

# China Creative Challenges Contest & National Digital Art and Design Competition Organizing Committee



## The 20th China Creative Challenges Contest

### 2nd “Ducktor Sui and Its Friends” Special Track

*(No registration fee is required)*

## I. About the China Creative Challenges Contest

China Creative Challenges Contest & National Digital Art and Design Competition (China Creative Challenges Contest, referred to as 3C Contest or China Creative Challenge Contest), is listed in the Analysis Report on National University Students Competitions in China published by the China Association of Higher Education under the Ministry of Education. It is China’s first authoritative, large-scale, interdisciplinary, and multi-institutional competition encompassing digital art, digital design, digital creativity, digital media, and digital technology innovation — as well as the first competition in China to elevate its guiding philosophy to the level of philosophical inquiry, the first to provide free copyright protection and certification for all entries, and the first to impose explicit limits on the number of submissions per institution.

In an era of rapid technological change, the 3C Contest calls upon university students to use creativity as their brush and craftsmanship as their ink — producing works of rich substance and positive values that elevate public aesthetic sensibility, advance civic culture, broaden intellectual horizons, champion the spirit of universal compassion, and cultivate a shared moral goodness.

## II. Introduction to the Jingdezhen Imperial Kiln Special Track

Jingdezhen has a history of more than 2,000 years of ceramic production, over 1,000 years of official kiln operation, and more than 600 years of imperial kiln production. The Imperial Kiln Factory is the longest-operating, largest-scale, and most stringently quality-controlled imperially commissioned kiln establishment in Chinese history, representing the pinnacle of Chinese ceramic technology and artistry during the Ming and Qing dynasties. Over nearly six centuries, the Imperial Kiln Factory concentrated the most refined designs, the finest raw materials, the most accomplished craftsmen, and the most exquisite techniques, producing countless works of extraordinary excellence — rightly celebrated as “the jewel in the crown of the porcelain kingdom.” At the same time, its long-standing interaction and complementarity with folk kilns gave rise to the historical spatial fabric and ceramic industrial texture represented by the “Thirteen Li of Taoyang” — the “wharf–guild hall–lane–folk kiln–imperial kiln” settlement typology — forming an urban heritage pattern unique in world architectural history. Together, these factors established Jingdezhen as the global centre of porcelain production, endowing it with irreplaceable historical, cultural, scientific, and artistic value.

As a National First-Class Museum of China, the Jingdezhen Imperial Kiln Institute simultaneously fulfils responsibilities in imperial kiln archaeology, heritage conservation, and exhibition. It was named one of the “National Most Innovative Museums of China” in 2023 and receives nearly three million visitors annually. The Ancient Ceramics Gene Bank of Jingdezhen, which the museum established, has been successively selected as one of the inaugural “High-Quality Development Cases of Cultural Heritage Undertakings” by the National Cultural Heritage Administration, and among the “Top Ten Digital Innovation Cases in Culture

and Tourism” by the Ministry of Culture and Tourism.

In earnest implementation of Xi Jinping’s cultural thought, in accordance with the communiqué of the Fourth Plenary Session of the 20th Central Committee of the Communist Party of China calling to “stimulate the cultural innovation and creativity of the entire nation,” and in particular to fulfil the important directive issued by General Secretary Xi Jinping during his October 2023 inspection visit to Jingdezhen — to “gather talent from all quarters, strengthen creative design and research innovation, further develop and strengthen the ceramic industry, and burnish the brilliant name card of the ‘Millennial Porcelain Capital’” — and on the basis of the activation and utilisation of the Ancient Ceramics Gene Bank, the Imperial Kiln Institute has jointly organised this “Jingdezhen Imperial Kiln” Special Competition with the organizing committee of the China Creative Challenges Contest.

