG is that place — a hub for learning, collaboration, and growth, built to connect and empower the OSS community in China.

Through our partnerships with open-source companies, we are pleased to announce our major milestone in 2025: the establishment of the Blender and Penpot Certification system on origincg.cn.

Both certification programs are designed to offer well-structured and progressive validation of skills in different categories respectively.







Blender is a powerful open-source 3D software and its certification offers a thoughtfully designed, area-based exam framework that helps learners build and validate their skills across six key areas: Modelling, Animation, Sculpting, Rigging, Shading & Texturing UV, and Lighting, Camera & Rendering. Each key area has 3 foundational levels, from levels 1 to 3 (Animation starts from levels 0-3).

To ensure objective assessment, levels 0-1 use multiple-choice questions (MCQ) to build a strong foundation before learners move on to hands-on, workflow-focused tasks in levels 2-3. By dividing knowledge into discrete technical categories with defined levels, learners can achieve their milestones with clear, visible progress.

Compared with the Blender, Penpot is a collaborative and intuitive wireframe UI tool designed to bridge the gap between designers and developers. The certification offers a structured, engaging learning path where badges are named after real-world roles—adding a fun, gamified element while mapping to actual responsibilities in visual design, interaction design, team collaboration, layout strategy, system development, and web development.

Learners start their journey with a foundation badge in UI basics and Penpot fundamentals. To help you prepare, a comprehensive 10-hour video course is developing that walks you through everything you need to know. You can get access to the Penpot UI Course via - https://penpot.app/courses/

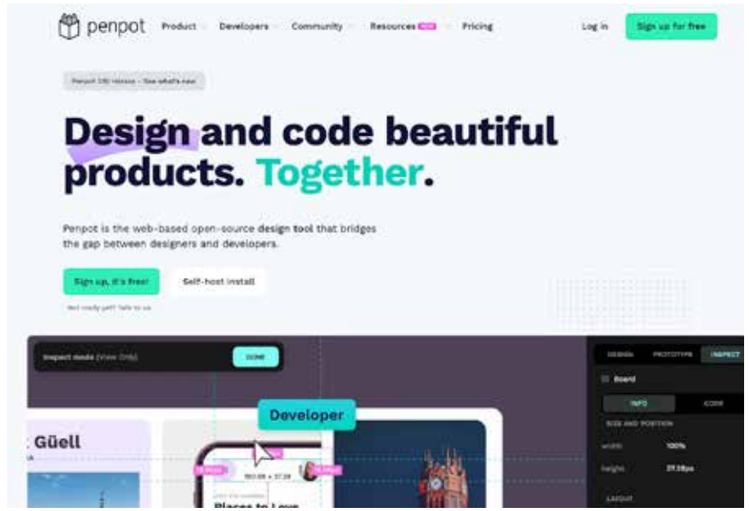
After building that foundation, learner can explore across five specialization badges that validate distinct skill sets. To become an excellent UI Specialist, learners need to complete their certification with an exciting final project - creating both a documented design system and a responsive prototype that showcases real-world and professional standards.

We believe in the power of a tight-knit open-source community—one where everyone can contribute to build it together. Ready to showcase your skills and join a growing community of certified creators? Here's what's available now on origincg.cn.

Blender:
- Modeling Level 1 (MCQ-based)
- Animation Level 0 (MCQ-based)

Penpot:
- Foundation Badge - Visual Designer (MCQ-based)

Don't forget to check and display your badges in your personal portfolio!

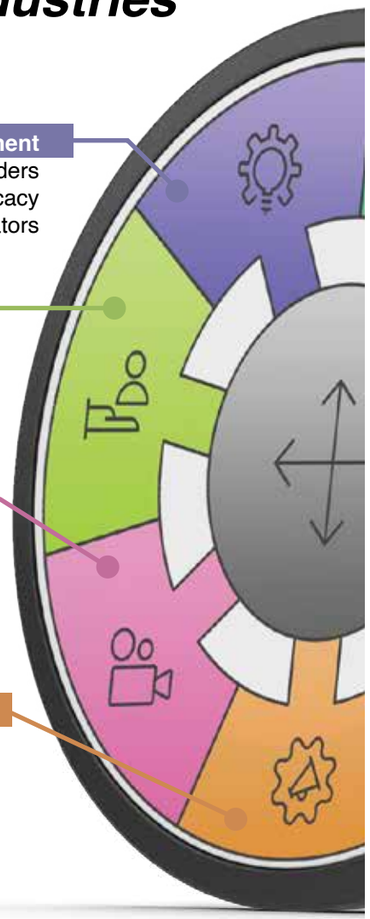


Building a Unified Standard to Lead

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

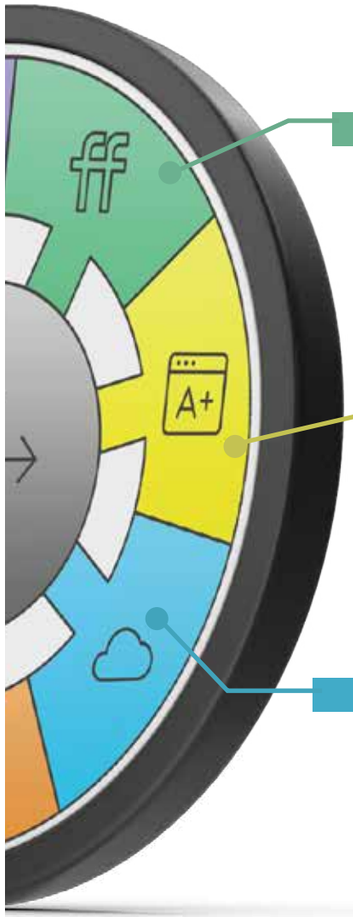


Research & Development
R&D collaboration with universities and industry leaders
Global government policy advocacy
Innovation labs and incubators

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

Hardware Solutions
Cloud computing and remote access services
Global distribution and Support Network
Integrated performance monitoring and user feedback systems
AI Workstations and Servers

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+ 3 months internship

CITA
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