This edition of the competition is guided by the vision of “making classical Chinese aesthetics the defining taste of a new generation.” It invites young faculty and students from domestic and international higher education institutions, as well as creative practitioners from wider society, to take two exceptionally rare ceramic artefacts as their prototypes, draw upon resources from the Ancient Ceramics Gene Bank, reconstruct cultural imagery through fresh perspectives, unleash original IP design creativity, and breathe vibrant and compelling souls into these national treasures.

### III. Competition Themes

#### Theme 1: “Ducktor Sui and Its Friends” — “Ducktor Sui and Huggy Lion”

Introduction: Using six Ming dynasty Chenghua period plain tricolour duck-shaped incense burners and one Yuan dynasty sacrificial blue glazed lion-shaped lid knob unearthed from the Jingdezhen Imperial Kiln sites as design prototypes, participants are invited to develop original IP characters and derivative creative works. The four major creative briefs encompass: IP character design, IP strip-comic design, IP animated short film production, and IP merchandise design.

Ducktor Sui (known as 岁岁鸭 in Chinese, pronounced Suisui Ya): The six globally unique Ming dynasty Chenghua period plain tricolor duck-shaped incense burners collectively constitute the “Ducktor Sui Family.” Each possesses a distinct name (three have already been officially named — see appendix; participants may name the remaining ones independently) and individual personality traits, catering to diverse emotional resonances. Participants may design around any single duck or any combination thereof.

Huggy Lion (known as 抱抱狮 in Chinese, pronounced Baobao Shi): Designs and creative works are to be based on one Yuan dynasty sacrificial blue glazed lion-shaped lid knob as prototype. In addition to the designated name Huggy Lion, participants may also devise their own alternative names.

*See Appendix: Introduction to Ducktor Sui and Huggy Lion, and their “Ancient Ceramics Gene” profiles.*

**Corresponding briefs: Briefs 1, 2, 3, 4.**

#### Theme 2: Imperial Kiln–Inspired Travel Mugs (Materials: ceramic, stainless steel, titanium, etc.)

Drawing on the historical culture of the Jingdezhen Imperial Kiln, its intangible heritage porcelain-making techniques, traditional aesthetic vocabularies, and auspicious humanistic connotations as reference elements, and taking travel mugs as the sole physical output form, this theme seeks to bridge classical culture with contemporary lifestyles. Participants are encouraged to excavate the spiritual essence, visual symbols, craft aesthetics, and historical depth of Imperial Kiln culture, and through innovation in product design, visual language, craft application, and usage scenarios, create original cultural-creative works that simultaneously embody cultural heritage, everyday functionality, market viability, and appeal to younger audiences — thereby achieving the vision of “making Imperial Kiln culture portable, making intangible

heritage aesthetics everyday, and making classical spirit youthful” — allowing the thousand-year heritage of the Imperial Kiln to permeate the contemporary contexts of travel, work, home life, social occasions, and gift-giving.

**Corresponding brief: Brief 5.**

### **Core Requirements**

- All submissions must be original works not previously published. Plagiarism and misappropriation are strictly prohibited.
- “Hand-made” is strongly encouraged. (The use of AI tools is not categorically prohibited, but may only serve as an aid; works must demonstrate substantial human touch.)
- Works are encouraged to engage deeply with cultural heritage values through creative transformation and innovative application.

## **IV. Organizers**

### **Host Institution:**

China Creative Challenges Contest Organizing Committee

### **Co-organizers:**

- Jingdezhen Imperial Kiln Institute
- Jingdezhen Taoyang Li Scenic Area Company
- Tencent Sustainable Social Value Division (SSV)

### **Supporting Organizations:**

- Zhejiang Feijian Group
- School of Design and Art, Jingdezhen Ceramic University
- School of Digital Art, Jingdezhen Ceramic University
- School of Ceramic Fine Arts and Design, Jingdezhen University

## **V. Eligible Participants**

Individuals and teams from domestic and international higher education institutions, as well as studios, laboratories, and collaborative creative units, are all eligible to register and submit entries.

## **VI. Competition Briefs**

### **[Brief 1] IP Character and Business Model Design for “Ducktor Sui and Huggy Lion”**

Using the six Ming dynasty Chenghua period plain tricolour duck-shaped incense burners and one Yuan dynasty sacrificial blue glazed lion-shaped lid knob in the collection of the Jingdezhen Imperial Kiln Institute as IP design prototypes, participants may select one, several, or all of these artefacts to develop an IP.

Submissions must include, but are not limited to, the following:

### **(1) IP Worldbuilding and Character Design**

Participants may choose either Prototype A (one or more ducks) or Prototype B for their IP creation.

- IP Prototype A: Chenghua plain tricolour duck-shaped incense burners (six in total)
- IP Prototype B: Yuan dynasty sacrificial blue glazed lion-shaped lid knob (one piece)
- Individual Character Profiles: Establish detailed profiles for each IP character, including name (three have already been officially named — see appendix), personality traits, and modes of emotional expression.
- Lineage, Genealogy, and Backstory: Articulate the genealogical relationships or identity origins among the characters; define the professional role or functional positioning of each.
- Visual Identity Design: On the basis of the artefact prototypes, distil and define the distinctive visual elements and identifying characteristics of each character.

### **(2) IP Visual System Design**

- Character Design and Orthographic Views: Produce character design drawings for each figure, including orthographic views (front, side, rear) with annotated proportional data.
- Standard Colour Scheme: Develop a standard colour palette for each character, with accompanying colour specifications (CMYK and RGB values).
- Props and Costume Design: Design a minimum of three sets of props or costumes for the IP characters, which may be presented in conjunction with virtual scene mockups.
- Emoticon/Sticker Design: Design a minimum of nine clearly differentiated expressions for use as emoji or sticker applications.

### **(3) Narrative Design and Submission**

- Create a complete short narrative around the character relationships and IP worldbuilding; the format of presentation is open.
- Portfolio Submission: Compile all of the above design materials into a PDF design portfolio.

### **(4) Business Model Design Report**

The business report is to be submitted in Word format.

### **(5) IP Collectible / Designer Toy Prototype**

Substitute materials may be used; proportional scaling is permitted.

## **[Brief 2] IP Strip-Comic Design for “Ducktor Sui and Huggy Lion”**

Using the six Ming dynasty Chenghua period plain tricolour duck-shaped incense burners and one Yuan dynasty sacrificial blue glazed lion-shaped lid knob in the collection of the Jingdezhen Imperial Kiln Institute as IP design prototypes, participants may select one, several, or all of these artefacts to produce a digital strip-comic. Submissions must include, but are not limited to, the following:

- One or a series of strip-comic works (single-episode or serialised formats are both acceptable);
- A promotional poster created in conjunction with the comic work;
- The comic work must demonstrate creative distinction and formal innovation in design;
- The comic must include a cover image; horizontal or vertical screen orientation may be chosen at the participant’s discretion (vertical long-scroll format is recommended for ease of mobile reading);

- Submission files must meet professional publication standards: vector source files (e.g. AI, EPS) or high-resolution bitmap source files (e.g. PSD, minimum 300 dpi) are required, accompanied by output files (JPG/PNG); all text must be converted to outlines or fonts must be embedded.

### **[Brief 3] IP Animated Short Film Production for “Ducktor Sui and Huggy Lion”**

Using the six Ming dynasty Chenghua period plain tricolour duck-shaped incense burners and one Yuan dynasty sacrificial blue glazed lion-shaped lid knob in the collection of the Jingdezhen Imperial Kiln Institute as IP design prototypes, participants may select one, several, or all of these artefacts to produce an animated short film. Submissions must include, but are not limited to, the following:

- Scripts written to a standard of 1–3 minutes per episode across a series of 20 episodes, with clear and complete storylines and creative vitality. Note: The complete 20-episode script must be submitted (plain text; not the animated production itself); the overall creative quality and completeness of the script will serve as a key criterion in evaluation;
- Series character design;
- Scene/environment design;
- An animated preview/trailer produced on the basis of the script, with a running time of 60–180 seconds;
- Video format: MOV; frame dimensions: 1920×1080.

### **[Brief 4] IP Merchandise Development for “Ducktor Sui and Huggy Lion”**

Using the six Ming dynasty Chenghua period plain tricolour duck-shaped incense burners and one Yuan dynasty sacrificial blue glazed lion-shaped lid knob in the collection of the Jingdezhen Imperial Kiln Institute as IP design prototypes, participants may select one, several, or all of these artefacts to develop creative merchandise. Submissions must include, but are not limited to, the following:

- Product development value analysis, including comparison, research, and analysis of comparable products;
- Product design orthographic views (dimensions must be indicated); exploded views may be included as appropriate;
- Surface decoration design and colour scheme;
- Digital dynamic product presentation, with a running time of no more than 30 seconds; video format: MOV; frame dimensions: 1920×1080;
- Design portfolio in PDF format and design vector source files;
- Prototype sample: substitute materials may be used; proportional scaling is permitted.

### **[Brief 5] Imperial Kiln–Inspired Travel Mug Design**

Drawing on the historical culture of the Jingdezhen Imperial Kiln, its intangible heritage porcelain-making techniques, traditional aesthetic vocabularies, and auspicious humanistic connotations as reference elements, participants are invited to design an “Imperial Kiln–Inspired Travel Mug.” Works that engage deeply with cultural heritage values and push formal and material boundaries are especially encouraged. Submissions must include, but are not limited to, the following:

- Design one or a series of travel mugs, with material (ceramic / stainless steel / titanium, etc.), dimensions, and intended use scenarios clearly specified;
- Product design orthographic views (dimensions must be indicated); exploded views may be included as appropriate;

- Surface decoration design and colour scheme;
- Digital dynamic product presentation, with a running time of no more than 30 seconds; video format: MOV; frame dimensions: 1920×1080;
- Design portfolio in PDF format and design vector source files;
- Prototype sample: substitute materials may be used; proportional scaling is permitted.

*Important notice: All competition entries must be original works created specifically for this Special Track. Entries must not contain content involving pornography, violence, racial discrimination, religious discrimination, or any other content contrary to public order and morality.*

## VII. Awards

Category	Prize Level	Quantity
"Ducktor Sui and Huggy Lion" IP Character & Business Model Design	First Prize	1/6 of 4% of total submissions
	Second Prize	2/6 of 4% of total submissions
	Third Prize	3/6 of 4% of total submissions
"Ducktor Sui and Huggy Lion" IP Strip-Comic (Webtoon) Design	First Prize	1/6 of 4% of total submissions
	Second Prize	2/6 of 4% of total submissions
	Third Prize	3/6 of 4% of total submissions
"Ducktor Sui and Huggy Lion" IP Animated Short Film Production	First Prize	1/6 of 4% of total submissions
	Second Prize	2/6 of 4% of total submissions
	Third Prize	3/6 of 4% of total submissions
"Ducktor Sui and Huggy Lion" IP Merchandise Development	First Prize	1/6 of 4% of total submissions
	Second Prize	2/6 of 4% of total submissions
	Third Prize	3/6 of 4% of total submissions
"Imperial Kiln-Inspired Travel Mug Design"	First Prize	1/6 of 4% of total submissions
	Second Prize	2/6 of 4% of total submissions
	Third Prize	3/6 of 4% of total submissions

**Special Notes:**

(i) A minimum of 10 and a maximum of 100 works will be selected for commercial development/licensing. All such works will receive a licensing fee of RMB 5,000 and a Certificate of Commercial Development.

(ii) First Prize works will be exhibited collectively at the Jingdezhen Imperial Kiln Institute.

(iii) All prize-winning works will receive a Collection Certificate issued by the Jingdezhen Imperial Kiln Institute (a National First-Class Museum).

\* Award certificates are uniformly issued by the Organizing Committee of China Creative Challenges. All shortlisted entries are required to attend the final defence, with first, second and third prizes awarded according to defence results. Overseas contestants may attend the defence online. The award ceremony will be held right after the defence session. Entries whose authors fail to take part in the defence will be automatically downgraded to Merit Award.

## VIII. Schedule

Stage	Dates
Submission period	18 May 2026 – 8 October 2026
Preliminary judging	9 October 2026 – 15 October 2026
Final judging & defence	31 October 2026 – 1 November 2026
Award ceremony	1 November 2026
Certificate download opens	December 2026

*\* Participants whose works advance to the final judging must report in person to the designated venue at the Jingdezhen Imperial Kiln Institute by 30 October (travel and all other expenses are borne by participants) and take part in the on-site defence on 31 October. Overseas contestants may complete relevant procedures online. Specific group arrangements and defence procedures will be specified in the on-site distributed defence guidelines.*

## IX. Submission

Please submit your entry as follows:

1. Pack the completed “Application Form and Declaration” (in Excel format) together with your entry files in a single folder. Name the folder using the format: Institution + Category + Title + Author + Phone Number. Send to the organizing committee’s email address: peixun3000@163.com (subject line: Ducktor Sui Competition Entry).
2. For teams or individuals with large files, upload your work to Baidu Netdisk (Baidu Cloud) and send the shared link, access code, and the completed “Application Form” to peixun3000@163.com (subject line: Ducktor Sui Competition Entry). Please set the Baidu Netdisk link to permanent validity and do not delete the files during the competition period.
3. Shortlisted works must be defended in person at the award venue. Please refer to the schedule above for the time and location of the defence. Overseas participants may take part online.

## X. Enquiries

**Organizing Committee Secretariat — Ms. Zhou:**

Tel: 010-89576608 / 18513190168

*\* Please call during working hours: 8:30–12:00 and 13:00–17:30 (Beijing Time, UTC+8) on weekdays*

## **XI. Competition Rules and Notices**

- (a) All entries must comply with the laws and regulations of the People's Republic of China and must not contain discriminatory content on the basis of gender, religion, or other grounds, nor infringe upon the privacy or other lawful rights and interests of any person. Any legal consequences arising from the content of entries shall be borne exclusively by the participants concerned.
- (b) All entries must be original works. For collectively created works, the consent of all principal creators must be obtained prior to submission. Participants must ensure their submissions do not infringe upon third-party copyright, trademark rights, or other rights, and do not violate Chinese law or public morality. Acts of plagiarism or infringement shall render the participant solely liable for all legal and financial consequences; the organizing bodies bear no responsibility. The organizing committee reserves the right to disqualify such entries. (Note: The Ministry of Education applies a zero-tolerance policy on academic fraud. Any suspected fraudulent entry may result in serious repercussions for the submitting institution's discipline, programme, and research standing.)
- (c) Entries must not display the author's name, supervising teacher's name, or institutional name.
- (d) A single entry may involve a maximum of three collaborating institutions.
- (e) Entry titles are encouraged to be in Chinese and must not exceed 20 Chinese characters.
- (f) Each entry may be submitted to one category only. If an entry is submitted to two or more categories and wins a prize in any of them, all prizes for that entry will be cancelled.
- (g) All entries must be original works created in response to the briefs specified in this prospectus. Works that have previously won prizes in other national- or international-level competitions will not be accepted.
- (h) Should the organizing committee receive a verified, named report of plagiarism, infringement, or other misconduct accompanied by supporting evidence, the reported entry will be disqualified; if already awarded, the certificate will be recalled. The organizing committee reserves the right to pursue legal accountability for serious cases.
- (i) The organizing committee reserves the right to use submitted works for academic exchange, commercial exhibition, publicity and promotion, and commercial development, whether on a non-commercial or commercial basis.
- (j) Participation is entirely voluntary. Participants assume all risks during the competition period in accordance with the relevant provisions of the Civil Code of the People's Republic of China.
- (k) The organizing committee reserves the final right of interpretation of competition rules.

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13 May 2026

